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Writing Notes Turns 10

In celebration of the 10th anniversary of *Writing Notes*, this issue explores some of the important and lasting connections that have helped define Writing Programs for better than four decades. Contributors to this issue connect the work we do as teachers in 2009 to the rich and storied history of ASU's Writing Programs and demonstrate a sense of continuity in Writing Programs that is sometimes overshadowed by our day-to-day concerns. In addition to our historical connections, contributors look at connections Writing Programs has forged outside of our classrooms and offices, whether to other teachers, other scholars, or other communities. The articles in this issue are meant to underscore the important work that has taken place and is still taking place in Writing Programs, so as you read this issue, we encourage you to think about connections that might refresh your own work.

Lasting Connections: 8 Former WPAs Reflect on their Most Important Contributions to Writing Programs

8 former WPAs representing nearly 40 years were asked to reflect on the following prompt: What are one or two most important lasting effects of your time as WPA in Writing Programs?

Frank D'Angelo (1971-1978)

For health reasons, Dr. D'Angelo declined to respond to the prompt. However, in his letter of regret, he provided glimpses into his contributions to Writing Programs and the department, which are printed below:

"I never was a member of the WPA although I did direct the writing program years ago. At that time, ASU had 28,000 students. I don't believe I had any impact at all on the writing program. I simply took what was in place and went from there.

For new T.A.'s, we had a three day orientation. I invited members of the Freshman English committee to give an hour talk on some aspect of teaching composition; for example, one session on invention, another on editing and revising, and so forth. In En 101, we taught the forms (some call them

"modes") of discourse. In En 102, we based the writing on a thematic readers and required a research paper. I consider my greatest contribution to be getting an area of concentration in rhetoric and composition on the Ph.D. level.

For graduate students with an interest in composition and rhetoric, I taught 4 courses: *Rhetoric in the Classical Tradition*, *Rhetoric and Literary Theory*, *Rhetoric and Cultural Studies*, and *Composition Theory*. At the time, my thinking was that if writing teachers were to flourish in English Departments where the emphasis was on literature and literary theory, they should know something about these theories. In this way, they not only would know literature and literary theories, but also rhetoric and composition.

I don't think I had any last effect on ASU's writing program. I think Schwalm, Ramage, Miller, Roen, Glau, etc. had a greater influence on the writing program at ASU. If I had any influence at all, it was in the graduate program."

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Notes from the Director



By **Shirley Rose**, Director of Writing Programs

This past August, as we celebrated the opening of the Fall 2009 semester with our Writing Programs Convocation, I spoke about my goals for raising the ASU Writing Programs' visibility and named four actions that contribute to visibility: Reflection, Connection, Communication, and Participation. Here in my first "Director's Notes" newsletter column, I'll say more about the first of these, *reflection*, and the way reflective action can increase our program's visibility.

In my convocation remarks, I indicated that, as Writing Programs Director, my main work of reflection this year will be devoted to composing a self-study of ASU Writing Programs. I expect, of course, that this process will help me as a newcomer to learn about ASU Writing Programs in a systematic and comprehensive way. But the process of self-study can be just as valuable, if not more so, to faculty and staff who have participated in Writing Programs for many years, as it offers an opportunity for looking at individual and collective work from a different perspective.

That is how reflection works. The reflective process helps us to find a different angle from which to view and re-view; reflection allows us to focus on details we might have otherwise overlooked or taken for granted and it can also provide an occasion for getting a bird's eye view of the bigger picture. We can look at things sideways or from below or through a new filter.

Of course, interrupting and repositioning ourselves for reflection can be difficult when our daily routines are already rushed, our calendars filled, and our schedules out of our control. Slowing down to take the time to reflect can seem not simply impossible but risky. And it is risky. It's not just our time that we risk losing in the process of self-study—we also risk losing some of our certainties about ourselves and one another, our familiarity with our place in the general scheme of things, and our confidence in our grasp of how things work. It can be hard—both intellectually challenging and emotionally trying. But it can also be exhilarating, inspiring, and energizing.

We'll be using a variety of methods and means for conducting our self-study, including focus groups, mapping, critical incident techniques, storytelling, nominal group techniques, surveys, analyses of administrative data, document analysis, interviews, observations, and whatever other methods of collective self-evaluation seem suited to our purpose.

That purpose is to gain insight into what we do well and what we need to do better, to articulate our aspirations and acknowledge the factors that constrain those aspirations, and to take a realistic measure of the intellectual and material resources we have to work with in achieving our Writing Programs mission. The reflective process of self-study will make Writing Programs more visible to those of us who participate in it by helping us to see the circumstances, conditions, and outcomes of our work more clearly.

I invite all members of ASU Writing Programs to join our Self-Study Task force and to take part in one or more of our reflective activities. I'm eager to see what we discover. ♦

Indigenous Rhetoric: A History

By **Kyle Grant Wilson**,
Indigenous Rhetoric Coordinator

"ENG 101 and 102: Indigenous Rhetoric" began as an effort to better serve the Native American community at ASU in 1984. The "Rainbow Sections" (as it was originally known) provided space for Native American students to reclaim ownership of their cultures and histories through research and expressive writing. Dr. G. Lynn Nelson, the Rainbow Sections originator, believed in writing as an expressive art that could grant a sense of



wholeness and balance for the writer and reader—all resulting in an attempt for clarity, specificity and intention in rhetoric and a way of living, a way of being. Dr. Nelson's primary academic focus is situated in a critical aesthetic which Linda Hogan refers to as a search for "a language of that different yield . . . a yield that returns us to our own sacredness, to a self-love and respect that will carry out to others." By introducing a culturally responsive pedagogy centered on Native American concerns, the Rainbow Sections garnered praise as one of the first retention efforts for Native American students in the country.

