



Writing Notes

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Audio Responses to Student Writing: A Tentative Assessment

By Dr. Katherine Heenan

As writing teachers, one of our most time-consuming tasks is grading student papers. This is due, in part, to the number of papers we assign (and so have to grade) each semester, but also because taking time to comment thoughtfully on student writing—on papers, in conferences, in class workshops, or via-email—adds hours to our already demanding schedules. So much so, that we often talk about using peer review, doing portfolio assessment, implementing rubrics or adopting holistic grading all to expedite our evaluation of student writing.

How often, though, do we stop to consider the usefulness of our comments? Does the time we spend commenting on student papers actually help our students become better writers? Interestingly, the news from researchers is not encouraging (i). In fact, they have trouble finding good evidence that our comments on student writing actually help students learn more or write better. What they have discovered instead is how often teachers' comments are not clear, and how often comments are misunderstood by students even when they are clear. If that's not discouraging enough, consider this: Even when we write clear, accurate, valid, and helpful comments, our students often read them through a lens of resistance. Just think about how often students take almost anything we write as criticism—even if we are just asking them a question or making an observation.

Pretty discouraging stuff, right? These were some of the thoughts running through my head a few semesters ago when, after spinal fusion surgery, I found grading stacks of papers physically painful, so much so that I wondered if I would be able to do much more than post a grade at the end of a student's paper. After considering making a case for doing little more than posting grades in response to my students' papers—something I thought would not be terribly well-received despite researchers' findings noted above—I began to consider other types of feedback I could offer students. I guess necessity really is the mother of invention because when I found I could manage to grade fewer than 3-4 papers a day, I decided to try using a form of podcasting to respond to student papers. I'd been reading a lot at the time about the possibilities of podcasting lectures, so I thought why not see if the same technology could be used to provide and perhaps even improve the feedback I offered students.

As an avid Mac user, I had access to Garageband, Apple's easy-to-use music and podcasting software, and decided to give it a try (ii). It was slow going at first. Not only did I have to learn how to use the program, I also had to determine how to go about developing spoken responses to my students' papers. My purpose in adopting this process was two-fold: changing how I responded to student papers in order to avoid physical pain and developing responses that students would find useful. The question, then, was how to proceed. I tried several things: reading a number of papers and making notes I used to then record my comments later; recording my feedback as I read a paper; and finally reading a paper and then recording my response (iii). Whatever the approach, I made a number of mistakes—accidentally deleting a recording, recording over something useful when editing a response, failing to mix the tracks I'd recorded before exporting the file, etc—but over the course of a weekend, I found that by reading a paper and then recording my comments, I was able to produce a number of 5-7 minute responses to my students' papers complete with a bit of music to lead into and out of my commentary (iv).

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I then exported the recordings as MP3 files and sent them to students as email attachments. I still did some written response in the margins of the papers themselves—especially as notes to myself about things I wanted to talk about—but my primary mode of response was a 5-7 minute recording (v). And, although I have been providing recorded comments for a very short time—over the last three semesters—and have yet to do the kind of qualitative research necessary to demonstrate whether or not such responses actually result in better student writing, I believe doing so has resulted in positive changes in my students’ attitudes about their work and my responses to it.

To test my ideas about the success of these audio comments, last semester I asked students from my English 102 and 215 courses to reflect on the audio comments they received throughout the semester. Out of the approximately 86 responses I received, only two students stated a clear preference for handwritten responses over the audio responses to their papers. Students noted, for example, that “this method allows the instructor to be much more clear and concise in the analysis of the paper”; that “the audio comments may have a longer lasting effect on me”; that “audio commentary changed the way I feel about my grade because my teacher cared enough to take the time to record the comment. It was more personable and caring than written comments” and that “I feel like you care more about my work because you would take the time to actually talk about my paper. It was just so much more feedback.”

What I find particularly interesting about these responses and others I received is that students perceived my recorded comments as more caring, more meaningful, and more valuable than written responses to their work. They noted, for instance, that they were much more likely to return to recorded comments “and listen to them again—something I never did with written comments”; that there is “something about the comments being audio as opposed to written that demands more attention. I didn’t feel like I could just skip over the comments to get to the grade”; that they “heard” my voice as they were “writing later papers reminding me to expand my discussion, use strong transitions, and provide support. I remembered the audio comments; I never remember written ones”; and finally that “The audio comments were very helpful, especially when combined with short written feedback. I seem to relate to the audio comments more easily than written comments. They seem to sink into my head. When I was writing my last paper, I took into consideration some of the audio comments from my other papers. I actually went back and listened to them. I have never done that with written comments.”

