

WRITING NOTES

ASU WRITING PROGRAMS

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Brandon Whiting

IN THIS ISSUE

Director's Note	2
Introducing Writing Programs' New TA's	3
Dream Center Supplies Drive	4
The Capacious Ross-Blakley Hall (RBH)	5
Graduate Scholars of English (GSEA) Message	6
Writing Programs' Asst Dir Message	6
"Selves in Systems" Arts Installation	8
The ViTA Project	8
Call for Submissions	9
Behind-the-Scenes Writer of the Year Award	9

Editor and Designer	Brandon Whiting
Contributors	Bruce Glenn
	Elenore Long
	Olivia Rines
	Shirley Rose
	Sarah Snyder
	Adelheid Thieme



Bruce Matsunaga



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SHIRLEY ROSE DIRECTOR'S NOTE

Writing Programs' recent move from the Durham Languages and Literature building (LL) to the former Ross-Blakley Law Library is featured in this issue of our Writing Programs newsletter. We've included a few photos taken on our explorations of new spaces during our first three days in our new home. We've also featured Professor Elenore Long's article about her students' rhetorical arts installation in the first-floor atrium, which demonstrates just one of the ways we are making use of new kinds of spaces the building affords us.

The fall semester was a time of transition for us as we worked to find ways to make our new work spaces actually work for us. For the 70 Instructors, 86 TAs, and 10 Faculty Associates in Writing Programs who were not assigned to their own individual desks in the new building, the semester provided many opportunities for re-thinking the kinds of spaces that best suit the in-person face-to-face work they do with student writers, the surroundings in which they most efficiently prepare for class, the environments in which they most productively read and reflect, and spaces that are most conducive to interactions with colleagues. The design of office space designated for teachers in these groups was initially based on the "hoteling" concept in which individuals do not have individually assigned office rooms or desks, but rather occupy available spaces in a first-come, first-served fashion. Over the course of the fall

semester, these Writing Programs teachers have worked together to find ways to begin making these spaces their own, transforming environments that seemed cold, impersonal, and impermanent into warm and welcoming spaces that reflect their personalities and interests and allow them to get their work done. Though there are still a few problems with noise reduction and lighting to be solved, our new home is much more livable than it was when we first moved in, and we are beginning to truly occupy it.

While our spaces for preparing for class, reviewing student writing, and meeting with students have needed a bit of hacking, teachers have devised ways to effectively use the "privacy enclaves" for individual and group writing conferences. And, importantly, our spaces for meeting with one another are proving to be a valued resource for Writing Programs. Though we do not have a room large enough to hold all of our teachers at once, we do have well-equipped and appropriately sized rooms for holding professional development workshops, Writing Programs Committee meetings, and even our ePortfolio Showcase of Student Writing. In addition, spaces like the 3rd floor reading room, break rooms, the graduate student lounge, and other common areas make encounters with one another both easier to schedule and more likely to happen serendipitously.

INTRODUCING WRITING PROGRAMS' NEW GRADUATE TEACHING ASSISTANTS



Steven
Abell



Chloe
Boxer



Eric Brown



Kaylee
Browning



Chris
Carlsen



Anthony
Delaya



Savannah
Conner



Anajit Dey



Rachel
Emiling



Karen
Felte



Clarissa
Goldsmith



Kate Hope



David
Joseph



Mark
LaRubio



Justin
Noga



Hae Ryon Park



Matthew
Rarucci



Xiaoyu Pei



Marco
Pina



Agra
Rajapakse



Rong Ren



Noah
Trammell



Michael
Winans



Elliot
Winter

DREAM CENTER SUPPLIES DRIVE

"THE BEGINNING OF THE SCHOOL YEAR IS A DIFFICULT TIME FOR PARENTS WHO ARE ALREADY STRUGGLING"

At the beginning of the Fall 2017 semester, Writing Programs faculty and staff came together for the second consecutive year to support a back-to-school drive benefiting children attending the St. Vincent de Paul Dream Center in downtown Phoenix. The Dream Center is an activity center built into the Family Dining Room for children who attend the St. Vincent de Paul Society's Family Evening Meal.

After the children have had the opportunity to have dinner together with their parents and siblings, they meet in a designated space to do their homework. Tutors and volunteers interact with children ages 4-14 in this year-round program that helps children of economically-disadvantaged families thrive academically.

The beginning of the new school year is a difficult time for parents who are already struggling to provide food and shelter for their families. Purchasing items that their children need at the beginning of the school year is a substantial hardship for many of them. Therefore, the Dream Center gratefully accepts donations of school items that are distributed to the children according to their needs.

