



## All-Day Workshops

Wednesday, March 15

*3-Community, Civic & Public*

### **W.01 Feminist Workshop:**

#### **Intersectionality within Writing Programs and Practices**

*Sponsored by the Standing Group on the Status of Women in the Profession*

This workshop explores intersectional feminism(s) and social justice in teaching, administrative work, and rhetorical practices.

#### **F152**

**Chair:** April Conway, Bowling Green State University, Bowling Green, OH

#### **Presenters/Speakers:**

Lauren Connolly, Lewis-Clark State College, Lewiston, ID

Tasha Golden, University of Louisville, Louisville, KY

Nicole Gonzales Howell, University of San Francisco, San Francisco, CA

Nicole Khoury, University of Illinois, Chicago

Lydia McDermott, Whitman College, Walla Walla, WA

Jennifer Nish, American University of Beirut, Beirut, Lebanon

Ersula Ore, Arizona State University, Tempe

Cristina Ramirez, University of Arizona, Tucson

Karrieann Soto, Syracuse University, Syracuse, NY

Patty Wilde, Washington State University, Tri-Cities, Portland, OR

Tara Wood, Rockford University, Poplar Grove, IL

**Description:** The 2017 Feminist Workshop will focus on issues of intersectionality, including reflections on how intersectional theory and concern for social justice may infuse feminist rhetorical scholarship and how intersectional feminism can be practiced in writing programs. As feminist teacher-scholars of rhetoric and composition, we are interested in the ways that intersectionality can be used to enhance our work in the field. Concerns for social justice and lived material circumstances are at the heart of these efforts.



## All-Day Workshops

Wednesday, March 15

The day will include two panel presentations with discussions inspired by the each of presentations. It will extend into broader considerations of how to open up dialogue in a variety of spaces. The activities will encourage interaction between presenters and participants, in order provide opportunities to create a plan of action for the future, as well as allow space for mentoring and feedback on current academic projects.

### *Panel 1: Intersectional Feminist Practices and Ways of Knowing*

Panelists will discuss their own practices as feminist scholar–researchers, explore the intersections of feminist/disability theory/experience for women working in academia, the interconnected rhetorics of disclosure (disclosing children on the job market, disclosing pregnancy, disclosing marital status, disclosing disability, disclosing need for accommodation), and expose oppressive sexist/ableist barriers to being a working academic. They will also use intersectionality, and by extension a matrix lens, as an analytical method to better understand how ethos is embodied to ultimately find that gender, race/class, and language significantly affect ethos construction by influencing access to specific genres, channels for circulation, and the effect of language

### *Panel 2: Intersectional Feminism and Social Justice*

This panel synthesizes work and testimonies of faculty women of color with the purpose of outlining strategies for negotiating one's place within the academy. Of particular concern are the ways in which faculty women of color both combat and succumb to the academy's "crazy-making" space. They will also examine the lives and writings of women incarcerated in the US juvenile justice system: a population whose intersectional experiences of oppression include race, gender, age, socioeconomic status, educational opportunity, and statistically high rates of trauma histories, mental illnesses, and learning disabilities. The panelists will also address writing a feminist rhetorical history of [Lolita Lebrón](#)—the late Puerto Rican nationalist—whose advocacy addresses the long-lasting effects of colonialism and US imperialism. This research traces contemporary repercussions of the issues that Lebrón's social justice rhetoric meant to highlight. The presentation will demonstrate how feminist histories can be applied to contemporary social justice rhetoric, specifically focusing on a Puerto Rican geopolitical perspective.



## All-Day Workshops

Wednesday, March 15

*10-Research*

### **W.02 Cultivating Research Capacity through International Exchanges about Higher Education Writing Research**

*Sponsored by the International Researchers' Consortium Standing Group*

This is the International Researchers' Consortium Standing Group workshop. Researchers from 24 countries share drafts in advance and have extended dialogue in small groups for deep exchange about writing research.

#### **A105**

##### ***Chairs:***

Christiane K. Donahue, Dartmouth, Hanover, NH, and Université de Lille III, Villeneuve-d'Ascq, France  
Cinthia Gannett, Fairfield University, Fairfield, CT

##### ***Workshop Facilitators:***

Rula Baalbaki, American University of Beirut, Beirut, Lebanon  
Nancy Bou Ayash, University of Washington, Seattle  
Yue Chen, Purdue University, West Lafayette, IN  
Vera Cristovão, Universidade Estadual de Londrina (UEL), Londrina, Paraná, Brazil  
Lance Cummings, University of North Carolina, Wilmington  
Gita DasBender, Seton Hall University, South Orange, NJ  
Yinyin Du, Guangdong University of Foreign Studies, Guangzhou, Guangdong, China  
Lisa Emerson, Massey University, Palmerston North, New Zealand  
Tyler Evans-Tokaryk, University of Toronto, Mississauga, Canada  
Paula Abboud Habre, Lebanese American University, Beirut, Lebanon  
Andrew Johnson, Monash University, Caulfield East, Victoria, Australia  
Jay Jordan, University of Utah, Salt Lake City  
Xinfang Liu, Suzhou University of Science and Technology, Suzhou, Jiangsu, China  
Jennifer Lopera, Universidad del Rosario, Bogotá, Colombia  
Shurli Makmillen, Claiflin University, Orangeburg, SC  
Maria Ester Moritz, Universidade Federal de Santa Catarina, Florianópolis SC, Brazil  
Elizabeth Narváez-Cardona, Universidad Autónoma de Occidente, Cali, Colombia  
Raffaella Negretti, Chalmers Technical University, Göteborg, Sweden



