

**2015 CCCC Workshops**

### All-Day Wednesday: 9:00 a.m. – 5:00 p.m.

**W.01 Multimodal, Embodied Pedagogy for the 21st Century**

After a resoundingly successful 2014 debut at CCCC in Indianapolis, this workshop builds on last year’s enthusiasm for incorporating performance theories and practices into composition pedagogy, with new and innovative strategies for multimodal, embodied pedagogies characteristic of 21st century literacies. Offering both pedagogical and professional development resources, this all-day workshop introduces and explores a variety of performative exercises and alternative rhetorics derived from participants’ own interpersonal, bodily-kinesthetic, and musical intelligences. These include listening rhetorically to popular music as a means of critically developing pedagogical personae; integrating improvisational acting exercises into writing instruction as invention strategies; and adopting analytical approaches to karaoke so as to rethink voice, rhetoric, and collaboration.

This year’s workshop adds an entirely new feature: dance as a means of visual rhetorical analysis and a channel for kinesthetic intelligences. Throughout the day, the functions and importance of movement, music, kairos, identity, and multimodality in composition are addressed in small groups in breakout sessions, in which professional development activities are enacted and practical models for writing instruction are provided for use in classrooms on “Monday morning.”

At the workshop’s conclusion, the focus truly becomes a stage. The day culminates in group performances guided by workshop leaders, followed by reflective discussion. Participants are also offered the option to put the day’s lessons into public effect later in the evening, along with the workshop leaders, at a local karaoke club.

\*Participants are asked to bring with them a copy of a favorite inspirational song (that has lyrics) downloaded to their phone, laptop, or other digital media device.

Session 1, “Teaching to the Killer Riff: Writing as Beats,” begins with the sharing of music as participants reflect on their own chosen songs that invoke aspects of their pedagogy. We then examine surprisingly rich rhetorical connections between the bedrock five-paragraph essay and the foundational “Bo Diddley beat,” which has been both limiting and freeing for Western musicians for the past fifty years.

Session 2, “Embodied Rhetoric: Improvisation and Invention,” introduces participants to various techniques that derive from improvisational acting, liberatory theater, and process drama. These techniques, which include theater exercises, tableaus, and role-play, offer ways of engaging students and teachers in deep explorations of invention, rhetoric, and visual and kinesthetic learning.

Session 3, “The Influence of Anxiety,” puts together kairos and karaoke, offering heuristics for teaching rhetorical analysis and awareness of self, audience, and purpose in contexts that shift in real-time and are influenced by ownership, originality, and their attendant anxieties.

Session 4, “Get Outta Yo Mind: Dance as Rhetoric,” addresses everyday body language to draw on participant’s intuitive kinesthetic intelligences. We will practice simple dance exercises as a means to understand body movement and the rhetoric of dance. Participants will then analyze the “arguments” made by dancers’ bodies in the popular reality competition show \_So You Think You Can Dance\_. Finally, inspired by the popular website \_Dance Your PhD\_, participants will be coached through the process of “dancing” a writing lesson or scholarly argument.

**W.02 Feminist Workshop: Teaching, Service, and the Material Conditions of Labor**

Sponsored by the CCCC Committee on the Status of Women, this workshop will address a range of perspectives on ways we engage as feminist professionals: through mentoring of students and colleagues, through our feminist pedagogical techniques, and through examinations of disciplinary questions.

Participants will work to identify and define feminist leadership in the areas that make up our day-to-day work in the profession of writing studies, reflecting on the array of workplaces, positions, and employment statuses that rhetoric and writing teacher-scholars occupy. The workshop presentations and activities will be a springboard for conversations around professional pathways and narratives of success in rhetoric and composition (and in the academy more broadly).

We want to open up a space where feminist academics (tenure-line, contingent, full-time, part-time, and graduate students) are able to facilitate ongoing discussions about their experiences in academia. The workshop will create dialogues among those who are not only or exclusively concerned with their feminist labor and scholarship, but also may be seeking a supportive environment in which they explore or reflect on their teaching.

The day will begin with panel presentations on the topics of feminist teaching teaching, service, and scholarship (panel 1); and on the material conditions of women’s work in Rhetoric and Composition (panel 2). Discussions instigated by the presentations will extend into larger talk and activities between participants on how to open up academic spaces and provide opportunities for more feminist intervention.

Description of panel presentations:

Panel 1: Feminist Teaching, Service, and Scholarship

Speaker 1 will address how a graduate program in the southwest has created a unique space to support graduate students across the university. Working broadly to assist students in finding external funding, the speakers will discuss mentoring strategies: talks across campus, helping students with their writing, and connecting students to work in the community. This presentation will discuss both the program’s practical work and its underlying values .

Speaker 2 (joint presentation by two people) will discuss their research on feminized labor in academia, particularly how service that is invisible and unassessed contributes to gender inequity. In particular, they will speak to “Feminist Service” strategies that address the inequity that results from outdated institutional value systems.

Speaker 3 will explore her responsibility as a writing program administrator at a small liberal-arts college, a position configured as a staff position with coterminous faculty status (but without tenure or the possibility of tenure). This presentation will reflect on questions of feminist strategy and practice along that trajectory, and particularly about inhabiting the role of a faculty WPA without (technically) having full faculty status.

Speaker 4 As a graduate student, speaker 4 has held administrative positions working with an FYC program, writing center, and WAC/WID program. Speaker 4 brings a feminist perspective to the job; yet, she has questions about being in graduate administrative position that are not directly covered in the research on feminist administration (Ratcliffe and Rickley 2010; Dew and Horning 2007; Strickland and Gunner 2009). Speaker 4 will address the following questions: What does graduate student feminist administration look like? How do such leaders redistribute power in the program when they lack institutional power? How can such leaders work with administrators to “decenter the WPA” (Gunner 1994) and give teachers and tutors more agency? What can graduate students do to enact feminist administration?

Panel 2: The Material Conditions of Women’s Work in Rhetoric and Composition: Different Paths, Positions, and Places

Speaker 5 (joint presentation by two people) will reflect on their collaborative scholarship and professional paths as instructors of writing. They believe that the focus on language, whether it is in an English studies program or in another field (such as business or engineering), will strengthen the ability of women in all stages of their professional careers to learn from each other as they meet the challenges of starting, growing, and eventually, transitioning out of their careers. Their collaborative projects and research interests focus on the power of language and how it strengthens and encourages the collaborative process, and their presentation discusses how their collaborative experiences may help other women further their growth as writers and scholars.