Certainly, my thoughts about the usefulness of recorded comments need further study. I need to examine whether such comments actually result in better student writing, and I need to base my findings on more than students’ responses to the process. However, based on what is clearly very preliminary research and observation, I believe providing audio responses to students’ writing can benefit students and teachers in the following ways.

Benefits for Students

For students, audio commentary allows for feedback that is more substantial than that encountered in the margins of an essay. Interpretation of commentary becomes less complicated not only because of the increased detail, but also because the information is received through the spoken word, complete with emotion and enthusiasm inherent in tone of voice, and without the need to translate incomprehensible handwriting. The expansive aspects of audio commentary allowed them to understand the holistic nature of the feedback better: in other words, the ways those individual comments related to the entire paper. Students reported vast uncertainty regarding handwritten margin notes in particular, leading one student to ask, “when a professor writes something like ‘develop this idea’ next to something, does that mean the sentence closest to the note or does it mean the whole paragraph, or what? I never feel like I know.” Perhaps because the audio method is more text-specific and more detailed, it offers the time and space for more individualized instruction.

Benefits for Teachers

Using audio commentary to respond to student writing forces us to imagine the hearer—the student—in ways we try to do in written comments, but simply cannot at times because of space and time constraints. While we might like to soften, explain, or elaborate on a detail in written commentary, it simply takes more words, more time, and more effort to duplicate on paper the affective components of audio commentary. Furthermore, too many students see an overabundance of written response in their papers—in the margins or as endnotes—as an indication of failure, not as an attempt at genuine, authentic communication.

Also, even if we were to take the time to write extensive responses to students’ papers, attending to audience as we write, I think that audio commentary is still a more productive and engaging space for response to take place. The divergences and spontaneity of the spoken word allow for a richness of response that writing, due to its more formal, structured nature, might never address.

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Reflection

What I have discovered over the course of several semesters is that these audio comments allow me to do several things I simply cannot do in the margins and endnotes of a student's paper: continue and individualize classroom instruction to help students understand problems in the paper--issues like content development, focus, argumentation, or writing errors. In addition, the added space allows for more specificity: I can offer students concrete suggestions and occasional examples concerning how they might improve portions of the paper in revision, and I can elaborate on the things they do well so that they are better able to recognize successes and repeat them in the future. This added detail, specificity, and length, in turn, not only provide students with more extensive feedback, but clearer feedback, as well. Students also noted that audio comments, because they conveyed tone in ways written comments cannot, made it easier to “clarify the tone, intent, and seriousness of your comments. In some cases, I could hear your enthusiasm about my work and that was encouraging,” and that “your tone helped me understand where my biggest areas of opportunity were for revision.”

Furthermore, the fact that audio commentary is closer in style to conversation than handwritten response allows me to adopt a more relaxed approach, thus making this method more enjoyable for me and often better received and more highly valued by most students. Although I have only been using audio-comments for three semesters, I am thus far convinced that my students spend less time asking me to explain or elaborate on my comments in preparation for revision of a paper. This observation leads me to suspect that students who receive audio commentary understand in a more complete way what they will need to do to revise a particular paper, as well as why they received the grade they did on the draft under review.

Today's students are much more technology oriented and much more adept at hearing rather reading information. So, if you are looking for a way to make your comments about your students' writing have more positive effects, or if you are interested in making the response process a more positive learning experience for students, I would suggest giving audio responses a try.

What you'll need:

1. A computer
 2. Recording Software: Apple's GarageBand (part of iLife \$79.00) or Audacity available free all over the net
 3. A microphone (depending on quality costs anywhere from \$10.00 to \$100.00s of dollars. I recommend a noise canceling microphone so you don't record ambient noise)
- Optional: DVD or CD burner for copies of all comments

For information about the process see:

GarageBand Tutorial for Podcasters: <http://podcasts.psu.edu/garageband>

Audacity Tutorial for Podcasters: <http://www.how-to-podcast-tutorial.com/17-audacity-tutorial.htm>

Article Notes:

(i). In 1982, two landmark research essays on teachers' response to student writing were published: Nancy Sommers's "Responding to Student Writing" CCC (1982): 148-56 and Lil Brannon and C.H. Knoblauch's "On Students' Rights to Their Own Texts: A Model of Teacher Response." CCC 33 (1982): 156-66. These two essays have made a lasting contribution to the discourse on teacher commentary in our field, so much so that now, more than twenty-five years after the Sommers and Brannon and Knoblauch articles, our research literature still offers us very similar strategies for making comments more effective and making the response process a more positive learning experience for students. Conceptions of teacher response reflected in this research also have remained stable: The important response, the response that counts, is the written comment to the student draft.