## All-Day Workshops

Wednesday, March 15

Lucy Rai, The Open University, Milton Keynes, England  
Lynne Ronesi, American University of Sharjah, Sharjah, United Arab Emirates  
Andrea Scott, Pitzer College, Claremont, CA  
Kirk St. Amant, Louisiana Tech University, Ruston  
Brian Stone, California State Polytechnic University, Pomona  
Katja Thieme, University of British Columbia, Vancouver, Canada  
Belinda Walzer, Northeastern University, Brighton, MA  
Xiaobo Wang, Georgia State University, Atlanta  
Margaret Willard-Traub, University of Michigan, Dearborn  
Juheina Fakhreddine Yakzan, American University of Beirut, Beirut, Lebanon  
Pavel Zemliansky, University of Central Florida, Orlando

**Description:** Our workshop is intended to engage the call for 2017 to cultivate new voices in the field and in the organization; to develop scholars and leaders; to create broader understanding and appreciation of our disciplinary landscapes; to build capacity and create new opportunities and new alliances for learning, change, and exchange. The workshop creates a structured space for that cultivation, one that allows everyone, across a full day of discussion, to learn with—and from—35 international partners representing 24 countries. We will share our specific writing research projects-in-progress from physical/disciplinary sites often missing in US discussions in order to cultivate existing and new research relationships in a format unique for the CCCC Convention.

The projects discussed consider meta-analysis and meta-studies of writing research in multiple countries; ethnographic, corpus-based, or action research studies of writing pedagogies, practices, and attitudes in art history, first-year writing, literary scholarship, mathematics, social work, or design curricula; transnational WAC; transnational literacy and textbooks; self-regulation, genre awareness, and writing quality in professional fields; teaching genre awareness and metacognition in technical education; collaborative intercultural and transnational writing center research projects; resituating translation in/as writing pedagogies; research on institutional settings and cultural traditions of teaching/learning writing, including teachers' perceptions; discourse analysis of cross-Pacific student peer review exchanges; learning through international exchange; identity markers in specific populations' academic writing, in domestic, immigrant and refugee perceptions of "home" languages and language identity, and in writing center directors' narratives.

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



## All-Day Workshops

Wednesday, March 15

**1)** By January, workshop discussion leaders post the following on a wiki (see <http://compfaqs.org/CompFAQsInternational/InternationalWritingStudies>), with texts grouped into 6 clusters

- 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)** Workshop participants (discussion leaders and registrants) choose a text from each cluster, then read and prepare to engage with 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 current, ongoing writing research, research questions, and emergent or well-established methods from several countries. Each project receives attentive, sustained discussion, as participants 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 writing research in different contexts? What new or revised research methods and networks do we need to cultivate 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 towards responsible mutual engagement?

We will conclude the workshop having strategized collectively about enabling deep exchange about international scholarship and about how to engage these new projects in sensitive, responsible, productive ways. The open and dialogic nature of this exchange will reorient our research horizons and increase research capacity for individuals and networks of scholars. Finally, the workshop introduces linguistic/discursive challenges that disrupt monolingual spaces and help us to act with tolerance within the translingual modes the 21st-century demands.



## All-Day Workshops

Wednesday, March 15

*4-Creative Writing*

### **W.03 Cultivating Our Creative Capacities: Writing Teachers Writing**

*Sponsored by the Creative Nonfiction Special Interest Group*

Participants will explore creative nonfiction through writing prompts and discussing teaching strategies and issues.

#### **A106**

##### ***Presenters/Speakers:***

Lynn Z. Bloom, University of Connecticut, Storrs

Melissa Goldthwaite, Saint Joseph's University, Merion Station, PA

Libby Falk Jones, Berea College, Berea, KY

Jacquelyne Kibler, Arizona State University, Tucson

Sandee McGlaun, Roanoke College, Salem, VA

Irene Papoulis, Trinity College, Hartford, CT

Wendy Ryden, Long Island University, Brookville, NY

Charles I. Schuster, University of Wisconsin, Milwaukee

Jenny Spinner, Saint Joseph's University, Philadelphia, PA

Judith Szerdahelyi, Western Kentucky University, Bowling Green

**Description:** Creative nonfiction is both record and agent of change. This workshop invites participants to cultivate their creative capacities, to experience a day of creative nonfiction writing, as writers, discussants, and teachers of this multifaceted genre. Participants will respond to various invitations to write, and leaders will guide small-group discussions of ways to adapt the day's prompts and processes to the participants' own writing and classroom teaching.

Four segments will be devoted to writing in response to eight different prompts and two to presentations on creative nonfiction strategy and pedagogy. The workshop concludes with the sharing of writings and reflections on the value of creative nonfiction writing for ourselves and our students.

##### **Prompt: Openings**

In an interview, Stephen King said, "An opening line should invite the reader to begin the story. It should say: Listen. Come in here. You want to know about this." He continued, asking, "How can a writer extend



## All-Day Workshops

Wednesday, March 15

an appealing invitation—one that's difficult, even, to refuse?" Choose a topic you want to write about. Write five possibilities for an opening line, each extending an invitation difficult to refuse.

### **Prompt: The Art of "Perhapsing"**

In her 2009 article "'Perhapsing': The Use of Speculation in Creative Nonfiction," Lisa Knopp describes a technique used by Maxine Hong Kingston. When writing about a subject where you have limited access to information, you can use the reflective technique of imagining what something was like by clearly identifying you're engaging in speculation, "perhapsing." Pick an event about which you have limited firsthand information, such as the day you were born. Use the perhapsing technique plus relevant research (such as consulting a newspaper from that day) to explore the subject.

### **Presentation**

"Narrative Surgery: What Medical Writing Will and Won't Tell You—and Why" addresses what we can learn from illness narratives that concentrate on the dangerous, surprising, compelling explorations of countries entered without a map and often without a guide. To tell good tales, authors—patients, caregivers, family members—cut the essential story to the bone. The authors are characters and interpreters in these accounts of discovery, adaptation, innovation, endurance, and omission.