Speaker 6’s career as a feminist teacher, writing center administrator, editor, and writer has found her on many different paths, positions, and places. She is particularly interested in Grutsch-McKinney's observations of writing centers as spaces prone to "home-making," where the director is cast as homemaker. As a recent MFA graduate stepping into her first faculty appointment at age 30, Speaker 6 has struggled to weigh advice for women to "lean in" against advice about the perceived faux pas of negotiating salary upon receipt of a job offer.

Speaker 7 wears many hats: full-time PhD student and composition teacher, President Elect of the graduate student association, TA representative to her university’s writing program committee, researcher/writer, conference organizer, and mother of an 8-year-old son. Her ongoing path to a career as a teacher/scholar is synergistically a feminist one. Speaker 7’s lived experience as an attorney and now as teacher/scholar of gender studies and writing/rhetoric shapes her feminist pedagogical beliefs in the classroom and in feminist leadership. As a panelist, Speaker 7 can offer specific strategies that have proven successful as she navigates the graduate student experience as a second career student.

Speaker 8 will talk about the risks and rewards of making a career in our field without a PhD. After earning an MA in rhet/comp, Speaker 8 worked for 10 years as a full-time non-tenure-track lecturer at a state university, then moved to a community college where she was able to earn tenure, take on an administrative role as a writing center coordinator, get involved in TYCA at the regional and national levels, serve as a manuscript reviewer for TETYC, and participate in a number of community-based projects along the way. Speaker 8 is interested in sharing the story of her particular professional pathway -- the challenges, compromises, and benefits.

**W.03 Council on Basic Writing Preconvention Workshop: Risky Relationships in Placement, Teaching and the Professional Organization**

What happens when we reach outside of BW scholarship to help inform the design of writing programs that strive to be more democratic and respectful of language diversity? How can faculty better utilize campus and community resources, as well as resources from unexpected places to help balance their lives outside of school with the often demanding challenges of being mentor and teacher to students with equally complex lives? How might we rethink writing placement in order to increase access to multilingual and other culturally and racially diverse students? These questions will guide us as we examine the risks and rewards of BW relationships in writing placement, in student and instructor lives, and in our professional organizations.

Session 1: The CBW 2014 Award for Innovation: Our Lady of the Lake University will discuss their QUEST program, which offers a democratic, hospitable and progressive writing curriculum that responds to the needs of OLLU’s student population. OLLU is a Hispanic Serving Institution that serves a considerable amount of first-generation, Latin@ and low-income students with more than 86% historically placing into developmental courses. Nearly four decades after Shaughnessy challenged instructors to look beyond students’ errors by studying their linguistic and cultural identity, Gregory Shafer questions what we have learned and if instructors (and writing programs) “respect the linguistic competence that students possess.” Shafer proposes that if the goal of current BW scholarship is to “foster a writing that is democratic, that expands literacies to authentic contexts and cultivates a truly creative spirit, a paradigm shift is in order and must begin with the way we see dialects and language diversity and the way we handle them in the placement process.” Shafer’s paradigm shift is a rather ambitious vision, but offers a vibrant description of QUEST.

Session 2: The Risks and Rewards of Complex Lives: Balancing BW with Instructor and Student Lives: Teaching basic writing is hard work that often comes home with us, not only in the form of grading and class preparation but also in the way the often complex lives of our students finds its way into our own teaching narratives. How to balance our roles as teachers and mentors (available to students for guidance and assistance), our scholarly selves (with responsibilities for publishing and institutional service), our lives as caretakers (parents, elders, our own illnesses) is a complex question, requiring careful navigation. These problems seem particularly relevant to BW, where grading essays often takes a significantly long time and where one-to-one student conferences often elicit discussions about students’ personal and academic lives. This roundtable focuses on helping faculty think through this question of balance, with focus on: Utilizing Resources on Campus and in the Community, Finding Mentors and Support in Unexpected Places, and Learning from Our Students.

Session 3: Best Practices in Placement and Pedagogy: Progressive Policy Statements by the BW Community: Basic writing still, in too many sites, enacts a system of gatekeeping, where risk is in difference and reward resides in the normative. Placement policies broadcast institutional values: how we sort students may express old prejudices, or may transform our institutions into progressive communities of learners. In this session, the facilitator first invites all participants to contribute to the creation of a policy statement that establishes principles for placement that can respect difference, recognize the generative intersections of culture and voice and identity, and honor the strengths of developing student writers by inviting them into the academic conversation. This segment will invite participants to apply these progressive placement principles, using these values to create a statement of best pedagogical practices. The result will be two policy statements drafted by the workshop that will integrate BW placement and pedagogy to scaffold more humanistic, pluralistic, and welcoming BW programs for all developing student writers.

Session 4: Writing Placement that Risks the Academy: Rethinking Ways of Access and the Reward of 1st Year Writing: This keynote discusses ways to rethink writing placement methods, procedures, validation, and outcomes. Most placement systems are designed with the assumption that placement decisions must come from a measurement of student writing ability, perhaps from a test score, a timed writing exam decision, or even directed self-placement that asks students to perform writing tasks or self-assessments of some sort. This address will question two assumptions that work in all these placement models: (1) the nature of the writing construct against which readers or raters measure student performances (e.g. as a white construct, as a transactive rhetorical construct); and (2) the nature of the kinds of judgments needed to make a placement (e.g. judgments of cognitive dimensions of writing that seem to be associated with writing “quality” or success in first-year writing courses). This keynote ask the question: How do we increase access to multilingual and other culturally and racially diverse students in our writing programs? The larger purpose of this discussion, beyond rethinking writing placement, is to suggest rethinking the nature of academic discourse(s) we expect in the academy.

Session 5: Situated Placement: The Rewards of Developing Placement Processes: Roundtable discussants represent a range of institutions where all speakers have developed new placement processes. The first group of speakers will describe how a new course matching process at their doctoral institution mediates students' understandings of college writing courses prior to enrollment and encourages student self-efficacy while also increasing retention. The second speaker will share how her regional campus used a state mandate to eliminate “remedial” education as leverage to develop a new basic writing curriculum and a guided self-placement process that led to better outcomes and increased satisfaction for instructors and students. The final speaker will discuss the challenges of placement at a two-year college and how her program has used its placement process to respond to student needs.