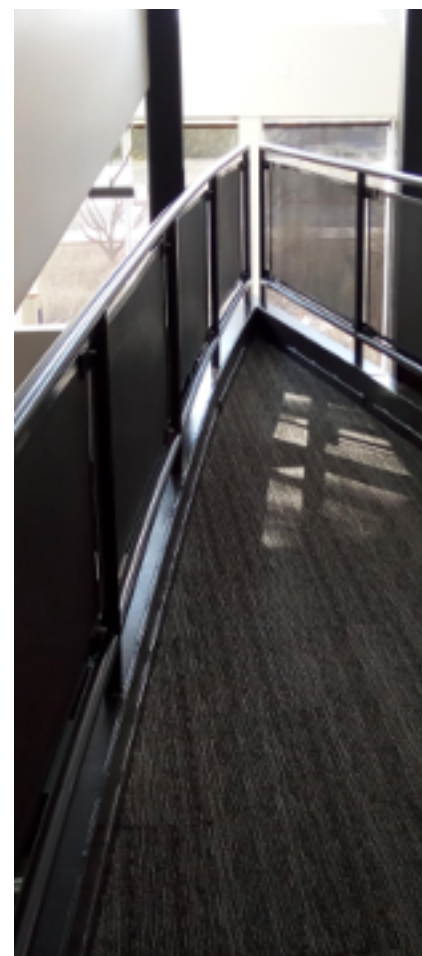
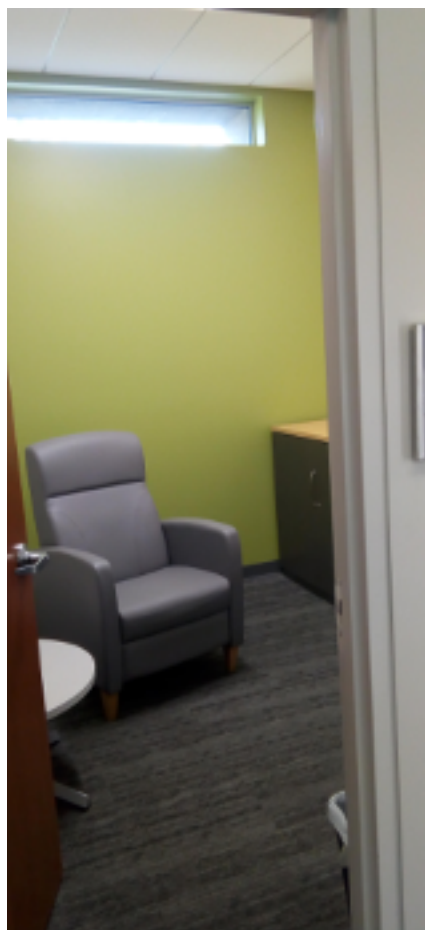
This year, the Writing Programs faculty and staff provided the Dream Center with a wealth of back-to-school items: backpacks, pens, pencils, markers, spiral notebooks, composition books, scissors, glue, pencil sharpeners, and a brand-new printer. Many thanks to all the generous donors who contributed to this drive!

BY ADELHEID THIEME, ASSOC DIR OF WRITING PROGRAMS



THE CAPACIOUS ROSS-BLAKLEY HALL

A PHOTO MONTAGE OF RBH'S NEW WRITING SPACES



Brandon Whiting

Wellness Room
Third Floor Lounge

Quiet Study Room
Second and Third Floor
Balconies

The "Feather" Staircase
Department of English
Reading Room

Above, top to bottom:
Graduate Student Lounge
The "Telephone Room"



A NOTE FROM OLIVIA RINES, PRESIDENT OF GRADUATE SCHOLARS OF ENGLISH ASSOC

The Graduate Scholars of English Association (GSEA) has had a productive year thus far. We started off the year with an event titled ‘What I Wish I Would Have Known,’ where a panel of graduate students shared their experiences in their programs and offered advice to first-year graduate students. Later in the fall semester, we brought TAs together to talk about their work as both teachers and students in the English Department. This is an event we hope to bring back this spring. GSEA also encouraged community building through social gatherings,



including our fall social at Pita Jungle and our campfire social, where we made smores and blew off some end-of-semester steam.

This spring, we are hard at work preparing for our annual conferences - the Graduate Linguistics/TESOL Symposium on February 3rd and the Southwest English Symposium (SWES) on April 6th and 7th. SWES is accepting abstracts until Friday, January 26th. Both conferences are open to the public. We look forward to seeing everyone there! We are also planning numerous social events, including a potluck and a trip to the Desert Botanical Garden. Keep an eye on our Facebook page and your ASU email for additional information regarding these events.