### **Prompt: On the Streets**

Hit the nearby streets of Portland (or roam the Convention Center halls) with your notebook, opening your ears and eyes to the richness of the language around us. Overheard phrases and "found" texts—graffiti, ads, signs—should spark writing that draws strength from and plays with language rhythms in the form of dialogue, speech, persona, or monologue. A handout will include other wordplay invitations for the classroom.

### **Prompt: Cultivating Comedy**

Humor offers a unique lens to address painful elements of our lives or uncomfortable current events. Consider a situation or past piece of writing that contained a difficult topic and investigate it for its comedic worth. What new perspectives or self-realizations can you bring to turn it on its head? What commentary can you imagine a favorite comedian making on the situation?

### **Presentation**

"Elbow's 'Response Guidelines' in 2017: Reflections on Feedback to Creative Nonfiction" examines Elbow's guidelines for responding effectively to personal writing with both sensitivity and the ability to help move writers toward rigorous revision from a 2017 perspective. For decades, Elbow's guidelines



## All-Day Workshops

Wednesday, March 15

have formed the theoretical basis of many creative nonfiction teachers' responses to students and peers. We will discuss how we might refresh the kinds of feedback we give to colleagues and students.

### **Prompt: "Everything Flows"**

Greek philosopher Heraclitus, famous for urging the embrace of constant change, advised, "You cannot step in the same river twice, for it's not the same river, and you do not remain the same you." Think about a time you wished or attempted to do-over an unsuccessful event or reprise a successful one. What happened when you tried (in life or imagination) to revisit or recreate the event? What was different, and what stayed the same? What did you learn about the nature of change, time, yourself, from the experience?

### **Prompt: Music to My Ears**

Michael Bassegy Johnson, Nigerian poet, playwright, and novelist, said, "Music replays the past memories, awaken our forgotten worlds and make our minds travel." This prompt asks writers to choose a piece of classical music from a list and, while they listen, explore those past memories and forgotten worlds. What emotions do you think inspired the composer? What adjectives best describe the mood the music conveys? What feelings, images, colors or shapes come to mind as you listen? What memories and past events are called up by the music and why?

### **Prompt: How Does Your Garden Grow?**

First, as a brainstorming exercise, fill out the garden planner provided during the workshop, building a dream vegetable or flower garden or orchard. What would you plant? Why? Till your mind for memories of other gardens or orchards planted there. Write about one of those gardens and what it did or did not give you, what you did or did not give it, and why.

### **Prompt: Unforeseen Circumstances**

Think about a positive experience that ended badly: You buy shoes you have lusted over, but they hurt your feet. You take your dream vacation to Niagara Falls only to discover you get vertigo standing above the water. Choose your own positive/negative experience. Write an essay that depicts this experience by showing and not telling—by not just what you say but how you say it. Style and tone are everything. Rhetorically and stylistically, make us feel how you snatched defeat in the face of victory.

*14-Cultivating Connections, Cultivating Space*

## **W.04 TYCA Presents Cultivating Our Capacity: Preparation and Professional Development for Teachers of English at Two-Year Colleges**





## All-Day Workshops

Wednesday, March 15

*Sponsored by the Two-Year College English Association*

This workshop will provide the knowledge and tools to build meaningful and research-based professional development into the structure and culture of participants' departments and institutions. With an emphasis on the unique demands of two-year colleges, speakers and facilitators will take participants through the steps of designing, building, and sustaining professional growth.

### **Portland Ballroom 252**

#### ***Presenters/Speakers:***

Brett Megan Griffiths, Macomb Community College, Warren, MI

Darin Jensen, University of Nebraska, Lincoln

Brian Lewis, Century College, White Bear Lake, MN

Amy Patterson, Moraine Park Technical College, Beaver Dam, WI

Cheri Spiegel, Northern Virginia Community College, Alexandria

Joshua Stokdyk, Madison Area Technical College, Madison, WI

Christie Toth, University of Utah, Salt Lake City

#### ***Workshop Facilitators:***

Sarah Z. Johnson, Madison Area Technical College, Madison, WI

Suzanne Labadie, Oakland Community College, Royal Oak, MI

Stephanie Maenhardt, Salt Lake Community College, Salt Lake City, UT

**Description:** This workshop is targeted to those who currently work in two-year and open access institutions, those who are interested in a career in two-year colleges, and those who teach for two-year institutions in other contexts such as high schools, online, in writing centers, and elsewhere. The session builds upon the current research surrounding the recent revisions to the [TYCA Guidelines for Preparing Teachers of English in the Two-Year College](#) and [CCCC Preparation and Professional Development Statement](#).

The workshop will be structured as a combination of researched presentations, small-group and roundtable discussions, and large-group conversation. The day is arranged in professional chronological order, beginning with graduate preparation, moving through new-hire onsite preparation and orientation, and finally to ongoing professional development for experienced faculty. The final sections



## All-Day Workshops

Wednesday, March 15

will cover specialized professional development that is particularly important for the work of two-year college English faculty and program administrators.

Each section will follow approximately the same pattern of development: Design, Build, and Sustain/Collaborate. Participants will leave the workshop with an action plan to address at least one preparation-related gap in their home institution or an action plan to cultivate a cross-institutional professional development partnership.

Section topics include academic preparation, onsite preparation of new hires and adjunct instructors, ongoing professional development for experienced faculty, dual credit/high school partnerships, online instruction and training, and going rogue.

*7-Institutional and Professional*

### **W.05 Rhetorics and Realities: Exploring New Potentials for Scholarly Production to Transform the Meaning of Scholarship (and the Meaning of Meaning within Our Field)**

Sponsored by NCTE's Studies in Writing and Rhetoric book series, this workshop offers both presentations and hands-on training in new publishing platforms. It is designed to create a space for participants to discuss the issues/concerns that need to be addressed into our scholarly publications as well as provide them with the opportunity to learn about as well as to experiment with building alternative forms of scholarly production.