Session 6: The Rewards of Collaboration Between TYCA and CBW: Discussants will facilitate collaboration between CBW and TYCA to determine key areas of crossover in our organizations and to develop professional communities to support, produce and participate in work in these particular areas. Attendees will be actively engaged through conversation, brainstorming, and planning future collaborative work around key topics, such as placement, retention, acceleration, critical thinking, rigor, and shifting expectation in college-level writing.

Wed: 50 Participants

**W.04 TYCA Presents: The Rewards of Playing with Placement and Pedagogy**

Speaker 1 will describe a developmental composition course she’s created that incorporates multimodal composition strategies with "This I Believe" curriculum. The curriculum is designed to explore questions of meaning-making: how we construct meaning from personal experience and narrative and how contemporary media shape values. Speaker 1 will offer assignment ideas and share strategies for integrating multimodal literacy in the developmental classroom as well as the risks and rewards of this curricular experiment.

Speakers 2, 3, and 4 share their most recent first-year curricular collaboration centered on Art, Writing, and Meaning Making. The curriculum uses art as the vehicle through which students explore and develop their reading and writing abilities by studying a variety of visual and written texts, such as paintings on display at a local art gallery, advertisements, poems, plays, and film. A featured part of this curriculum is a collaborative multimodal project and presentation that allows students to develop digital literacy and make meaning of their own. The three instructors will share an overview of their class, focusing particularly on their final multimodal project and the scaffolding and support they provided in class. The speakers will show several examples of final student projects.

Speaker 5 will describe a final project in her argument writing course, in which students transform one of their argument essays (text-based) into an audio, visual, or multimedia argument. Such transformation requires students to think critically about the rhetorical elements of their arguments and consider how to best leverage alternative media to achieve their purposes. Examples of argument transformations include debates, public service announcements, poster sessions, collages, movies, advertisements or commercials, and brochures, among others. Assignment guidelines and student samples will be provided. 10:30-10:45: Break 10:45-11:30: Multi-modal/group projects in an online environment

Speaker 2 will discuss the challenges and delights of her digi-autoethnography-themed online English 101 course, a class in which students wrote about their relationship to the digital world, starting with three shorter papers, which incorporated visual elements in support of text, and culminating in a capstone paper in which students made a claim about their digital identity and supported it based on experiential research from their previous papers and at least one additional source. Workshop participants will then collaborate on a “digi-dialogue,” one of the activities in which the online students participated as they developed their conception of themselves in a technologically saturated world. Laptops/Google accounts recommended.

11:30-12:30: Assessing multi-modal work/group work AND multi-modal feedback strategies

Speaker 5 will share a range of audio and video feedback strategies available (often for free) for peer and teacher review and the benefits of using these alternative methods of commentary. The presentation will include brief demonstrations of Jing screencast videos and Sound Cloud audio recordings. Additionally, speaker 5 will share the results of a yearlong classroom-based experiment she’s conducted with incorporating alternative media in students’ metawriting activities.

To wrap up this session speakers 1,2,3,4, and 5 will briefly share examples of assessment strategies and tools they have used to evaluate their students’ multimodal projects, individual and group, and then will guide participants through an activity designed to develop feedback strategies and evaluation criteria that center on the multimodal project’s goals and students’ learning/ability development. This morning session will wrap up with a roundtable discussion about multimodal assessment to develop feedback that fosters multimodal literacy development and promotes the “habits of mind” (Frameworks for Success in Postsecondary Writing).

12:30-1:30: Lunch Break

PM Program: Joint Session with CBW and TYCA: requires larger meeting space

1:30-2:30: Writing Placement that Risks the Academy: Rethinking Ways of Access and the Reward of First-Year Writing

This session reconsiders writing placement methods, procedures, validation, and outcomes in order to address the increasingly diverse students entering first-year writing programs. Most placement systems are designed with the assumption that placement decisions must come from a measurement of student writing ability, perhaps from a test score, a timed writing exam decision, or even a directed self-placement that asks students to perform writing tasks or self-assessments of some sort. Speaker 6 will question two assumptions that work in all these placement models: (1) the nature of the writing construct against which readers or raters measure student performances and (2) the nature of the kinds of judgments needed to make a placement. How do we increase access to multilingual and other culturally and racially diverse students in our writing programs? The speaker suggests a rethinking of the nature of the academic discourse(s) we expect in the academy.

2:30-3:30: Situated Placement: The Rewards of Developing Placement Processes

This roundtable discussion will focus on placement, featuring discussants from a range of institutions. The first group of speakers will describe how a new course matching process at their doctoral institution mediates students' understandings of college writing courses prior to enrollment, increasing retention across all first-year writing courses. The second speaker will share how her regional campus used a state mandate to eliminate “remedial” education as leverage to develop a new basic writing curriculum and a guided self-placement process that led to better outcomes and increased satisfaction for instructors and students. The final speaker will discuss the challenges of placement at a two-year college, the politics of placement where it concerns basic writers, and how her program has used its placement process to respond to student needs.

3:30-3:45 Break

3:45-5pm: The Rewards of Collaboration between CBW and TYCA

Roundtable discussants will facilitate collaboration between CBW and TYCA attendees around research in our field. The goal of this segment of the workshop will be to determine the key areas of crossover in our organizations where research needs exist, and to develop connections among instructors to support, produce, and participate in work in these particular areas. Attendees will be actively engaged in this segment through conversation, brainstorming, and planning future collaborative work around key topics, such as placement, retention, acceleration, critical thinking, rigor, and shifting expectations in college-level writing.

**W.05 Having Fun Teaching and Learning: Risking Gaming and Game Design in the Classroom**

Recent years have seen a surge of interest in incorporating games and game-based learning into the classroom. As James Paul Gee (2003), Kurt Squire (2011), and others have argued, digital games require players to not only master a diverse number of social and cognitive skills, but to employ these skills to solve complex problems. Digital games, in this sense, are already powerful teaching tools. But what do they teach? And how can the pedagogical strategies implicit in these games be used to reimagine traditional composition pedagogies, especially in light of the digital literacies through which today’s students increasingly construct themselves and express their ideas? How can we apply the lessons learned from gaming rhetorics and pedagogies toward other writing and multimedia tasks?

Conceived as two half-day sessions, this workshop will address these and related questions. It will not only provide participants with hands-on experience with a variety of different games and modes of gameplay, but will also demonstrate how simple game design exercises can help students better understand the writing process. This workshop will facilitate a larger conversation about how games and game design can be incorporated into the composition classroom to improve student engagement and interaction.