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David Schwalm (1986-1992)

I served as WPA from fall of 1986 until spring of 1992. I thought I had developed a near perfect curriculum for ENG 101 and 102, but I think it more or less followed me out the door. But there were some other things:

1. During my term, we worked to build a sense of program and professionalism. We made the FYC office the business, support, and social center for the comp program, creating a sense of community and camaraderie among TAs, faculty, and staff. We increased office staff and services for faculty and students. We got into the habit of collecting data and using it for decision making.

The writing program assumed primary control over the hiring of TAs. The position of the director became a 12 month position. I hired Demetria . How's that for continuity?

2. We increased the inventory of courses in writing, including a personal writing course, an advanced comp course, and a course in argumentation. We also expanded the scope of ENG 301. More courses have been added to this expanded base over the years.

3. I was involved in the conceptualization and initial implementation of the "stretch" program, which was fully implemented after my departure with great skill and political savvy.

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2010 ASU Composition Conference Preview

By **Nicholas White**, 2010 Composition Conference Chair

The ASU Composition Conference Steering Committee is pleased to announce the third annual ASU Composition Conference on Saturday, February 27, 2009, on the Tempe campus. The conference is free to attend and open to anyone—regardless of discipline—interested in the teaching of writing.

Throughout the day, breakout sessions will focus on the teaching of writing. Along with opportunities to learn and share practical ideas for improving student writing, attendees will be offered a free breakfast and lunch, and the chance to spend time with colleagues in a social and professional environment. This year we are honored to welcome our new Writing Programs' Director, Professor Shirley Rose, as keynote speaker.

Once again, the conference is being organized by ASU Writing Programs' Instructors, and Writing Programs' faculty will be leading panel discussions and sharing presentations. Though most presenters will be affiliated with the Writing Programs, attending the conference is open to all.

Last year, personnel from the ASU Libraries, members of the Center for Learning and Teaching Excellence, Learning Support Services, the Writing Center, writing teachers from U of A, and faculty from a variety of Community Colleges participated. This year we are inviting even more colleagues from our surrounding communities to attend.

As the conference continues to expand with larger audiences and more panel sessions, the core goal remains the same: to discuss practical writing pedagogy with other practitioners. The purpose of the event is to create space for the exchange of ideas that have immediate classroom applicability.

While composition faculty will surely benefit from the event, other members of the academic community will also benefit by attending. As educators, regardless of the discipline in which we work, we know the many challenges that our students face as they develop as writers. As writers ourselves, we know the intense focus, attention to detail, and critical thought necessary to produce effective texts. Through our choice of profession, we have all demonstrated our commitment to the immeasurable value of effective and sophisticated communication. For these reasons, we faculty in the Writing Programs hope that our colleagues from outside the Programs will join in the camaraderie and unique professional development opportunities offered at this conference.

For more information, go to: <http://writing.asu.edu/conference/2010/index.htm>

The Difference One Program Can Make: The Stretch Writing Program

By **Karen Dwyer**, Stretch Coordinator

When I was in graduate school, into the early 1990's, it was conventional practice to have substantial numbers of university students across the country, as many as 1 in 5, be placed into first-year composition courses (like our ENG 101 and 102) but not be well enough prepared to pass those courses. Those students were usually already identified as having low standardized test scores, academic deficiencies, and poor academic writing preparation in high school. They were labeled "at risk" and often failed to persist to a second year of college.

ASU had already tried several approaches to solve this problem. In 1987, it asked a local community college to teach a "remedial" writing class on the ASU Tempe campus. While ASU administrators hoped the new program would better prepare students to successfully navigate academic writing classes, there were problems. The community college controlled the curriculum and hired the instructors; course content focused on grammar and workbooks; the course was labeled "remedial" and students received no college credit for it; class sizes jumped to over 30.

About one-third of students who took the course failed. Of the two-thirds who passed, fewer than half passed ENG 101. Of those who did pass, almost half did not sign up for 102. Many "passing" students left the university. Overall the loss rate was almost 75 percent.

Such poor retention is hard to believe now when ASU has such a successful writing program designed to give students the time they needed to academically prepare for university success. The Stretch Writing Program evolved from two pilot programs designed and implemented by then Director of Composition David Schwalm and former Director of Composition John Ramage during the 1992-93 academic year. It ran in the fall of 1994 with 510 students.

Stretch provides what ASU's underprepared students require:

- Getting more experience writing university-level papers,
- Having more time on task,
- Usually remaining with the same group of students over two semesters,
- Usually having the same teacher for both semesters.

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There is now an online bibliography of Writing Programs related sources. Please visit at:

<http://english.clas.asu.edu/writingprograms/bibliography>

Lasting Connections, cont. from pg. 3

(Schwalm, con't.)