**B113**

***Chair:***

Stephen Parks, Syracuse University, Philadelphia, PA

***Presenters/Speakers:***

Kristin Arola, Washington State University, Pullman, WA

Elizabeth Brewer, Central Connecticut State University, New Britain

Romeo Garcia, Syracuse University, Syracuse, NY

Crystal Hendricks, Syracuse University, Syracuse, NY

Brett Keegan, Syracuse University, Syracuse, NY



## All-Day Workshops

Wednesday, March 15

Jason Markins, Syracuse University, Syracuse, NY  
Tamera Marko, Emerson College, Boston, MA  
Jacqueline Rhodes, Michigan State University, East Lansing  
Jody Shipka, University of Maryland, Baltimore County  
Melanie Yergeau, University of Michigan, Ann Arbor

**Description:** Steve Parks, editor of the SWR series, will provide a workshop overview, using the instance of Berlin's *Rhetoric and Reality* to talk about the need to continually pose the relationship between emergent disciplinary insights and innovative publishing platforms. There will be 2 panel discussions, a breakout session during which participants will be able to engage one of the plenary panel speakers in discussion of specific capabilities of platforms mentioned, a discussion of a new platform that will allow for crowd-sourced history via engaging with the SWR series, and an interactive workshop during which participants consider the impact of doing something beyond, or in addition to, "thinking with (or writing about) objects"—or, as is often the case, when objects are even considered and given their due, writing about objects. Instead, participants will be exploring more fully what it might mean (and, indeed, how it feels) to actually compose with objects

Together, we will discuss how the different scholarly approaches featured throughout the day (print, digital, object-based) might intersect, support, and/or transform the field's ability to tackle the exigent arguments and pressing concerns. Put otherwise, we explore the questions: What are the Rhetorics and Realities that need to be produced as we look to the future?

**Participant Preparation:** The afternoon workshop requires participants do some preparatory work in advance of the workshop. First, please bring to the workshop at least five physical objects—things you might imagine using to create an object-based, multimodal composition. These objects might range from found objects to yard-sale or thrift-store finds to everyday ephemera found around the house, workplace, or campus. Please **DO NOT** choose objects that you would not be willing to exchange with others or see modified or destroyed as part of the workshop's activities. Once you've selected your objects, the second thing you'll need to do is to spend time thinking about the rhetorical and material dimensions of the objects you've selected. Consider, for instance, how these objects function and what they mean individually. Consider, as well, how the materials might be juxtaposed, combined, and/or modified to do certain kinds of rhetorical work—for instance, to tell a story, to move someone to action, to make an argument, to warn, to amuse, etc. In addition to considering the objects' potentials for meaning, use, and/or modification, consider as well the affective dimensions of the objects you have



## All-Day Workshops

Wednesday, March 15

selected. Does the object convey or otherwise suggest a kind of sadness—is it playful, frightening, boring, provocative, etc.? Please take time to write up (or jot down, list, audio or videotape, etc.) your thoughts about and impressions of your objects.

### *6-Information Technologies*

#### **W.06 High Touch Tech: Using Web-Based Tools to Cultivate Student Inclusion and Self-Efficacy in the Composition Classroom**

This hands-on workshop provides an open, supportive, and playful space for compositionists who would like to learn how to work with digital teaching tools but are unsure of how to get started.

#### **B116**

##### ***Workshop Facilitators:***

Stacey Anderson, California State University, Channel Islands

Rachael Jordan, California State University, Channel Islands

Clifton Justice, California State University, Channel Islands

Kim Vose, California State University, Channel Islands

**Description:** In this workshop, emphasis will be placed on experimenting with user-friendly tools that are more “high touch” than “high tech,” increasing student engagement and accountability throughout the writing process. Workshop facilitators include composition faculty and a WPA who began implementing digital practices in an effort to increase student retention and success in a portfolio-based, first year composition program.

Mindful of issues related to access, our workshop focuses on tools that offer free or low cost versions and, in most cases, can be used on a mobile device. Most importantly, rather than asking participating faculty to create new material in online platforms, we will work with participants to help them adapt their current activities to the digital world. Attendees will learn how these tools can enhance what they are already doing while creating conditions that increase opportunities for engagement among students who may not be the most active participants in traditional classroom setting.

The workshop will be conducted in a round-robin format, involving participants in both whole-group and small-group activities. Snacks and stretch breaks will be provided to keep attendees energized throughout the day. Participants will work in teams as they move from one station to the next. We will have four stations:



## All-Day Workshops

Wednesday, March 15

Station #1: Google Docs (a platform for revision, collaboration, and feedback)

Station #2: VoiceThread (a platform for discussion, feedback, and presentations)

Station #3: WordPress (a platform for delivering content and communicating with students)

Station #4: Screencast-o-Matic & Zoom (platforms for asynchronous and synchronous lectures and virtual conferences/office hours/class meetings).

In our final whole-group reflection/next-steps section, participants will establish goals for implementing these tools in their existing practices. We will also lay out the framework for our Professional Learning Community, which will include an online space for ongoing consultation and collaboration once the conference concludes. A schedule for optional but highly recommended check-in sessions (including synchronous discussions via Zoom as well as email and other online consultation) will be established. Participants will leave the workshop feeling empowered to explore new digital technologies and strengthened in the community of learners that are there to support them long after the conference is behind us.

**Participant Requirements:** Participants are encouraged to bring a laptop or tablet if possible.



## All-Day Workshops

Wednesday, March 15

*2-Basic Writing*

### **W.07 Implementing Long-Term Changes to Basic Writing Programs in Local Contexts**

This workshop, sponsored by the Council on Basic Writing, will engage participants with strategies and models intended to facilitate long-term changes to basic writing (BW) curricula.