Specifically, this workshop will examine how digital games scaffold learning through what Judd Ruggill and Ken McAllister (2011) describe as “insistent design” (pp. 40-45). As they point out, much of what constitutes play in digital games is comprised of a series of discrete actions that, when viewed separately, can appear repetitive and boring. Digital games, however, embed these discrete interactions in complex cycles of risk and reward. Not content to leave players alone, they require players to constantly leverage what they have learned to accomplish ever more complex tasks. As Ian Bogost (2007) argues, the structure of these tasks--their inherent procedurality--is one of the primary rhetorical means through which games express meaning. Digital games thus employ insistent design not only to maintain player engagement, but to convince players to take playing the game and learning its content seriously.

This workshop will teach participants not only how to leverage principles such as insistent design to supplement traditional composition pedagogies, but, ultimately, how to incorporate game design into the composition classroom. Accordingly, the first half-day workshop will focus on playing and analyzing a variety of games. Subdivided into a number of collaborative, scaffolded breakout activities, it will familiarize participants with the principles of game design and demonstrate how these principles can be translated into a variety of high and low-stakes writing assignments. In the second half-day workshop, participants will enter riskier territory: they will construct digital games based on the assignments they created in the first half-day workshop. Although conceived of as a game jam (a gathering of game creators to plan and create games in a short period of time), participants will not need previous experience with programming or game design. Instead, they will learn how to use applications such as Twine, Sploder, Construct 2, Quest, and Adventure Game Studio to quickly prototype and create playable games. In doing so, this session will demonstrate how the work of game design, as a complex mode of composition, can help students better understand how, as James Berlin (1982) points out, writers create reality through the writing process.

This workshop will model the pedagogy it seeks to teach. By asking participants to collaborate to accomplish a series of increasingly complex and risky tasks, it will demonstrate how insistent design can transform discrete moments of learning into the sophisticated pedagogical practices that characterize learner-centered teaching.

OUTCOMES: After attending this workshop, participants will be able to:

discuss how/why games help facilitate learning;

outline core elements in game design;

describe major game design strategies/processes;

outline a game design to achieve a specific learning objective; and

experiment with various digital game design applications.

TAKE AWAYS:

annotated list of scholarly resources;

assignment prompts, graphic organizers, and lesson plans/activities to help develop games; and

annotated list of digital game development applications.

**W.06 Working with Post-9/11 Student-Veterans: A Workshop for Composition Teachers, Scholars, and WPAs**

According to the Department of Defense, between 300,000-400,000 veterans discharge from the military each year, and approximately 30% of those veterans will enroll in higher education. By 2015, it is projected that over a million veterans will be in our classrooms.

Student-veterans comprise a complex and diverse cohort, and many bring to our campuses highly-developed work ethics, sophisticated rhetorical and genre knowledge, and maturity and leadership skills well beyond those of traditional students. Teacher/scholars are gathering a more accurate and useful understanding of student-veterans’ strengths and challenges, best practices for veterans in writing-intensive courses, campus-wide initiatives to enhance student-veterans’ success, and the power of community writing groups for veterans.

However, as Hart and Thompson note in their landmark white paper, “An Ethical Obligation: Promising Practices for Veterans in College Writing Classes,” though most writing faculty are aware of veterans’ presence on their campuses and in their classrooms, “few have received formal training on veteran issues, military culture, or military writing conventions.” This workshop provides composition instructors with an opportunity for that formal training. We structure the workshop into three areas for discussion:

1. An introduction to “the” student-veteran, including an overview of demographics, scholarship on veterans’ experiences as they transition from active duty to student status, and information about military c

ulture and common writing genres and practices.

2. Models of community writing programs for veterans. In particular, founders of “Words after War,” a national literary organization, will share information about their program.

3. Information about campus-wide programs and best-practice in composition courses, designed to enhance student-veterans’ success.

Workshop facilitators represent a diverse array of community organizers and faculty from two-year colleges, online colleges, research universities, and preparatory military institutions. Some workshop facilitators are veterans; some are military family members; some are peace activists; some are directors of veteran’s programs. We hope that this array of perspectives represents the immense diversity of veterans and their advocates and engages workshop participants in lively conversation and concrete action.

The workshop will feature highly participatory discussions and activities, such as reviews of sample assignments, classroom and WPA-related scenarios for group discussion, videos of student-veterans enrolled in writing-intensive courses, and readings of veteran’s creative and expository writing. Each of the aforementioned areas of discussion will entail brief, roundtable presentations followed by break-out sessions, facilitated by workshop participants, on various topics.

The workshop schedule is delineated below:

Part I, Roundtable Discussion: Introducing “the” Student Veteran

Speaker 1: "The Legacy of War in the College Writing Classroom.”

Speaker 2: “Who is “the” Student Veteran? A Demographic Overview”

Speaker 3: “Representations and Realities: Addressing Media Representations of Post-911 Veterans”

Speaker 4: “Complicating Transitions: Perspectives of a Veteran and Composition Instructor”

10:00-11:00: Breakout Sessions, Table Leader Topics

Table Leader 1: “Teaching and Learning from Veterans”

Table Leader 2: “Veteran-Designated, Hybrid, and Online Composition Courses: The Importance of Choices, Timing, and Fit”

Table Leader 3: “An Ethical Obligation: Key Findings from the C’s White Paper on Veterans in Composition”

Table Leader 4: “Models for Veterans’ Services on College Campuses”

11:00-12:00: Part II, Community Writing Programs for Veterans

Speakers 1 & 2: Co-founders, Words After War: “Writing After the War: An Inclusive Community-based Approach to Understanding War and Conflict through Literary Programming”

12:00-1:30: Lunch

1:30-2:45: Part III, Best Practice in the Classroom and across Campus

Speaker 1: “Acceleration, Student Support, and Learning Communities: Fast-Tracking Veterans in Community College Basic Writing”

Speaker 2: “Academic Support for Student-Veterans”

Speaker 3: “Epistemological Interference in Veteran Writing”

Speaker 4: “Discussing ‘Conceal Carry’ and Other Hot-Button Topics with Student-Veterans”

2:45-3:45: Breakout Sessions, Table Leader Topics:

Table Leader 1: On-line Pedagogy: The Write Space for Veterans and Family Members”

Table Leader 2: Developing Effective Writing Assignments for Student Veterans

Table Leader 3: “Gender, Race and Sexuality: Issues Facing Student-Veterans”

Table Leader 4: “Community-based Writing Programs for Veterans”

3:45-4:45: Whole Group Discussion and Synthesis

4:45-5:00: Workshop Evaluations

**W.07 Big Data Methods, Digital Tools, & Writing Studies**

Designed for writing program directors and researchers in Writing Studies, this day-long (Wednesday) workshop explores the affordances of My Reviewers <http://myreviewers.com>, a cloud-based software tool for writing instructors, reviewers, writers, and writing programs. In Benkler’s \_Wealth of Networks\_, he theorizes “Different technologies make different kinds of human action and interaction easier or harder to perform. All other things being equal, things that are easier to do are more likely to be done (p. 17).”