It continues to be an effective approach to developmental writing instruction that has been replicated successfully at other institutions.

4. I launched a successful campaign in my first year as director to challenge and eliminate UA's domination of FYC and community college relations in the state through the Articulation Task Force. The English AFT was first to get involved the community colleges as full partners in the articulation process.

5. My need for support in my work as WPA led directly to my establishment and continuing ownership of WPA-L in 1991, which now has about 2800 members and has become a very supportive on-line community for WPAs.

6. What I hope is the most lasting effect of my tenure as WPA was the TA training I did. I made every effort to ensure our TAs had current and practical training in best practices with a strong theoretical and research base. This was important to the quality and consistency of our program and to the subsequent careers of the TAs.

7. One of the unforeseen but lasting effects was on me. My work as WPA enhanced my interest in university administration and prepared me well for it. After six years as WPA, I enjoyed a 16 year career as a dean and/or vice provost at ASU West and ASU Poly.

John Ramage (1992-1993)

I never single-handedly accomplished much of anything as an administrator. Almost all my WPA work over the years was collaborative. I got ideas, advice and feedback off the WPA-List, conferred with the many outstanding colleagues I encountered at ASU over my fifteen years there, listened to the people who had to make the ideas work and the people who were supposed to be benefiting from those ideas. I inherited lots of ideas at various stages of maturation and passed on my own share of half-realized or unrealized notions to others.

If I were to list my favorite candidates for things I was involved in that had lasting and important effects at ASU, I could name a half dozen off the top of my head. But helping get the Stretch program up and running would be my clear favorite. Stretch is a particular favorite for two reasons.

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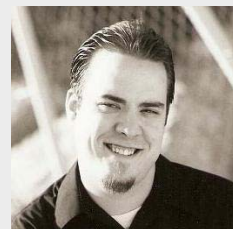
National Gallery of Writing

By **Jennifer Downer**,
National Gallery of Writing Committee Member

ASU Writing Programs' submission to the National Gallery of Writing was among those featured on the gallery homepage of the Council for Writing Programs Administrators (WPA) when the project went live in October. As part of the larger online archive, the WPA gallery called for submissions that "show how writing programs are helping students become more effective writers." The theme of our submission was "We meet students where they are," highlighting how training and mentoring equips first-year TAs to meet the instructional needs of freshman composition students. Under the guidance of Shirley Rose and Camille Newton, several first-year TAs worked together to select, organize, and design content garnered from their three-week TA training (affectionately termed "boot camp"). The result is a compilation of modeling exercises used in training, diverse sample assignments placed in dialogue with each other, and examples of peer feedback and collaboration among the TA cohort, reflecting the program's unique pedagogical vision. Contributors chose to present the submission as an online magazine, with special kudos going to Michael Noschka for his technological and design expertise. Cindy Edward Cowles, Emily Hooper, and Jeff Butcher also contributed to make this project a tangible display of the program's effectiveness. ♦

Visit the ASU Writing Programs National Gallery of Writing page at:
http://galleryofwriting.org/galleries/gallery_pieces.php?galleryid=76255

Writing Programs: Then and Now



By **Ryan Skinnell**,
Assistant Director
of Writing Programs

In 1961, L. M. Myers profiled ASU's writing program for *College Composition and Communication*. Nearly 50 years later, it is worth reflecting on some of the changes in Writing Programs.

The most obvious difference in 1961 was size. First-year composition enrolled 2300 students in 1961, exactly 1/4 of [2009's incoming class](#). There were 92 sections of first-year writing: English 101 and 102, and a pilot course, Advanced English 102 (English 102 with "extra work and stiffer competition"). "Remedial English" had been tried and abandoned, so "obviously inadequate students [were] advised to withdraw" and "told kindly but firmly [...] to improve their knowledge to a point where they will be teachable at a college level."

In 2009, Writing Programs is much changed, serving approximately 9200 students. 465 sections of first-year writing (ENG 101, 102, 105, 107, 108, and WAC 101) were offered this semester. In addition, Writing Programs recognizes a range of writers' needs, offering 125 sections of first-year courses besides traditional 101 and 102.

Maybe the biggest difference from 1961 to 2009 is in the amount of writing students do. In 1961, Myers's students produced 4500 total words each semester. In 2009, students write 5000 polished words. At first glance, the difference seems negligible, but Myers included all the writing students produced. In 2009, students produce drafts, homework, and other writing in addition to 5000 words. Students produce nearly 3 times more writing now than in 1961.

It's hard to compare 2009 and 1961, and looking back, 1961 seems less challenging in some ways. Nevertheless, it is clear that more students are well served in 2009 than in 1961, an achievement Writing Programs can be proud of. ♦

GSEA News

By **Jennifer Clifton**, GSEA President



The Graduate Scholars of English Association (GSEA) is an officially sanctioned, student-run organization established to support the academic and professional needs of graduate students in the English Department. Each semester, GSEA hosts various faculty in the department who facilitate professional development workshops, such as *Preparing CVs and Application Letters*, *Converting the Dissertation to a Book*, and *Preparing for Interviews*. GSEA also provides opportunities for its members to showcase their work and network with other graduate students and faculty here and at other universities by hosting a graduate colloquium each semester and two conferences in the spring, and by offering student travel grants to English graduate students who present at local, regional, national and international conferences. Finally, GSEA serves a social function and encourages graduate students' to connect with each other and with the local community by organizing activities such as holiday parties and happy-hour mixers as well as community-outreach opportunities like our fall food drive that supports a local food bank. If you want to join or have suggestions about how GSEA can better serve graduate students in the department, feel free to let me know. ♦

(Ramage, con't.)