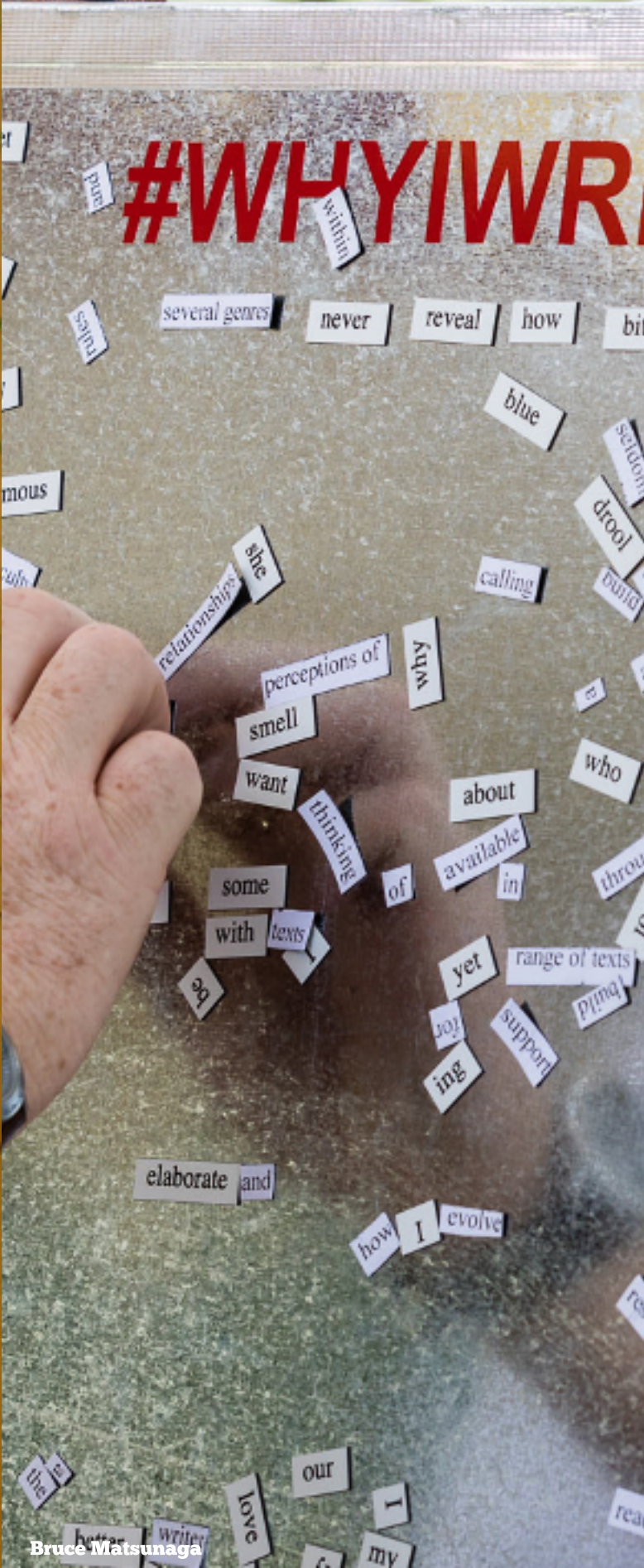
INTRODUCING SARAH SNYDER, ASSISTANT DIRECTOR OF ASU WRITING PROGRAMS

Sarah Snyder has accepted the position of Assistant Director of the ASU Writing Programs for the Spring semester of 2018. Sarah is a 5th-year PhD student at Arizona State University who specializes in the intersections of Writing Program Administration and Second Language Writing. She has previously worked for the ASU Writing Programs as the Associate (2015-16) and Assistant Director (2013-15) of Second Language Writing.

This Spring, Sarah will also be compiling the Spring 2018 Writing Notes Newsletter, exploring the Visualizing Teaching in Action (ViTA) Project, taking minutes for Writing Programs Committee Meetings, attending Writing Programs Leadership meetings, helping to organize the English Department’s contribution to the Night of the Open Door, and assisting the organizational efforts for the ASU Composition Conference.

In addition to performing the regular duties of the Assistant Director, Sarah will be working with the Writing Programs’ constituents to expand the understanding of Digication’s applications for research, including portfolio writing assessment and “Phase Two” portfolio writing assessment (e.g., White, Elliot, & Peckham, 2015). She will be holding multiple info sessions on this topic throughout the semester.

Sarah finds writing program administration to be one of the most challenging and fulfilling pieces of her academic career, and she is looking forward to contributing to the ASU Writing Programs in this capacity.



DIRECTOR'S NOTE

continued from page 2 . . .