Based on our use of My Reviewers on seven campuses (Malmö University, Sweden; University of Tartu (Estonia); University of Pennsylvania; University of South Florida, Northwest Florida State College, Eastern Michigan University, and Eckerd College), we reflect on the ways document workflows, peer-review workflows, real-time learning analytics, data visualization methods, and big data impinge on the mentoring of faculty, student writing, peer review, curriculum development, writing program assessment, and the development of students’ reasoning and writing.

Our workshop will have three parts: (1) a focus on ongoing and published research; (2) demonstrations of big-data tools; and, (3) an opportunity to collectively brainstorm about ways big-data methods are likely to transform research methods in Writing Studies and challenge pedagogical practices.

Part 1: Report on Current Research

Speakers 1, 2 and 3: Currently, the USF part of the My Reviewers corpus consists of 247,208 essays and 87,000 peer reviews. We will summarize our published and ongoing research based on the MyR corpus regarding writing transfer, assessment of critical thinking, peer-review research, and teacher commentary.

Speakers 4, 5, and 6: Currently, the Malmö University (Sweden) corpus consists of approximately 4,000 essays and 2500 peer reviews. Malmö will report on its big-data methods and results, noting disparities between its instructors’ and students’ reviews and USF’s.

Speaker 7: At Northwest Florida State College, an open-door, four-year institution, students entering first year freshman composition have limited experience with effective peer review. NWFSC will report on how its use of My Reviewers provides students with a framework to communicate meaningful, critical feedback that their peers can respond to and implement in their own writing.

Speaker 8: Peer review has become a dominant method of instruction in U.S. writing courses (Fulkerson, 2005; Kennedy, Krista and Rebecca Moore Howard 2013 ) yet research has failed to empirically affirm the millions of hours American students spend conducting peer reviews of one another’s drafts/texts. UPENN reports on the effectiveness of assigning anonymous multiple reciprocal peer reviews in contrast to an expert review.

Speaker 9: In Europe, the majority of doctoral students lack academic writing experience. As a result, doctoral students quite often start their doctoral programme as novice academic writers, who, in addition to the lack of writing experience, need to struggle with the English language requirements. The University of Tartu will report on its usage of My Reviewers to provide doctoral students an authentic writing experience including the revision and reviewing process.

Speaker 10: Eastern Michigan University (EMU) will reflect on its Fall pilot of My Reviewers, analyzing the effects of Community Comments, Revision Plans, Document Workflows, and Learning Analytics on the development of students’ reasoning and writing.

Part 2: Demonstrations of Big Data Methods

Speaker 1, 2, and 3 will demonstrate how participants can use QDA Miner and Wordstat, addressing libraries, coding schemes, and the possibilities of machine learning.

Speaker 9 will demonstrate methods for deploying machine learning for analyzing My Reviewers data.

Speaker 11 will show ways to use Open Source R to visualize our big data to ascertain distinctions between expert and non-expert commentary and ranking.

Part III: Imagining the Future of Writing Studies

In their May 2014 report to President Obama, “Big Data: Seizing Opportunities, Preserving Values,” John Podesta et al write

\* “big data will transform the way we live and work and alter the relationships between government, citizens, businesses, and consumers.”

\* “the availability of new types of data profoundly improves researchers’ ability to learn about learning.

For those of us in Writing Studies, the affordances of digital tools such as My Reviewers are revolutionary. A third of our workshop will constitute group brainstorming regarding potential research studies based on big data methods.

**W.08 The Risks and Rewards of Assessment: A Workshop for WPA's and Writing Instructors**

Assessment is becoming even more a central issue at all levels of education. Assessment not only measures instruction, it can inform it. As Jack Jennings the founder and long time CEO of the Center for Educational Policy stated, “what gets tested gets taught.” Administrators and other stakeholders often want a corporate model of summative assessment to measure both student and faculty performance, while faculty usually favor formative assessments focused on improving teaching. The purpose of this workshop is to present the basic concepts and models of formative and summative assessments both of individual students and of writing programs and then to help colleagues use these tools to draft an outline of a plan for a specific assessment project. The specific elements of the morning program and the configuration of the afternoon working groups will be revised and informed based on the specific needs of participants determined through a pre-conference survey.

This full day workshop, presented by Committee on Assessment of the Conference on College Composition, will focus on assessment as a rhetorical and necessary practice that has significant rewards as well as risks. The morning session will consist of several presentations and a panel discussion beginning with an overview by [Speaker 2] that frames writing assessment in terms of purpose and audience by reviewing four case studies The morning session will also consist of a short overview by [Speaker 1], of key concepts in assessing student writing assessment including the various types of validity and reliability, correlation and shared variance, holistic and analytic scales, developing rubrics and training samples, and possible pitfalls of reading sessions. Chris Anson [Speaker 3] will describe a new and highly innovative assessment model of student writing ability aimed at evaluating high-level critical thinking and revision. A panel of WPA’s, [Speaker 4], I [Speaker 5], and [Speaker 7], will discuss online writing assessments for different purposes including as a placement mechanism, as a final exercise for all sections of a large first-year program, and as a research tool. The morning session will conclude with a short presentation on the concept of consequential validity by[Speaker 6].

After a lunch break, the afternoon will consist of roundtable workshop sessions hosted by assessment experts, including [Discussion Leader 1] and members of the Committee on Assessment. These roundtables will be focused on specific types of assessments for specific purposes. Some tables will focus on program assessment, while other tables will focus primarily on various types of assessment of student writing. The goal of these afternoon workshops is to help each participant develop an assessment plan specifically designed for his or her program’s needs within the context of its specific institution. These plans will contain not only specific assessment designs but also specific arguments and strategies aimed at securing the assent of various stakeholders to rigorous and pedagogically defensible assessments. There will also be prepared handouts based on NCTE and CCCC position papers giving strong arguments and talking points against the kind of cheap mass-market assessments favored by some administrators.