First, it illustrates the notion that nothing of any note in the way of programmatic change gets done without collaboration. Stretch was the product of many hands, from those who conceptualized it and got the pilot funded, through those who made the idea work in the classroom, to those who oversaw and carried out its full scale implementation and operation. It took about five years, approximately five different WPAs and dozens of dedicated teachers to take it from inception to maturity, and every one of those people should feel good about their role in the process.

My second reason for being partial to Stretch has to do with what I always took to be the first imperative of WPA work: *First, do no mischief . . . and if you see mischief being done, put a stop to it.* Mischief in the realm of writing program may take many forms: Substandard teaching, lousy curriculum, exploitive work conditions, underserved students, etc. The program Stretch replaced was the Full Monty of writing program mischief. A no-credit, modes-based skill-drill course, taught by an underprepared and underpaid staff, that actually retarded the development of those who took it. By replacing that program with Stretch, we managed to achieve a full one-hundred-eighty degree turn to the good. And in the process, we got a lot of people to rethink their assumptions about “remedial education.” And that’s a pretty good day’s work.

Keith Miller (1993-1995)

In 1993, when I began my two years as WPA, our writing teachers consisted of TAs and FAs (on one-semester contracts) and a single, long-time Instructor. The previous WPA, John Ramage, had conceived of hiring Lecturers. I chaired the committee that hired the first four Lecturers--Jackie Wheeler, Karen Dwyer, Greg Glau, and Jeanne Dugan—on three-year contracts. In addition, Ramage had run, I think, two sections of Stretch as a pilot program. With only that precedent, we implemented the full Stretch program, and Greg Glau agreed to direct it. I played an important role in hiring Maureen Daly Goggin and Duane Roen. Plus I initiated a first-ever Spring Composition Conference with papers ONLY given by ASU composition faculty who attended. I purposefully decided not to invite any “outside experts” or even an outside keynote speaker. I did that because I wanted teachers to overcome any possible sense of isolation; I wanted them to view themselves as full-fledged professionals; and I wanted them to learn from each other. For some of these teachers, this was the first professional conference on writing that they had ever attended. Later I saw a number of them at various other writing conferences, including CCCC.

Duane Roen (1995-1999)

I served as Director of Composition (that was the title then) on the Tempe campus at ASU from July 1995 through June 1999. During that time we worked diligently to increase the number of lecturers and instructors because those positions offer better salaries and longer contracts than faculty associate positions. Although we did increase the number of lecturers and instructors, we also had to hire additional faculty associates because undergraduate enrollments were increasing so rapidly, especially enrollments for first-year students. The people we hired as faculty associates were wonderful teachers, so we were disappointed that we could not offer all of them instructor or lecturer positions.

At about the same time that I began my duties as the writing program administrator on the Tempe campus, the provost (Milt Glick, who is now president at the University of Nevada, Reno) authorized funding to expand the length of the pre-semester workshop for first-year teaching associates and teaching assistants in English. It was wonderful to have three weeks to introduce TAs to the pedagogy and curriculum for ENG 101. TAs also had time to learn more about university resources available to them and their students. Of course, it was wonderful to continue working with first-year TAs throughout the fall and spring semesters. When I served as director of ASU’s Center for Learning and Teaching Excellence (CLTE) from 1999 through 2004, I became familiar with many of the TA preparation programs at ASU. Although there are other effective programs on all four of ASU’s campuses, the one for first-year TAs in English on the Tempe campus has long been a shining light at Arizona’s largest university, which now enrolls approximately 69,000 students.

Maureen Goggin (1999-2000)

In 1999—the year of my tenure and promotion review—I was appointed by department Chair, Nancy Gutierrez, to serve as the Director of the Composition Program (as it was then called). During the previous academic year (1998-1999), rhetoric and composition professors and lecturers had been charged by Dr. Gutierrez with reconfiguring the administrative structure of the Composition Program in response to faculty complaints about an uneven distribution of work load under the previous model of administration. After many meetings, a compromise was settled on (I say compromise because consensus does not capture the boisterous tenor of those meetings or the myriad ideas that were generated).

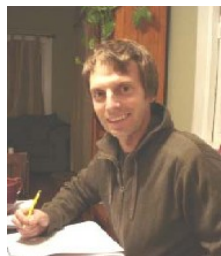
This was a time in the field of rhetoric and composition when many scholarly articles were appearing, especially in WPA journal, touting de-centered administrative structures as a way to challenge the hegemony of top-down hierarchical administrative practices.