Now that we have begun to settle in and are finding ways to make the space work for us, we can turn our attention to understanding how it works for students. We know they are drawn to the building and the many spaces throughout that invite them to sit down to work alone or in pairs, just as students did when the law library occupied the building.

At the dedication of the building in November of 1993, Merrill Elam of the Atlanta architectural firm of Scogin Elam and Bray, the design architects for the John J. Ross-William C. Blakley Law Library, read the following from notes he recorded about his first impressions of the Arizona landscape and of the building site in particular:

The Arizona desert landscape provokes mis-readings. Plants look like animals, animals look like rocks, rocks look like animals, plants look like rocks, animals look like plants . . . eye foolers. The sun bursts over the horizon not bothering with some filtering effect of east coast greenery, but immediately filling an enormous sky with incredible light.

Any visitor to the first floor atrium of RBH can recognize that the architects found a way to let that incredible light into the building.

The architecture firm's web page devoted to the building further explains:

The site of the law library expansion is on the fringe of the orthogonally planned campus of Arizona State University. The Arizona landscape, the curve of the east property line, and the geometrical determinism of the existing law school building and a number of other buildings scattered at the campus edge all communicate permission for exuberant form-making.

With the university's growth over the last 23 years, the building is no longer on the fringe of the ASU Tempe campus, but the renovation of the former law library into a space that suits the needs of Writing Programs and the English Department as a whole has not undermined the architects' original "exuberant form-making." I'm eager to learn what we will make of the building as its new occupants.

(quotes from *Law Forum*, ASU College of Law, 11/4/93)

SELVES IN SYSTEMS: A RHETORICAL ARTS ART INSTALLATION IN ROSS- BLAKLEY HALL



By Elenore Long,
Professor

The gallery space in Ross-Blakley Hall was home to a rhetorical-arts art installation for the last two weeks of November. Working from the conceptual frame of *Selves in Systems*, the Fall 2017 section of ENG 205: Introduction to Writing, Rhetorics and Literacies (WRL) pursued three questions in the spirit of serious play—discovering along the way some provisional responses:

Q: What's it [literacy] take?

A: ... for starters, big-D and little-d discourses, identity kits, and literacy sponsors

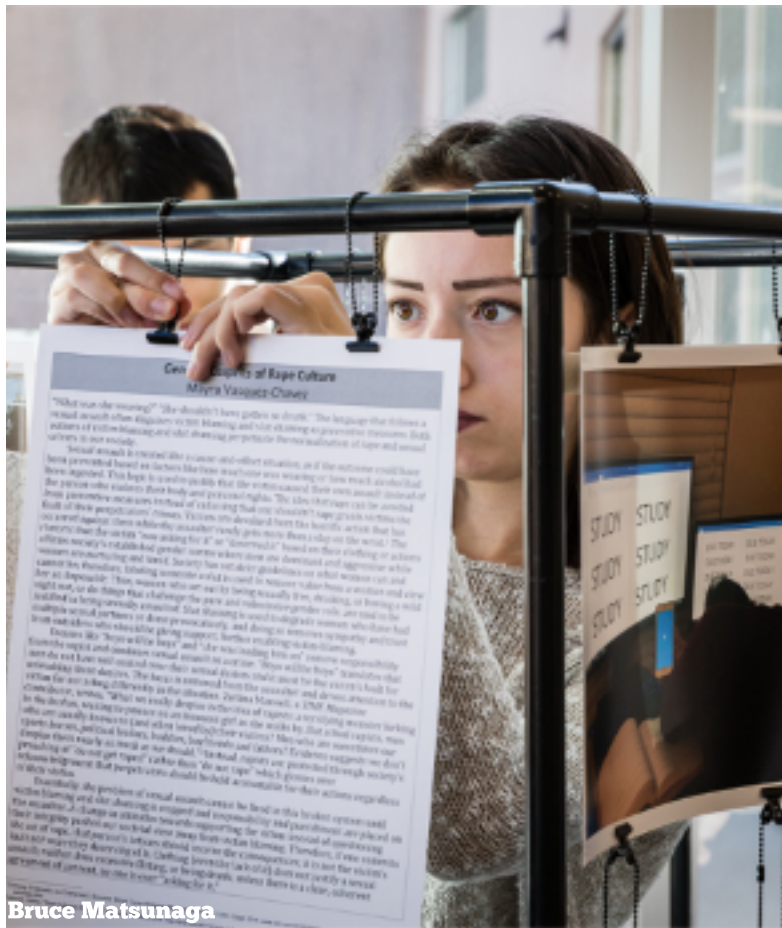
Q: What's it [writing] make?