**C123**

***Chairs:***

Lynn Reid, Fairleigh Dickinson University, Madison, NJ  
Michael Hill, Henry Ford Community College, Dearborn, MI

***Presenters/Speakers:***

Paul Beilstein, University of Illinois, Urbana-Champaign  
Bethany Davila, University of New Mexico, Corrales  
Cristyn Elder University of New Mexico, Albuquerque  
Evin Groundwater, University of Illinois, Urbana-Champaign  
Joe Harris, University of Delaware, New Castle  
Allison Kranek, University of Illinois, Urbana-Champaign  
Kristi McDuffie, University of Illinois, Urbana-Champaign  
Kelly Ritter, University of Illinois, Urbana-Champaign

***Workshop Facilitators:***

Susan Naomi Bernstein, Arizona State University, Tempe  
J. Elizabeth Clark, LaGuardia Community College, CUNY, New York, NY  
Barbara Gleason, City College of New York, New York, NY  
Sugie Goen-Salter, San Francisco State University, San Francisco, CA  
Marisa Klages, LaGuardia Community College, CUNY, New York, NY  
Sara Webb-Sunderhaus, Indiana University-Purdue University, Fort Wayne, IN

**Description:** The recently published [TYCA White Paper on Developmental Education Reform](#) notes that “legislative imperatives to reform developmental reading and writing instruction” often “ignore the academic and material realities of two year college students’ lives” (227). Recognizing that initiatives intended to “reform” basic writing (BW) are often issued from administrators or legislators in a top-



## All-Day Workshops

Wednesday, March 15

down fashion, the workshop will engage participants with strategies and models intended to facilitate more grassroots, locally focused efforts to “reform” BW curricula. The driving questions for this workshop include the following: What do truly inclusive BW courses look like? How do we develop pedagogies that address the diverse needs of our students? How do we design assessments to demonstrate the effectiveness of those pedagogies to gain support of institutional and legislative stakeholders? And, most importantly, how do we encourage new teachers to enact pedagogically sound reform?

*Cultivating Support and Respect for Developing Writers at a Hispanic-Serving Institution* provides an overview of the Stretch/Studio model recently implemented at the University of New Mexico. Presenters will describe the multifaceted approach this program takes to valuing the linguistic and cultural diversity of students—from the undergraduate curriculum to the TA practicum for the Stretch/Studio program.

*Planning Pedagogical Changes in Your Local Context* draws on the example of curricular change presented in the previous session. Workshop participants consider how to foster meaningful change to BW pedagogies in their local contexts. Facilitators will lead breakout discussions on the following topics: addressing non-cognitive challenges in the BW classroom; integrating technology and multimedia composing; linguistic diversity as resource; engaging students in BW with complex texts; and other topics as requested by workshop participants. Participants will brainstorm a goal for pedagogical change that can be implemented in their home institutions, as well as a list of institutional stakeholders whose support would be crucial in implementing such changes at a programmatic level.

*Assessing Basic Writing at an R1* emphasizes local contexts influencing program-level assessment in BW. Presenters will share the impetus, design, and structure of an assessment of the BW course sequence at a large public research university and discuss how the assessment was influenced by the local institutional history of BW, as well as current course outcomes and previous local assessments of composition; methods and findings; how methods such as focus groups with BW faculty and building a corpus of writing from across the span of the students' work in the sequence compare to previous assessment work in our writing program. This session concludes with a discussion of assessment practices at the institutions of workshop participants to consider how the methods and findings of this program assessment might be replicated at other institutions.



## All-Day Workshops

Wednesday, March 15

**Afternoon Keynote:** “Helping Teachers Teach Composing in an Age of Global Englishes” addresses the key issue now facing BW teachers: we can no longer simply teach basic writing. We now work in a screen culture in which students are asked to read and compose texts in wide range of media. This digital culture is also a truly global culture—multilingual as well as multimodal. We can expect to work more and more often with writers who speak English as a second or third language. We must find ways to support writers who mix not only media but languages in their texts. This presentation will suggest some ways we can help teachers meet the needs of student writers in a global and digital culture, including examples of assignments that ask students either to code-mesh languages or to compose multimodal texts and how to incorporate those assignments.

*Faculty Development and Assignment Design* builds on the takeaways from the keynote speech. Participants will further develop their ideas from the morning session on pedagogy, with an emphasis on assignment design and faculty development. Ideally, this session will provide participants with the tools they need to lead local faculty through faculty development that might enhance their understanding of BW pedagogies.

*Toward a Vision for Basic Writing Studies* identifies and explores areas of study, research, negotiation, and reflection within the field of BW. We will separate into groups to discuss areas of study within the field—core knowledges and readings; pedagogies and practices; programs and assessments; definitional concepts—and then report back to the group to link our areas into a larger vision of the field. During the second half of the session, participants will construct a “syllabus” and engage in a foundational discussion to build a sense of what BW practitioners mean when they say they work in BW. In the end, this workshop will ask the Council on Basic Writing to engage in field level soul-searching to focus on the role of the Council as a field authority and to consider how the work of the Council might impact BW work at the local level.





## All-Day Workshops

Wednesday, March 15

*7-Institutional and Professional*

### **W.08 Moving Labor Advocacy from Conversations to Action**

This workshop engages participants in several avenues for moving the labor conversation in higher education forward via strategic action.