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Currently, sections of “ENG 101/102: Indigenous Rhetoric” continue Dr. Nelson’s and the English Department’s commitment to the retention of American Indian students. These courses strictly parallel goals and outcomes of other first-year composition courses while continuing to offer culturally responsive instruction coupled with student-centered learning. Course curriculum is unique in that it privileges Indigenous issues from a historical and contemporary context with in-depth analysis of Indigenous authors. Texts cross a diverse Indigenous spectrum from Vine Deloria Jr., Paula Gunn Allen, Junot Diaz, Gloria Anzaldua, Huanani-Kay Trask; as well as ASU Indigenous academics Simon Ortiz, Laura Tohe, Donald Fixico and Elizabeth Cook-Lynn. Issues given attention include the history of American Indian education; responsibilities of Indigenous professionals; politics of acculturation, assimilation and code-switching; and writers with comparative ethos but from different backgrounds, just to name a few.

Intended for the enrollment of students from all perspectives and backgrounds, “ENG 101/102: Indigenous Rhetoric” comprises a diverse group of emerging intellectuals. While fostering academic culture, students from Indigenous backgrounds—at times underrepresented if not misrepresented—are given an opportunity to study issues with a complex history and synthesize what would be the beginnings of possible solutions in their professional careers. Students from other perspectives learn about current conditions Indigenous communities are faced with and consider how they can work collectively through communicative means.

Space, exposure, and opportunity—arguably primary facets of American education—have always taken precedence in these courses’ long 24 year history. In “Indigenous Rhetoric,” students are presented with the space to focus on Indigenous issues. They are exposed to movements in educational theory that shift the comprehension of whole communities from singular thinking to pluralistic representation. Therefore the students enrolled have the opportunity to experience rhetorical study of diverse writers and issues. Overall students taking these courses ought to be able to contextualize and articulate Indigenous issues in their academic and professional settings, a step closer in collectively identifying what is problematic within Indigenous communities and proposing viable solutions. ♦



Outreach: Writing Programs at the WPA Conference

By **Steve Accardi**,
Teaching Associate

Last year as assistant director of Writing Programs, I worked with Paul Matsuda and fellow graduate student Tanita Saenkhum to conduct a survey of writing program teachers. The information gathered helped us understand how writing teachers at ASU identify multilingual students in our classrooms, establish their needs, and attempt to meet those needs. In addition, it helped Writing Program administrators see what resources and support we need when working with multilingual students.

This summer, I had the opportunity to make our writing program visible to other writing programs across the nation by presenting a version of the survey’s results at the Council of Writing Program Administrators Conference in Minneapolis. The audience was quite receptive and engaged me with questions for nearly forty-five minutes. In November, Paul, Tanita and I will be presenting another version of the results to the Symposium on Second Language Writing here at ASU, and in March, we will be presenting the final installment of our research at the Conference on College Composition and Communication in Louisville.

Hopefully, as a result of our research and your participation in it, more positive changes will be made to our writing programs for multilingual students and teachers of writing alike. ♦

Outreach: SMALLab

By **Alice Robison**,
Assistant Professor



I have been working with Jeff Holmes (MA student in rhetoric & composition) and Jennifer Clifton (PhD student in English Ed) on a project called SMALLab, housed at ASU in the Arts, Media, and Engineering program in the College of Design.

SMALLab is an immersive, three-dimensional space that allows educators and students to compose simulations and games for learning in a variety of content areas. Right now we’re working with high school students at Phoenix Country Day School to help them learn to write curriculum using SMALLab. While other researchers across ASU use SMALLab for science- and math-based experiences, we are focusing our attention on collaborative, multimodal, and embodied composing processes. ♦

Meet the New TAs

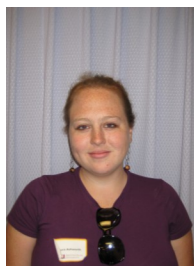
This fall, we welcomed 24 new TAs into Writing Programs. They've provided their programs and previous institutions below. For more detailed profiles visit us online at: <http://english.clas.asu.edu/TAprofiles/Fall2009>



Rachel Andoga
MFA
Poetry
Davidson College



Cindy Cowles
PhD Rhetoric/Composition/Linguistics
Digital literacies, new/emerging medias,
theories of networks
Arizona State University



Laura Ashworth
MFA

Meredith DeCosta
PhD English Education
Critical pedagogy and social consciousness in
the secondary English classroom
University of Louisville



Dexter Booth
MFA
Poetry
Virginia Commonwealth University



Jennifer Downer
PhD Literature
Renaissance English (poetry)
University of Chicago

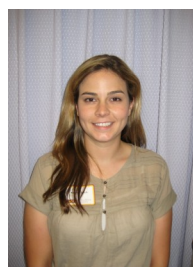
Branden Boyer-White
MFA
Fiction
Whittier College



Samuel Estabrooks
PhD Literature



Jeffrey Butcher
PhD Literature
Renaissance Drama
Eastern Michigan University



Katie Filbeck
PhD Literature

Adrienne Celt
MFA
Fiction
Grinnell College



Eman Hassan
MFA
Poetry
American University, Washington DC



Kent Corbin
MFA



Kalissa Hendrickson
PhD Literature
Renaissance/17th Century Drama
Northwestern University

(Goggin, con't.)