**W.09 Using Artifact-based Interviews as an Approach to Inquiry in Scenes of Teaching and Learning**

This workshop will give participants experience with a model of inquiry that can be used to address a variety of teaching and learning needs: artifact-based interviewing. It will be of interest to teachers looking to incorporate new approaches to narrative inquiry into their writing pedagogies as well as to those who work with teachers to develop their capacity to help students move from experience to inquiry.

Our artifact-based interview methodology emerges from our ongoing research on first-year students’ experiences of literacy sponsorship, but we have found the methodology to be a useful approach to eliciting heuristic narratives in various scenes of teaching and learning. Participants will learn about affordances and uses of artifact-based interviewing, will get opportunities to practice this approach, and will be invited to imagine ways to integrate it, as a highly transferrable practice, into pedagogical scenes at their home institutions. To demonstrate our approach to artifact-based interviewing, we describe a methodology for literacy research that uses artifacts as inventional assets to elicit narratives in scenes of interviewing. This methodology assumes, as Pahl and Rowsell explain in Artifactual Literacies (2010), that everyday objects can be approached as “potential sites of story, community building, and identity performance” (vii).

Workshop facilitators will lead participants in a series of discussions and activities to help them

• learn how artifact-based interviewing can be useful as a mode of inquiry for teaching and learning

• practice artifact-based interviewing with other teachers

• work with others to imagine how interviewing as an inquiry model might be enacted as a practice (e.g., as an approach to teacher development, as a part of a writing curriculum, as a model for peer mentoring, etc.)

Both morning and afternoon sessions will be scaffolded to move from general inquiry to situated practice, and will follow a sequence of moves inviting participants to inquire, model, practice, and discuss their learning.

In the morning session, we will begin by inviting participants to imagine the uses and locations of a kind of inquiry that enables theorizing from and through experience. To demonstrate this approach, we will show two video products: one, a documentary piece created as a product of LiteracyCorps Michigan (LCM), a long-term, multi-phase project that inquires into experiences of literacy sponsorship among first-year college students; and two, a video demonstrating the inquiry moves of our approach to artifact-based interviewing. We will then give participants time for hands-on practice with interviewing techniques. The morning’s activities will be as follows:

1. Inquire: How do you currently create opportunities in your life as a teacher or learner to move from experience to inquiry? What are the rhetorical forms, moves, genres, and practices you call upon to do so? What has been useful, and what has been disappointing, about your approaches to experiential inquiry?

2. Model: Video demonstrations showing examples of approaches to moving from experience to inquiry through artifact-based interviewing.

3. Discuss: Identify and theorize the interview moves demonstrated in the videos.

4. Practice: Interviews in pairs. Participants will have been instructed to bring with them two artifacts, one representing who they are as teachers, the other representing who they are as learners. In pairs, they will practice interviewing and being interviewed around artifacts as foci for storytelling.

In the afternoon session, we will follow up from the morning’s practice session by inviting participants to discuss what they learned from their experiences as interviewers and interviewees (by reporting out, sharing observations, and triangulating experiences). We will end the session with an activity in which participants work in groups to imagine uses of artifact-based interviews in writing classes, programs, and mentoring situations at their home institutions. The afternoon’s activities will be as follows:

1. Inquire: What has been learned from the morning’s practice session? What was surprising, useful, dangerous, or generative about the experience of interviewing--and being interviewed? What was the nature of the stories that emerged during the interview sessions? What can this approach to narrative inquiry do or generate?

2. Model: Where do you notice moves like this that appear in pedagogical encounters/practices/curricula “in the wild?” What could they look like?

3. Practice: What are your current practices? How could the approaches to narrative inquiry we have been pursuing help address the goals and disappointments you identified in the morning session? Participants will develop exploratory drafts of revised curricular content, professional development activities, and/or programmatic changes.

4. Discuss: Participants share their exploratory drafts with the larger group and discuss opportunities and implications for further development.

**W.10 Deep Rewards and Serious Risks: Working Through International Higher Education Writing Research Exchanges**

Sponsored by the CCCC Globalization Committee

“Taking a chance on change, on trying something different, is risky.”

21st century writing scholars around the world are moving out of their comfort zones into rewarding, yet risky, projects, engaging with diverse traditions, theoretical models and methodologies, and complex, often unfamiliar cultural, political, and linguistic contexts in which research, writing practices, and pedagogies take shape. The rewards are many: new opportunities to test tacit models and assumptions about literacy in national or global contexts; to render visible new or hidden forms of writing research; to reconsider the means and effects of pressing international collaborations. The risks are also great. Questions of language, culture, and context must be addressed, and negotiating these matters and their accompanying power relations is arduous. Even in the age of the Internet, projects are endangered by restricted resources or limited access to subjects, data, or publishing venues. The logistics of international work can be costly: institutions may not know how to value these projects, and political events can hinder research.

We believe the discomfort and difficulty are valuable, even necessary, to our collective future. We seek, for an 8th year, to create a structured space for participants’ risk-taking, one that allows everyone, across a full day of discussion, to learn with – and from – international partners from Europe: Germany, UK, Sweden, Denmark, Portugal, Italy; the Middle East: Lebanon, Turkey, Israel, Egypt, Qatar, Iraq; the Pacific Rim/Southeast Asia: India, Vietnam, the Philippines; North America: Mexico, United States, Canada and First Nations; South America: Colombia, Chile, and Argentina; South Africa. We will share our specific writing research projects-in-progress from physical/disciplinary sites often missing in US discussions, to create a dialogue that reaps new rewards for those willing to take these risks in a format and level of international participation unique at CCCC.

35 research projects by 41 scholars representing 23 countries and diverse national, cross-national, and multilingual contexts will enable participants to reframe understandings of models of writing and writing instruction across cultures, disciplines, and populations. The projects consider (see individual project titles below): historical legacies of educational and rhetorical models; metaphors for academic enculturation in writing-intensive courses; disciplinary writing development and pedagogy in social sciences, natural sciences, and general academic contexts; genre development studies; teaching exposition, argumentation, and research writing; gaps in student/teacher perceptions in L1 or L2 writing; analyzing approaches to ESL and ELL (multiple intelligences, story telling, visual rubrics, language in new media sites, rhetorical and stylistic differences); transnational, cross-institutional online student collaborations and communities; successes and conflicts in programmatic exchanges and transnational partnerships; roles of secondary literacy preparation for successful academic writing; writing technologies, from uses of handwriting across national contexts to globally distributed online media.