A: ...among other things, ideas worth sharing and genre ecologies that coordinate people's activities within and across distributed networks

Q: What's at stake?

A: ... matters of rhetoric that frame our social realities, which include: How are we going to be with one another? What we are going to be up to together?

Over the course of our inquiry, heuristics illuminated particular dimensions of our



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relations to the systems we navigate daily. Many of these heuristics are home grown, grounded in the research of scholars affiliated in one way or another with WRL here at ASU—including Doris Warriner's research method for tracing cultural global flows that travel through literate social practices; Mark Hannah and Christina Saidy's inquiry method for mapping layers (genre, disciplinary, and personal/familial) that comprise writers' dynamic repertoires; Jennifer Clifton's public literacies for mobilizing material and symbolic contingencies in pursuit of a more livable world; and Cristó bal Martínez's dramatization of rhetorical problem-solving in the trailer for *Through the Repellent Fence*, featuring Postcommodity's 2015 ephemeral art installation that crossed the US/Mexico border a mile in each direction.

Putting to work studies of writing, literacies and rhetorics, we used such heuristics to test what these disciplinary ideas could do in relation to the systems we navigate daily--in particular what they could help us understand about what people are up to and against what odds, and what we and

others might invent together and on what terms: in other words, What's it take? What's it make? What's at stake?

Then at the end of October, we called time.

From everything we'd been thinking about all semester, each member of the class selected one idea to compose visually and textually for this rhetorical-arts art installation. And we figured out how to build the contraption on which these ideas would hang.

In the spirit of serious play, the ideas composed for the installation worked not as the final word or as posers feigning to be venerated belletristic letters or visual fine art, but as insights that carry implications for the lives we are charting for ourselves as *Selves in Systems*.



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VITA PROJECT

The ViTA project (Visualizing Teaching in Action) showcases the semi-public spaces within writing classrooms. Writing is generally conceived of as a solo and private activity. ViTA seeks to make public the activities that go along with writing: teaching, collaborating, brainstorming, and learning from one another. We hope that the project will enable students, teachers, administrators, and others in the public to see what goes on as part of Writing Programs classes.

The 2017-18 theme is "Teaching Writing in New Spaces."

For more information about the ViTA project, including how to participate, visit the ViTA project website at asuwp.wordpress.com.

"IN THE
SPIRIT OF
SERIOUS PLAY"

CALL FOR SUBMISSIONS

Writing Notes is looking for contributors for the Spring issue. Past contributions have included book reviews of 500-1000 words on pedagogical texts of interest to Writing Programs, a column featuring 150-word submissions called "Classroom Strategies that Work," a segment devoted to sharing the practices we employ in our own classrooms with other Writing Programs teachers, staff spotlights of approximately 500 words, among other things.

If there is something that you would like mentioned in Writing Notes, let us know. Have a great spring semester!

Want to discuss what you've read in this issue? Visit any of our media outlets, including the Writing Programs' Blackboard site.

BEHIND-THE-SCENES WRITER OF THE YEAR AWARD



By Bruce Glenn, Instructor

As part of its celebration of the National Day on Writing, the English Department recognizes one of ASU's staff writers with The ASU Behind-the-Scenes Writer of the Year award. Good writing appears to be produced effortlessly. Thus, most people don't realize the hard work and time that goes into effective writing. But as the name suggests, this important award attempts to recognize hard-working ASU staff writers who usually receive little or no recognition. The English Department has



Bruce Matsunaga

been proud to give this award for seven years now. The winner for 2016 is Maureen Roen, a writer for the College of Integrative Sciences and Arts and University College. As her nomination described her: "Maureen has an incredible knowledge of the university and writes many stories on a regular basis. She attends many events, researches and writes stories, works with the Foundation on student stories, composes

eloquent pitches to ASU Now, creates creative copy for the email marketing campaigns, updates websites, etc. Most of the words that come from the college pass her in some way. As writer, editor, and proofreader, Maureen is the voice of the colleges, constantly adapting to appeal to different audiences. Above all of this, Maureen is an excellent writer and is an indispensable member of university staff."

FAREWELL, LL...

ASU WRITING PROGRAMS

Writing Notes is published by ASU Writing Programs in association with the Department of English. Back issues can be found at english.clas.asu.edu/about/writing-programs/News

Coming events . . .

Spring Convocation	January 19
Graduate Linguistics/TESOL Symposium	February 3
ASU Composition Conference	February 24
Night of the Open Door	February 24
Southwest English Symposium	April 6 and 7

ABOUT US

Writing Programs
Arizona State University
Department of English
Box 871401
Tempe, Arizona
85287-1401
writingprograms@asu.edu



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