While the arrangement of the proposed de-centered models varied by institution, the sentiment that such arrangements would generate more investment by faculty in composition programs was a common refrain in virtually all of the essays. The compromise model submitted to Dr. Gutierrez was a de-centered, committee-driven model that was supposed to redistribute administrative tasks in a more equitable manner. I was charged with implementing that new structure. As part of this effort, we renamed the area Writing Programs with an “s” to signal the varied writing course offerings beyond first-year composition that are under the purview of the Writing Programs.

During my time as WPA, I shepherded the Writing Programs into the new millennium (I well remember many of us watching our computer clocks as they reached 12:01 a.m. of 2000 under the Y2 scare. Our computers survived and so did we.) However, I will leave it to others to evaluate the efficacy of this “de-centered” administrative structure and whether it created a stronger sense of community and faculty investment in the program. Ten years have passed since that “new” structure was implemented; many of those who had a hand in fashioning it have gone on to other places or retired. The journals in rhetoric and composition have become silent on the issue of de-centered vs. hierarchical administrative structures. Perhaps it is time once again for us to brainstorm an administrative arrangement for one of the, if not *the*, largest writing programs in the country.

Greg Glau (2000-2008)

It’s hard—probably impossible—to ever know that you’ve made a “lasting effect” or change of some kind, but I will say this:

Over the eight years that I directed the Writing Programs, we grew about 40%, into one of the largest programs in the country. So, one of the “effects” I helped to coordinate was that huge growth in the number of both students and teachers. That meant I got to work with and help supervise a large number of teachers—usually about 200 each year—and I’d like to think that I helped them understand, and the program itself understand, and some administrators understand that we were not in the education business or the teaching business, but in the people business.

In Writing Programs we tried to work with each other as colleagues—as people. While we dealt with huge numbers of students, they were never seen by our office or program as a number, but as individuals. Sometimes university administrators have difficulty understanding

what business they are really in, and have to constantly be reminded that the teachers they hire and the students they serve are people and should be treated just as we all want to be treated: the “Golden Rule” (without a religious aspect). I hope that at least in a minor way, I’ve left a legacy that helped make Writing Programs the humane and people-oriented program it continues to be.

Paul Matsuda (2008-2009)

Since I directed the writing program on an interim basis for one year, my job was not to make too many drastic changes to the program. My focus was on maintaining the integrity of the Writing Programs even during various institutional changes and a major economic crisis. One of the most important changes I did make, though, was to make the Writing Programs more sensitive to the presence and needs of multilingual writers—both resident and international students. This project was guided by the Conference on College Composition and Communication (CCCC) Statement on Second Language Writing, an official position statement adopted by CCCC and further endorsed by Teachers of English to Speakers of Other Languages (TESOL). It was also driven by a present and immediate problem—the lack of appropriate infrastructure to address the presence of a large number of multilingual students in the Writing Programs and at ASU.

One of the most pressing issues was that of placement. At the beginning of each semester, I saw a number of multilingual writers each day who had concerns about their placement into our courses. In some cases, students were told by their English 101 teachers to come to the Writing Programs office toward the end of the first week or even into the second week.

By the time many of them came, however, it was too late to transfer into English 107 because of the strict program policy against allowing students to add Writing Programs courses during the second week. This situation was detrimental to international students, who were not able to simply drop a course because maintaining a full-time student status was a condition for keeping their student visa status. It was also problematic for some resident students who needed to remain full-time students to keep their scholarships or other forms of financial aid.

To address this and many other related issues, I collaborated with Steven Accardi, the Assistant Director at the time, and Tanita Saenkhum, a doctoral student with an expertise in second language writing, to conduct a survey of Writing Programs teachers about their perception of the presence and needs of multilingual writers.

Continued on pg. 10

(Matsuda, con't.)

I also worked closely with Demetria and English 107/108 teachers to find out what would be a reasonable compromise, and decided to modify the policy so multilingual writers who were misplaced into English 101 or 102 can transfer into English 107 or 108 until the Wednesday of the second week. I also tried to communicate to many other Writing Programs teachers about the need to identify students with serious language difficulties early in the semester—rather than giving up on them mid-semester. I trust that the ASU Writing Programs will strive to be a leader among writing programs across the nation in initiating these important changes that affect many students who enrich the Writing Programs and ASU with the linguistic and cultural resources they bring. ♦

Kudos! Compiled by Sally Woelfel

Heather Ackerman presented “Ethos and Exchange: The Importance of Personal Credit in Marlowe’s *Dr. Faustus*,” and guest-lectured a graduate seminar at the University of Wyoming in October.

Subrata Bhowmik published “L2 Writing Pedagogy in EFL Contexts: An Exploration of Salient Practices in Teaching and Learning” in *The Journal of Asia TEFL*, 6.3 (2009): 351-373.

Roberta Binkley published “The Gendering of Prophetic Discourse: Women and Prophecy in the Ancient Near East” in Lipson, Carol and **Roberta Binkley**, eds., *Ancient Non-Greek Rhetorics* (Parlor Press, 2009). She will also publish *Before the Gods: Enheduanna* with Noble Knight Books in December. **Bob Haynes** designed the cover.

Thomas Bonfiglio published a story, “When Janie Gets Her Baby,” in November’s edition of *Flatmancrooked*.