(ii). You can also use Audacity, a free recoding podcasting program available at <http://audacity.sourceforge.net/>.

(iii). Each of these approaches presents its own set of problems. I found responding as I read a paper to be the most time consuming, however, because unless I wanted to send a recorded response with numerous stretches of silence or useless babbling as I read a paper and figured out what I wanted to say, I had to spend a good bit of time editing the recording—something that inevitably caused a great deal of frustration and took up a good bit of my time.

Article Notes Continued on Page Four

Notes from the Director, Greg Glau

First, I want to welcome Paul Matsuda, who will take over on July 1 as Interim WPA. I've known and worked with Paul for some time, and he is wonderful -- we are very lucky that he has agreed to take on this extra work for the next year. Second and as you know, I'll soon be heading north to assume the WPA position at NAU, so this note for me is bitter-sweet, as I won't be here with all of you this fall. But I want to take this opportunity to note some of the things that have happened during the years I've spent as WPA here.

Enrollment has really grown: My first year as WPA (academic year 2000-01) we had 13,130 students enrolled in Writing Programs classes. This academic year (2007-08) we have 18,107 enrolled -- an increase of nearly 40% from the 2000-01 numbers. A picture of that growth looks like this:

None of this growth could have happened without all of your good (and hard) work over these past eight years.

We've developed new programs and grown existing ones, including

- starting an alliance for the MedStart summer program with the University of Arizona College of Medicine
- developing ENG 302 with the Chairs of the WP Carey School of Business, specifically for their students (we now offer about 50 sections/year)
- helping ASU at the downtown campus get going by providing teachers for their start-up years
- continuing to grow ASU's *Summer Bridge Program*, which this summer expects to bring about 200 students to campus
- continuing the partnership with the Barrett Honors College, where two of our Instructors are interfacing with their faculty on the 102H courses we offer every semester
- working to develop more of a partnership with the Writing Center

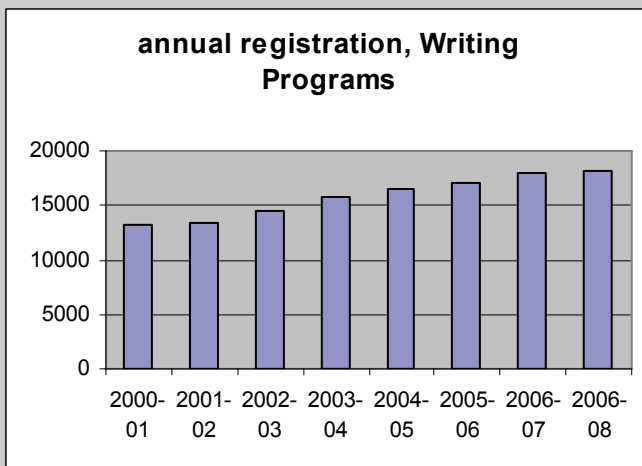
Our own *Stretch Program* won the ASU President's Award for Innovation, and has become something of a national model (ten years of *Stretch* data are highlighted in the latest issue of the *Journal of Basic Writing*).

In the fall of 2004, we dropped the size of all 100-level class to 19 students, and the results have been impressive: pass rates are higher; continuation rates from fall to spring are higher; retention rates from fall to fall are higher; and student evaluations for all ranks of faculty are better than their historical averages. Data from ASU was recently featured in the fall/winter issue of *WPA: Writing Program Administration*.

We're now staffing some 40 sections of Writing Programs classes at Hassayampa Academic Village, where ten of our teachers now have their offices.

I hope to speak with and thank each of you individually before I leave in mid-June, so for now let me just say thank you so much for your kindness and hard work and collegiality. I'm already missing you.

-Greg



Article Notes Continued from Page Three:

(iv). Adding music and other sound effects isn't necessary, but I found my students liked having music frame my comments. They often commented on the music I chose, made requests for different kinds of music for each set of responses, and said the music helped them to know they'd heard the entire comment.