**C124**

#### ***Presenters/Speakers:***

Janelle Adsit, Humboldt State University, Arcata, CA  
Natalie Barnes, Colorado State University, Fort Collins  
Sue Doe, Colorado State University, Fort Collins  
Seth Kahn, West Chester University of Pennsylvania, West Chester  
Lydia Page, Colorado State University, Fort Collins  
James Walsh, University of Colorado, Denver

#### ***Workshop Facilitator:***

Sarah Austin, Texas Tech University, Lubbock

**Description:** This workshop endeavors to engage participants in several avenues for moving the labor conversation in higher education forward via strategic action. Throughout the day, participants will learn to move from caucusing to action, choose the right grant and embark on the proposal process, create graphic designs for advocacy, engage in participatory activist theater, write slam poetry, and plan ways to orchestrate undergraduate research on labor and student-faculty collaborations in presenting data/analysis via poster sessions, digital scholarship, and undergraduate research commons.

#### ***Presentations/Activities***

*"We Are Contingent": Engagement in Participatory Theater*

Informed by the dramatic theory of Augusto Boal's Theatre of the Oppressed, participatory performance theatre is a sustainable, evolving method for building community-university relationships. Dramatic theory suggests that participatory theatre is an effective way to reveal the everyday injustices embedded in daily life. Rhetorically, participatory theatre's promise lies in audience members and actors coming to see themselves as complicit in processes that negatively affect others.



## All-Day Workshops

Wednesday, March 15

### *Art as Activism*

The trend of contingency in the academic labor force connects to parallel shifts in the US workforce. There is an increasing role of the arts in discussions of academic labor including examples of cross-campus/regional discussions, writing, and performances that provide opportunities for dialogue across institutional type and also bring academic labor issues to the attention of the public, thus developing a rationale for collective effort.

### *Activist Theater*

The collaborative nature of organic theater, which involves discussion and collaborative writing, can help to break cycles of labor exploitation by providing avenues for discussion across stakeholder positions and by clarifying workplace contexts and career options, along with building community-university relationships via participatory “organic” theater.

### **Breakout Sessions**

*Building Capacity for Local Activist Theater*

*Grant Writing Activist Style*

*Chalk It Up: Art and Writing Collaborations*

### *10-Research*

## **W.09 Cultivating Sustainable Writing Assessments**

This workshop helps faculty learn to use writing assessment theory and practice to design effective, sustainable writing assessments.

### **F150**

#### ***Workshop Facilitators:***

Ashlee Brand, Cuyahoga Community College, Westshore, OH

Nicole Caswell, East Carolina University, Greenville, NC

Curt Greve, Kent State University, Kent, OH

Melody Gustafson, Kent State University, Kent, OH

Brian Huot, Kent State University, Kent, OH

Elliot Knowles, Kent State University, Kent, OH

William Morris, Kent State University, Kent, OH

Jamie Peterson, Kent State University, Kent, OH



## All-Day Workshops

Wednesday, March 15

**Description:** This workshop attempts to help faculty learn to use writing assessment theory and practice to design effective, sustainable writing assessment programs and draws on scholarship that promotes the necessity of site-based, locally controlled assessment procedures to help participants construct ways to integrate assessment within their programs and to understand that regular and systematic writing assessment is an important part of administering a successful writing program. It is designed for participants who are engaged in writing assessments from placement to program. We welcome faculty and administrators at various stages in working with writing assessment and hope to provide them with the tools to design writing assessment procedures on an individual basis. The workshop provides participants with theoretical frameworks and practical examples they can adopt for their own assessment needs.

We begin the workshop by reviewing current theory and practice in writing assessment, giving participants frameworks and procedures to think about assessment design and use so they can implement effective writing assessments at their own institutions. We will focus on sustainable assessment practices that insure the efficacy, importance, and continuing status for a writing program. Our conversations and activities focus on four themes pertinent to faculty engaged in writing assessment:

- cultivating a culture of assessment
- designing sustainable assessment practices
- communicating assessment designs/results to multiple audiences/stakeholders and
- engaging in local, state, and national policy conversations.

Individually and in groups, participants will formulate assessment questions based upon their individual needs. Together, participants will work on revising and articulating questions that address relevant concerns about the way writing is taught and how students are performing at their institutions. Once participants decide upon what information is most important about their individual writing programs, they will move into designing procedures that can address those questions. After participants create their assessment designs, we will turn our attention to sharing assessment results with various stakeholders both inside and outside the university. The workshop will provide participants with a recognizable set of procedures for addressing assessment needs and concerns and for meeting the accountability needs imposed on program from outside sources.

Presenters will also act as consultants in helping individual participants design writing assessment procedures for their institutions. The workshop aims to give participants a full understanding of the



## All-Day Workshops

Wednesday, March 15

process of writing assessment design, the theoretical framework that supports such practice and the structured practice of working through relevant, real world assessment problems.

Presentations will include the following topics:

- Validity primer—basic introduction to validity theory and its use for writing assessment
- Assessment design
- Placement testing
- Exit testing
- Program assessment: curriculum, teaching, student performance
- Use of statistical data for making placement decisions
- Writing across the curriculum assessment
- Topics brought up by participants (All participants will be contacted before the workshop and depending upon their interests we can add topics for this section.)

*11-Writing Pedagogies and Processes*

### **W.10 Cultivating Capacities, Creating Change: Teachers as Activists and Videomakers**

This hands-on workshop covers the basics of filmmaking/ videomaking and how to integrate and develop multimedia and critical pedagogy in the classroom.