Workshop goals:

When writing researchers from different geopolitical, theoretical, national, and institutional contexts come together to work, they need preparation and time to understand each other and to encounter and negotiate multiple discursive orientations, from simple terminology to deep theoretical grounding. Translating practices and projects across national, cultural, and linguistic borders requires exchanging materials in advance of the workshop, and extended time together to reduce misunderstandings. The workshop design addresses these challenges.

Format:

The workshop includes 3 interactive activities, 2 to be completed before the CCCC:

1) By January, workshop discussion leaders post on a wiki (see http://compfaqs.org/CompFAQsInternational/InternationalWritingStudies):

- A draft research text.

- A brief institutional description, for context.

- A glossary of potentially context/culture-specific terms, to be further discussed during the workshop.

- A digest of key theorists and frames used in the methods and research design.

2) The texts are grouped into 6 clusters on the wiki. Workshop participants (discussion leaders and registrants) choose a text from each cluster, and read 6 texts from January to March, freeing up the workshop time for discussion and exchange.

3) At the workshop, all participants join small group discussions with each selected author/text across the day. In this unique workshop format, discussion leaders become learner-participants, alongside registrants, when not leading a discussion of their own draft. Everyone encounters the writing research, research questions, and emergent or well-established methods from other countries. Each project receives attentive, sustained discussion: we question assumptions, negotiate tensions and differences, model practices that resist simple dichotomies, and construct a collective sense of possible responses and shared concerns.

The workshop chairs keep track of threads across the day:

• What is the “work” of research in different contexts? What new or revised research methods do we need to foster serious international collaboration?

• What questions of student, teacher, or researcher languages, of institutional or national languages, inform the research being done?

• How can international communities of writing scholars benefit from sharing the texts and theoretical, methodological, and cultural contexts of higher education writing research-in-progress from around the world while working to minimize risks and barriers for all involved?

We conclude the workshop having reflected on the deep rewards and the inevitable risks of international scholarship, and on how to engage these new projects in sensitive, productive ways. The dialogic exchange rewards us through the evolution of our disciplinary communities and re-orients our research horizons, as both novices and experts. Finally, the workshop introduces linguistic/discursive challenges that disrupt monolingual spaces and move us toward the translingual modes of work required to gain those rewards.

**W.11 Composing Pedagogies of Labor**

At a moment when writing teachers and professional organizations seem to be finding renewed labor consciousness, we invite participants to collaborate on labor-conscious writing pedagogy and curricula. Especially for those of us teaching students many (if not most) of whom work while going to college, pedagogies that invite them to explore, inquire, critique, and rewrite their understandings of labor and of themselves as workers are more important than ever. We recognize and deeply respect extant work on social class and pedagogy, and much outstanding work on pedagogies of civic/community engagement, service learning, and public advocacy; a workshop sharply focused on labor enhances that work without duplicating it.

Universities serve as training grounds for the local and global economies that intersect in our (student, faculty, campus workers’) lives. As such, we will consider how American universities function simultaneously in local and global economies, dependent on the local economy of students, businesses and workers on the one hand, and focused on intellectual property creation and worker training on the other. Do universities value scholarship differently from teaching and administration? What kinds of management models might explain the contemporary cultures of higher education where tenured radicals are creating brands for their work, and where underprivileged groups of instructors struggle to meet mandated standards for their students, while publishing to maintain a professional profile? And where low-wage workers feed and clean up after everyone else?

Developing our labor consciousness calls us to articulate the overlapping interests of students, campus workers, and faculty along with labor/workers outside the academy, but proposers share the sense that we haven't fully integrated labor issues into pedagogy or curricula: FYC, advanced undergraduate, or graduate. We believe our disciplinary strengths in pedagogy position us well to imagine possibilities for labor education and mobilization within and outside traditional curricular settings.

This participant-driven all-day workshop offers critical frameworks and practical opportunities for participants to compose pedagogies of labor for first-year writing, undergraduate and graduate courses. Our goals are to: help participants define/imagine pedagogies of labor; discuss how instructors can justify such pedagogies; examine how these pedagogies intersect with other kinds of writing courses; and share and develop models/techniques for their own courses. Together the workshop participants will work with/on projects that describe and analyze distinct trends in labor based on critical readings, case studies, and student-conducted research.

Along with these workshop activities, we will provide registrants with resources to develop labor pedagogies: sample syllabi/activities; bibliographies; a few key articles about labor and pedagogies of labor; and sample student texts.

FYC. Themed courses; Integrating Labor into Other Writing courses.

Example Courses:

Experiences of Work, Experiences of Labor (First-Year Research Writing course)

Public Writing Courses from Harvard and Stanford about developing campaigns for custodial and migrant workers

Advanced undergrad rhet/comp/writing courses: The labor of writing/literacy; writing for social change; workplace writing; how labor issues relate to such courses (e.g., when teaching business writing, does "labor" come up?); how critical approaches to the university’s work and function can be the basis of advanced undergraduate/graduate courses in writing.

Example Courses:

Interdisciplinary course on Universities as Economic Entities

The Subject is Writing the University: Think Globally, Act Locally

Writing for Social Change

Activism and Advocacy Writing

Propaganda, Power, and Politics (highlighting anti-union propaganda)

Grad courses: Labor of teaching writing (K-12/college level); material practices of writing that bring in labor as issue or perspective; courses in labor rhetoric/propaganda; integrating labor into courses in social movement or activist rhetorics.

Example Courses:

Teaching Composition (MA course focused on surveying major pedagogies, recently redesigned to include unit on contingency)

Critical Pedagogy (MA course integrating labor concerns into efforts to problematize learning and teaching conditions)

Lunch 11:55-1:15

5. Breakout 2 (1:15-2:15): Continue break-out groups; stay in same group or move to another.

Teaching about labor in FYC (cont).

Teaching about labor in undergrad rhet/comp/writing courses (cont).

Teaching about labor in grad courses (cont).

6. Reporting results from each group so far (2:15-2:40)

7. Resources for Composing Pedagogies of Labor (2:40-3:30): Sharing materials. A sample of the kinds of materials we would expect to share:

Books, Articles, Readings

Hedges, Chris, and Joe Sacco, Days of Destruction, Days of Revolt. (Graphic text on immigrant labor)

Jordan, Pete. Dishwasher: One Man’s Quest to Wash Dishes in All Fifty States. (Memoir of working-class teenager’s complex relationship to work, labor, and class)

Mazurek, Raymond A. “Running Shoes, Auto Workers, and Labor: Business Writing Pedagogy in the Working-Class College.” Teaching English in the Two-Year College, 29:3 (2002): 259-72.