Karen Chang presented “Dual-planned Structure in *Barry Trotter*” at Rocky Mountain MLA in Snowbird, Utah in October; “Electronic Feedback – from Students’ Perspectives” at the Symposium on Second Language Writing in Tempe, Arizona in November; and “Discerning Parody in Language Use-Both Participation and Acquisition” at the ALANZ-ALAA Conference in Auckland, New Zealand in December.

Cindy Cowles presented “Cast Upon the Waters: Distributed Cognition as Holocaust Post-Memory” at the 35th Southern Comparative Literature Conference in October .

Meredith DeCosta co-authored with **Jessica Early** a paper entitled, “Inviting in the Life World: Illness Narratives and Personal and Creative Writing in Medical Education” in September’s issue of the *Yale Journal for Humanities in Medicine*.

Lindsey Gosma Donhauser presented a workshop on e-mail communication, “Before You Press Send: Effective E-mail Communication in the Workplace,” at the 2009 CSW/USC Professional Development Conference at West campus.

Sarah Duerden was promoted to Principal Lecturer in August.

Valerie Fazel presented “Shakespeare/Schlockspereau You-Tubes” at the Group for Early Modern Digital Studies in Dallas, TX in October as part of a panel on Digital Shakespeares.

Maureen Goggin presented “Stitching [for] her Life in ‘Pen of Steele and Silken Inke’: Elizabeth Parker’s Sampler” at the History of Education Conference in Philadelphia, PA in October. Maureen also received the 2007-2008 WPA Best Article Award in 2009

for a paper she co-authored with **Michael Standliff**: “What’s Theorizing Got to Do with It?: Teaching Theory as Resourceful Conflict and Reflection in TA Preparation” in *WPA: Writing Program Administration* 30 (2007):11-28.

She also co-edited with **Beth Tobin** three collections published by Ashgate in 2009: *Women and Thing, 1750-1950s: Gendered Material Strategies*; *Women and the Material Culture of Needlework and Textiles*; and *Material Women, 1750-1950: Consuming Desires and Collecting Practices*.

Peter Goggin edited *Rhetorics, Literacies, and Narratives of Sustainability* (Routledge, 2009), and wrote the Introduction. He also edited, with **Patricia Webb Boyd**, “The Future of Graduate Education in the New University: Intersections between Technologies and Literacies,” a special issue of *Computers and Composition* 26.1 (2009).

He co-authored, with **Elenore Long**, “The Co-Construction of a Local Public Environmental Discourse: Letters to the Editor, Bermuda’s Royal Gazette, and the Southlands Hotel Development Controversy” published in *Community Literacy Journal* 4.1 (2009). His chapter, “‘Enjoy Illusions, Lad, and Let the Rocks be Rocks’: Le Guin’s A Wizard of Earthsea,” appeared in *The Norton Field Guide to Writing with Readings* by Richard Bullock and **Maureen Daly Goggin** (Norton, 2009).

Continued on pg. 12

Special Kudos to Kyle Wilson!
By Angela Christie

The ASU American Indian Council and the Office of the President—American Indian Initiatives Student Liaison honored Indigenous Rhetoric Coordinator Kyle Wilson with the Faculty of the Month Award for October of 2009, sparked by his exceptional work in the classroom and beyond, including his recent support of ASU’s American Indian student participation in the Navajo Nation Fair Parade. A member of the Navajo Nation from Fort Defiance, Arizona, Kyle received his M.F.A. at ASU in 2005, citing Dr. G. Lynn Nelson as his mentor. Today, Kyle carries on the important work of Nelson’s concept of “Rainbow Sections” within Writing Programs, originally designated for American Indian students and today expanded to invite anyone wanting to learn more about indigenous issues and culture in the United States. Kyle believes that the opportunity to read and write about historical and contemporary American Indian issues can assist Native students in reclaiming identity, also providing a venue for celebration of heritage and sharing of stories. As tribes continue to face issues that involve both internal and external forces, he incorporates relevant readings, dialogue, and group activities to confront the issues while inspiring students to take ownership of their own education. Congratulations, Kyle!

The Difference One Program Can Make, cont. from pg. 4

Consistently and for years Stretch students evaluated the program reporting that they felt more confident in their writing, more able to develop ideas and provide detail, and better able to organize their papers. The pass rate jumped roughly 20 percent. Available data tell us that Stretch ENG 101 students have gone on to pass ENG 102 at a slightly higher rate than do traditional ENG 101 students.

The Stretch writing model has been copied by many schools across the country and every year I am approached by one or more academics at other universities asking for arguments they can use at their institutions to develop a Stretch-like writing program for underprepared first-year writers. I willingly share the Stretch paradigm and syllabi as well as the program's outcomes.

Sometimes I meet my Stretch students in upper-division courses after they have chosen their majors in the life sciences, data management, education, social work, or other fields. Their work is indistinguishable from other students' and they look forward to their professional lives with confidence.

Every Stretch teacher has a major impact on retaining freshmen at ASU. I'd like to thank them for their commitment and advocacy for their students. I hope this brief history gives them a sense of pride in what they accomplish every semester.