**B114**

#### ***Workshop Facilitators:***

Crystal Bickford, Southern New Hampshire University, Manchester

Kefaya Diab, New Mexico State University, Las Cruces

Theresa Donovan, University of Texas at El Paso

Gwen Gray Schwartz, University of Mount Union, Alliance, OH

Lynda Haas, University of California, Irvine

Laurie McMillan, Pace University, Pleasantville, NY

Megan Palmer, Southern New Hampshire University, Manchester

Patricia Portanova, Northern Essex Community College, Haverhill, MA

Anthony Stagliano, New Mexico State University, Las Cruces



## All-Day Workshops

Wednesday, March 15

**Description:** This hands-on workshop takes participants through the videomaking process of pre-production, production, and post-production. We target three kinds of participants: educators who are interested in integrating videomaking in composition but may not know the logistics of doing so; educators who are committed to critical pedagogy and would like to integrate multimedia composition in their critical teaching practices; and educators who already implement videomaking projects in their classroom but are looking to develop their multimedia and critical pedagogy practices in systematic ways. Participants will brainstorm ideas, compose storyboards, film and edit their videos, and publish their PSAs on the web. At the beginning of the workshop, each participant will receive a packet containing the workshop schedule, activity sheets, sample assignments, and suggested learning objectives for video projects. Participants will use the worksheets to help them develop their group PSAs during the pre-production, production, and post-production stages. Throughout the workshop, presenters will provide assistance to participants in their group work as needed.

### Participant Requirements:

- PC or Mac laptop with Wi-Fi capabilities
- a camera (video, still, or phone)
- free editing software (Windows Movie Maker for PC, or i-Movie for Mac)

The workshop chair will provide 2 video cameras with tripods and Adobe Premiere editing software on her PC to support participants during the workshop.

Participants and presenters will share their reflections about the workshop at the end of the day. They will also share their thoughts about future cooperation to collaboratively create and integrate videomaking assignments critically in their classes.

### *11-Writing Pedagogies and Processes*

## **W.11 Cultivating Vernacular Eloquence: A Workshop on Speech and Writing Honoring Peter Elbow**

*Sponsored by the Assembly for Expanded Perspectives on Learning*

This workshop explores how practices of speech can enhance writing instruction and practice. Peter Elbow will join the workshop as a participant and respondent.

### **D135**

**Chair:** Nate Mickelson, Guttman Community College, CUNY, New York, NY



## All-Day Workshops

Wednesday, March 15

### ***Presenters/Speakers:***

Kathleen Cassity, Hawaii Pacific University, Honolulu  
Michelle Comstock, University of Colorado, Denver  
Peter Elbow, University of Massachusetts, Amherst  
Mary Hocks, Georgia State University, Atlanta  
Nate Mickelson, Guttman Community College, CUNY, New York, NY  
Bruce Novak, The Foundation for Ethics and Meaning, Indiana, PA  
Nan Phifer, Oregon Writing Project, University of Oregon, Eugene  
Airlie Rose, University of Massachusetts, Amherst  
Betty Spence, DeSoto Center, Northwest Mississippi Community College, Southaven, MS  
Eleni Stecopoulos, University of San Francisco, San Francisco, CA

**Description:** Peter Elbow has advocated for the value of student voices for writing instruction for more than forty years. He theorizes the links between speech and writing more directly in his latest work, *Vernacular Eloquence*. Published in 2012, the book's theoretical and practical arguments for the role speaking can play in cultivating writing practices have implications for classrooms at all levels. Indeed, as Elbow notes in the book's introduction, our field is already moving in this direction.

This workshop will explore best practices for encouraging student writers to draw on the "vernacular eloquence" they already possess in cultivating academic literacies. Presenters will share strategies and assignments from various kinds of writing classrooms, including basic writing, first-year composition, creative writing, and community workshops. Each presentation will be 30 minutes and will include time for discussion.

The first speaker outlines the central arguments of *Vernacular Eloquence* and situate the book's emphasis on speaking in relation to current scholarship on writing instruction. This presentation will provide an overarching framework for the strategies and assignments demonstrated by subsequent speakers.

Speaker 2 explores how the traditional 3 Rs—reading, writing, and 'rithmetic—subsume a structure of deeper and larger "noticings" that give meaning to personal and collective life. The speaker will argue that "voice" functions as an initial "noticing" that initiates progress toward the cultivation of "vocation," the finding of a central meaning of one's life as a whole in the world, and "vision," the story of how the world might be bettered through the enactment of personal vocation. After an overview of these ideas,



## All-Day Workshops

Wednesday, March 15

the speaker will provide brief examples of how “voice,” “vocation,” and “vision” are already being realized in humanities classrooms today and take participants through a series of practical exercises.

Speaker 3 takes up Elbow’s argument that embodied, “unplanned spoken language” offers important qualities to writing by discussing sound as a point of departure for writing instruction. The speaker will demonstrate concepts such as “resonance” and “sonic literacy” and describe a series of voice-based assignments that concludes by inviting students to document their own soundscapes and experiment with representing sounds they’ve never heard. The presentation raises questions about the relationships between sound and writing.

The next speaker analyzes the techniques elaborated in *Vernacular Eloquence* from the perspective of psycholinguistics. Focusing on “inner-speech,” a term used to describe the voice many of us hear in our heads when we read and write, the speaker argues that Elbow’s techniques are supported by a cognitive model of language production that places “inner-speech” at the core of how we generate, judge, and perceive writing. The speaker will demonstrate that applying this model in theorizing writing makes it possible to think of “voice” as an aspect of written texts that draws readers into an experience of conversation.

Speaker 5 discusses how she has sought to expand students’ ideas of voice by using performance and disability studies in the composition and public speaking classroom. She will demonstrate how texts that employ multiple voices and assistive technologies, like film critic Roger Ebert’s TED talk, “Remaking My Voice” (2011), and Deaf performance artist Aaron Williamson’s audience-interactive “electronic oracle,” *Hearing Things* (1998), challenge students to reimagine the sources, composition, and function of voice.

The next speaker demonstrates speaking and writing activities that encourage students to acknowledge, share, and respond to trauma. Drawing on activities developed for writing workshops for libraries, continuing education programs, writers’ groups, and religious organizations, the speaker will engage participants in exploring ways to translate trauma into healing stories.