Syllabi, Assignments, Course Materials

Syllabi and assignments from example courses listed in breakout sessions

Websites

Student Labor Activism Resources

United Students Against Sweatshops <http://usas.org>

Student Labor Action Project <http://www.studentlabor.org>

Contingent Labor Resources

Delphi Project <http://www.thechangingfaculty.org>

New Faculty Majority <http://www.newfacultymajority.org>

American Association of University Professors <http://aaup.org>

Adjunct Action <http://adjuntaction.org>

Organizing/Organized Labor Resources

AFL-CIO <http://www.aflcio.org>

SEIU <http://www.seiu.org>

United Electrical Workers, “The Five Basic Steps to Organizing a Union” <http://www.ueunion.org/org\_steps.html>

IWW Industrial Organizing Department <http://www.iww.org/organize>

Sample Student Projects

We will supply sample student projects (with appropriate student permissions)

8. Checking In (3:30-3:45)

Break (3:45-4)

9. Doing a Teach-In for Labor Advocacy (faculty labor and/or other campus labor and/or community labor) (4:00-4:30)

\*Campus example: Teach-In sponsored by Associate Faculty Coalition at IUPUI

10. Wrap-Up (4:30-5:00)

**W.12 Writing and Teaching Creative Nonfiction: Risks and Rewards**

Creative nonfiction is a genre central to writing in the academy, playing an important role in first-year composition and beginning/advanced creative writing, as well as in writing in myriad fields. This workshop is designed to invite participants to experience a day of creative nonfiction writing--writing on demand and sharing writing--as well as to explore techniques for teaching effectively this multi-faceted genre. Workshop leaders, experienced creative nonfiction writers and teachers, will offer invitations to write, framed by assignment rationales and suggestions for teaching. The workshop includes two short presentations on risks and rewards of writing and teaching creative nonfiction. Leaders will guide small group sharing of writing and discussions of ways to adapt the day’s prompts and processes for effective classroom teaching. Participants will take away pieces of their own writing and ideas for developing them, tested writing prompts plus teaching suggestions, and a deepened understanding of creative nonfiction.

Three segments will be devoted to writing in response to six different prompts, followed by brief sharing at tables. The afternoon includes small group feedback on writings plus a discussion of strategies for teaching these prompts. The workshop concludes with the whole group's sharing of writings and reflections on the value of creative nonfiction writing for ourselves and for our students.

SPEAKER 1 (prompt): “Access Denied”

As someone who was adopted in the 1970s, when closed adoption was the norm in the United States, I am familiar with being denied access to information about my birth history. Even now, several years after successfully petitioning the courts of Illinois to open my records and reuniting with my birth parents, I still find myself unable to obtain parts of my past that may be relevant to the story of myself I am trying to tell. Is there something in your life that you wanted that was denied to you? What was it that you wanted—information? answers? entrance? opportunity? options?—and why was/is it important to you? As you write, consider the risks you were/are willing to take as well as the ones you were/are not.

SPEAKER 2 (prompt): "Choose Your Own Adventure"

Seeking out experiences outside our comfort zones can remind us what it is like to be a novice—the initial struggle to learn a new concept or practice, the excitement of “getting” even the smallest piece of it, the opportunity for self-discovery. Since “adventure” is defined by the in’s and out’s of your individual comfort zone, your adventures might look quite different. When was the last time, by choice or by chance, you stepped outside your comfort zone to learn something new? What inspired (or forced) you to do so? What did you learn about yourself--and about learning--from the experience?

SPEAKER 3 (prompt): “Risking Language: Wordplay”

Words—tangible, magical, powerful—can spark association and insight in creative nonfiction writing. First, make a list of words embodying the senses, motion, abstractions, and personal connections (detailed instructions will be given). Your words must be specific and sound good to your ear. Then randomly select a dozen words to spark your writing. Use all twelve, in ways you don't expect. If you like, trade some words with a neighbor. Take risks! Play!

SPEAKER 4, “Inward Life/Outward Action in Writing Creative Nonfiction”

How can we help students (and ourselves) nurture trust in that rich writing resource, the inward life? Nonfiction genres such as the lyric essay, grow out of the mysterious and magical meeting of the inward self and the world. But there are challenges, too. When does reference to one's inward life become merely a tangent or inappropriate? How do we make it work to enhance our larger purposes?

SPEAKER 5 (prompt): “Excavating Emotions in Creative Nonfiction”

Think of a time you experienced a powerful emotion. Spend some time quietly contemplating the emotion and your experience of it. Part One: Write about your inner experience of the emotion itself, apart from the story of what happened with it. What are your thoughts about the emotion? Where in your body do/did you experience it most? What colors or images do you associate with it? Part Two: Explore the story of a particular time when you experienced that emotion.

SPEAKER 6 (prompt): "Re-Opening Your Future"

One writer’s trick is to posit a counterfactual. Lee Harvey Oswald doesn’t kill Kennedy, as in Stephen King’s novel 11/22/63, for example. Imagine that one thing in your past happened differently--maybe something significant, maybe something minor. But that one change affects your life significantly, for better or worse. Narrate that event and the change it enacted. You might find it particularly interesting to create a specific day or part of a day in your new life, creating a scene or two with the counterfactual you.

SPEAKER 7 (prompt): “Writing Auto-ethnography”

Your writing life consists of every time you have written anything on paper or electronic gadget and everything you read, listen to, and watch. Recall specific memories that may have formed your attitudes and beliefs about writing. What was the occasion? Who was involved? feel? What do you cherish? What would you change? Do these memories foster positive or negative relationships with writing? How do your attitudes toward writing change in response to purpose, occasion, or subject? What do you enjoy about writing? Dislike? Is there “good” or “bad” writing?

SPEAKER 8: “Ethical Issues in (Teaching) Risky Writing”

Writers take risks in subject, substance, style, and sharing. Each can be a venue for growth as a human being and as a writer, but each can be a source of terror for novice writers or people who want to play it safe. An ethical teacher or writing coach should create a safe space for all writers, where they can feel free to write about what’s meaningful to them-including topics subversive or taboo—in ways they never before imagined (models help); and then NOT show it to anyone. Feedback from teacher or peers should respect these constraints. and be constructive rather than arbitrarily judgmental.