This brief profile of Stretch borrowed from [Greg Glau's nomination of Stretch for the ASU President's Award for Innovation](#). ♦

Meet the New TAs, cont. from pg. 8



Emily Hooper
PhD Rhetoric/Composition/Linguistics
Feminist Rhetorics, Rhetorics of Social Justice,
Rhetorics of Domestic Violence Prevention
The Ohio State University



Benjamin Minor
PhD Literature
Early Modern studies
University of Arizona



Alaya Kuntz
PhD Literature
Medieval Literature
University of York, UK



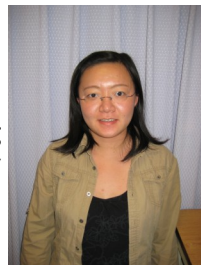
Daniel Najork
PhD Literature
Medieval
Southern Methodist university



Shane Lake
MFA
Poetry
Susquehanna University



Michael Noschka
PhD in Literature
Renaissance Literature
North Carolina State University



Jianing Liu
PhD Rhetoric/Composition/Linguistics
Second Language Writing
Northern Arizona University



Jason Price
PhD Literature
Postcolonial Literature
Seton Hall University



Hugh Martin
MFA
Poetry
Muskingum University



Lyndsey Reese
MFA

Kudos!, cont. from pg. 10

Peter Goggin presented “Rhetorics of Place and the Quest for Sustainable Socio-Environmental Management in Oceanic Communities” at the Western States Rhetoric and Literacy Conference in Salt Lake City, Utah in October. He also presented “Global Canaries: The Rhetoric of Sustainability in Small Island Communities” at an ASU English Club special event in 2009.

Judy Holiday published “In [ter] vention: Locating Rhetoric’s Ethos” in the October issue of *Rhetoric Review* 28.4 (2009). She also presented “Shame and Arrogance in Lillian Smith’s Justice Rhetoric” at the Western States Rhetoric and Literacy Conference in Salt Lake City, Utah in October.

Ellen Johnson published “Trans-coding Nationalism: Subjectivity in Women’s Military Dress in the Regency Period,” in *Material Women: Consuming Desires and Collecting Practices, 1750-1950* (Ashgate, 2009). She was also awarded a Research Fellowship at the Chawton House Library in England for the summer of 2010.

Rachel Malis will publish her poem, “The Fairytale of Snegurochka,” in the *New Mexico Poetry Review*. She is also runner-up for the 2009 Slapering Hol Chapbook Contest.

Keith Miller presented “Martin Luther King’s ‘I’ve Been to the Mountaintop’ as a Biblical Hermeneutic” at CCCC in San Francisco in March.

Lynette Myles published *Female Subjectivity in African American Women’s Narratives of Enslavement* (Palgrave Macmillan, 2009).

Dale Pattison presented “The Production of Fantasy: Domestic Space in David Lynch’s *Lost Highway* (1997)” at the 35th Southern Comparative Literature Conference in October.

Michael Pfister presented “The Hopelessly Tattered Yet Imposing Borderline: Border Radio’s Social Architecture” at the 35th

Southern Comparative Literature Conference in October at the Downtown campus. He also presented “Hand Held Shakespeare: Trans-Textual Circulation in a Digital Age” for the Digital Shakespeares panel at the annual Group for Early Modern Cultural Studies in Dallas, TX in October.

Shirley K. Rose and Jonikka Charlton published an article, “Twenty More Years in the WPA’s Progress,” in *WPA: Writing Program Administration* 33.1-2 (Fall/Winter 2009): 114-145.

Mandy Solomon published three poems, “Unraveling,” “Veterans’ Parade,” and “While Walking the Dog” in the *SNReview* 11.2 (2009).

Chris Vassett accepted a full-time faculty position at Mesa Community College.

Geoff Way presented “+!up Shakespeare” at the annual Group for Early Modern Cultural Studies in Dallas, TX in October as part of a panel on Digital Shakespeares.

Julianne White presented “‘Twice Condemned’: Balzac’s Sarasin and the Suggested ‘Reality’ of Women’s Lives in 19th Century Europe” at the Southern Comparative Literature Association Conference at ASU’s Downtown campus in October. She also presented “‘Remembering with Difficulty’: Joyce’s ‘Araby’ as Metaphor for Colonized Ireland” at the Western Conference on British Studies in Tempe in October.

Hui-Ling [Ivy] Yang presented “Interface of Phonology and Syntax: Mandarin Retroflexion” at LASSO-38, the 38th Annual Meeting of Southwest Linguistics in Provo, Utah in September. She also presented “Interface of Generative Grammar and Grammaticalization” at a poster session during ALC-3, the 3rd Arizona Linguistic Circle, in Tucson, AZ in October.

Writing Programs Word Search

n c u r o s a e r n p d t w u a
a o t i o o e r s t o l e h e t
c p i t g i w n g o g t c n a c
i r a t n e l n t u a t c n t h
h y g t i t o a t o m s s r e i
h n o t h s g i l e e e t h o s
t g s e c o o t t i m o n e t e
k t n t a t s p n e k o e t c t
e r o i e t u n m n k t d o g m
p a y s t e r y s o e i u r m w
g n i k n i h t l a c i t i r c
i a o s n t r t p t i n s c y h
g k s o n e c w y o t t i m h h
m o a e t r o a i e g g o s e t
t n s c e o m m t i s t e r i t
o h h t n r i o t i c n p t m s

argument
composition
critical thinking
enthymeme
ethos
logos
pathos
rhetoric
stretch
students
teaching
writing