Speaker 7 explores humor as a form of embodied learning that can help emerging writers develop confidence in cultivating academic literacies. Drawing upon [Mezirow’s theory of transformative learning](#), the speaker will discuss how the development of critical thinking skills requires the learner to “shift the frame of reference,” a process that is often difficult and even painful, especially when the necessary shift pulls the learner away from home cultures. She will explain teaching strategies and assignments



## All-Day Workshops

Wednesday, March 15

that connect humor and cognition in order to demonstrate the critical role of positive emotions in learning to write.

Speaker 8 will use the lens of Elbow's *Vernacular Eloquence* to explore Kerouac's attempts to explain his writing process. The speaker will present statements from Kerouac's "Belief & Technique for Modern Prose" and place them into context with reviews of Kerouac's fiction and conversations he had with Allen Ginsberg on the power of the vernacular. The speaker will show the congruence between Kerouac's "Statements" and Elbow's conception of the "untutored tongue."

The final speaker demonstrates strategies for using poetry to bring student voices into the writing classroom. The speaker will lead participants in activities that use creative reading as a foundation for analytical writing. Applying Elbow's "vernacular eloquence," the speaker will explain how relying on student voices during the activities creates an environment conducive to critical thinking. The speaker will argue that reading poetry collaboratively promotes the development of critical writing skills because it gives students an opportunity to experiment with voice.

### 13-Writing Programs

## W.12 Launching and Developing Sustainable Writing across the Curriculum/Writing in the Disciplines Programs

In this workshop, participants will develop strategies for creating and revitalizing WAC/WID programs based on whole-systems theory.

### D136

#### **Presenters/Speakers:**

Michelle Cox, Cornell University, Ithaca, NY

Jeffrey Galin, Florida Atlantic University, Boca Raton

Dan Melzer, University of California, Davis

**Description:** Writing across the Curriculum (WAC) serves as the longest standing curricular reform movement in the history of higher education, yet individual WAC programs fail to survive at an alarming rate. Statistics point to a need for an approach to WAC program development that leads to programs that persist over time. This full-day workshop will provide participants with a theoretical framework and guiding principles for building sustainable WAC programs, as well as a methodology and set of strategies that participants will apply to their own institutional efforts to develop WAC programs. The workshop





## All-Day Workshops

Wednesday, March 15

facilitators have theorized the whole-systems approach, which draws from complexity, systems, social network, resilience, and sustainable development theories. Together, these theories provide tools for describing rich and dynamic contexts and systems, as well as tools for creating and assessing change introduced to a system. Participants will put these theories and principles into practice by applying a methodology of understanding (determining the campus mood, mapping the institutional system), planning (creating a mission statement, finding points of connectivity and leverage, creating sustainability indicators), developing (creating sustainable projects, managing obstacles), and leading (managing growth and change, assessing sustainability indicators).

The morning session will focus on the first two stages of the whole-systems methodology: understanding and planning. The afternoon will focus on the next two stages: developing and leading. Prior to the workshop, the facilitators will survey participants on their institutional contexts, challenges, and goals in attending the workshop.

*14-Cultivating Connections, Cultivating Space*

### **W.13 Leadership in Action: A Workshop for Heads, Directors, WPAs, and Future Faculty Leaders**

This workshop combines self-reflections on leadership, hands-on sessions on participants' projects, and reviews of research on leadership.

**E146**

#### ***Presenters/Speakers:***

Anita August, Sacred Heart University, Fairfield, CT  
Brenda Brueggemann, University of Connecticut, Storrs  
Jane Detweiler, University of Nevada, Reno  
Patti Wojahn, New Mexico State University, Las Cruces

**Description:** Due to overwhelming positive response from this workshop in 2016, we are again offering this opportunity for participants to examine their leadership skills. Our workshop draws upon research on leadership as a collaborative process of inquiry and practical leadership strategies that participants will apply to their own projects in order to help them improve leadership skills. We will provide opportunities to reflect on how participants can apply their rhetoric and composition expertise to program assessment, strategic planning, improving support for non-tenure-track faculty, and other



## All-Day Workshops

**Wednesday, March 15**

related challenges. Each session will provide participants with a research-based framework to translate their expertise and experience into practical strategies for addressing leadership opportunities.

The first workshop session uses a personality profiling tool commonly used in leadership programs, Tom Rath's StrengthsFinder 2.0. This assets-based assessment will help participants reflect upon their personal priorities and interpersonal communication tendencies. We will then expand the discussion of assets to consider the modes of thinking and analysis that the participants have acquired through their studies of rhetoric and composition. The first session will set up the format for all four sessions. We will begin with a short presentation informed by research on leadership, then move to table discussions of the concepts, and conclude with applications to the projects that participants brought to the workshop.

The second session will help participants draw on their understanding of writing as a collaborative mode of inquiry to consider how institutional changes often unfold in a recursive manner that parallels vital aspects of the collaborative writing process. Rhetoric and composition specialists bring special expertise and a broad understanding to the recursive, contested, and iterative process of project management, which is one of the most challenging aspects of leadership as a mode of collaborative inquiry.

The third session expands the frame of reference to consider the broader challenges of change management, including practical strategies such as environmental scans that will help the participants make use of their skills with rhetorical analysis. As with prior sessions, the session will begin with a short presentation on leadership strategies for launching and managing projects and then ask participants to apply the lessons to their own projects.

Our last session returns to the self-reflections with which we began and expands our frame of reference to assess the leadership opportunities that are opening up as universities expand their collaborative engagements and deepen their attention to undergraduate education. We will help participants reflect upon transformational models of organizational change that are engaged with broader social movements. We will look to adaptive leadership models to consider how changes in organizational cultures depend upon collaborative processes that begin and end with deepening and expanding the engagement of stakeholders. Our concluding discussions will consider the career development opportunities that these trends present to the participants.