(v). I can't, at this point, say that this process has allowed me to move more quickly through a stack of papers. In fact, I'm certain that at first it took me much, much longer than it had to produce written comments. However, as I've become adept at using the technology and accustomed to producing spoken commentary, it takes me little more than 5-7 minutes to respond to an individual paper. But even more important for my purposes than the time involved is the fact that I no longer am forced to hover over a stack of papers straining my neck while I grade. Instead, I can relax in a comfortable chair, and either with a microphone in hand or using a headset, record my response. Not only has this process eliminated the physical pain of grading papers (the emotional pain is another matter entirely), it has generated a great deal of enthusiasm from students.

Book Review by Kirsti Cole

Crowley, Sharon and Michael Stancliff. *Critical Situations: A Rhetoric for Writing in Communities*. New York: Longman, 2007.

Critical Situations is aptly named, for it addresses what has become a critical situation for teachers in rhetoric and composition programs: the place of rhetoric and rhetorical theory in the composition classroom. The most noteworthy aspect of *Critical Situations* is its transparency for both students and teachers. Crowley and Stancliff make it clear from the first page that theirs is a textbook meant to provide students with a toolkit for thinking, reading and writing critically throughout their professional and academic careers.

Critical Situations is modeled on ancient rhetorical methodologies, including commonplace books and workshops designed to prompt students in pursuing multiple standpoints for each issue that they confront. As a rhetoric, the text provides both the instructor and students with a comprehensive entry into rhetorical situations and critical thinking models. The authors use examples from either the abolitionist era or from the events surrounding 9/11 to highlight the strategies that they describe for students. The use of the historic abolitionist model on the one hand, and the more current events of 9/11 on the other, creates a comprehensive model for students to use when approaching their writing. By providing a historic and a contemporary model, the authors demonstrate both the complexity and the continuity of rhetorical strategy, as well as how those strategies function in multiple arguments.

Through the use of guided prompts, Crowley and Stancliff use sequenced workshops and the invention journal to reinforce the arguments in the text and apply them to the students' work. The clear, concise, and activity-driven nature of the text creates an ideal text for both new and experienced teachers of rhetoric. For the new instructor, the text makes it very easy to understand assignment sequencing and the process of crafting assignments that support the major skill sets being addressed in the class. As an experienced instructor, the text is a refreshing and challenging new approach to the function of rhetoric in the current composition process.

On the first page, *Critical Situations* asks students not to practice writing, but rather "to undertake the practice of rhetoric by writing and speaking as a means of taking action" (xiii). This call to action both creates and reifies for the reader a sense of urgency in the act of writing and speaking—one that is reinforced throughout the text by use of example. A teacher could do no better than to build on the various strategies that Crowley and Stancliff provide because the chapters are sequenced in such a way to continually and recursively build knowledge about the composition process and the topic pursued.

English Department Computing Workshops for Fall

There have already been a number of workshops held this year. What you see here are the remaining workshops, which are subject to change depending on staff and classroom resources, so be sure to RSVP and then check your email for changes. If you have questions about a particular workshop, or would like to suggest a workshop, please e-mail Bruce Matsunaga at bhm@asu.edu

Date	Workshop	Instructor
3/21, 1-2 pm, LL 316	Using PowerPoint To Create a Presentation	Matsunaga
4.4, 1-2pm, LL 316	Dream-weaver MX 2004	Matsunaga
4/18, 1-2 pm, LL 316	Using MS Movie Maker	Matsunaga
5/2, 1-2pm, LL 316	Using Audacity to Create a Podcast/ Audiofile	Matsunaga

Important Upcoming Events

The **Writing Programs Book Fair** will be held March 24-25 in LL 316.

The annual **GSEA Spring Book Fair** will be on March 26th and March 27th between the Hayden Library Courtyard and Danforth Chapel. All books will be sold for one dollar each. GSEA needs volunteers to work between 8:00 a.m. – 4:00 p.m. You could sign up for as short as an hour and as long as you want. Sign up with friends and make the service the easiest CV line yet. Email steven.accardi@asu.edu with your availability.

“Classroom Strategies that Work”

This semester for my ENG 216 hybrid course, I've created semester-long writing groups. Using the “Group Pages” function on Blackboard, students have been assigned to a group of four (my class has 16 students—so four groups of four). Each group has its own discussion board, which is arranged into various forums. During the online portion of the course, students post paper ideas, questions, research methods, drafts and feedback. The posts have steadily increased for each successive forum and when asked about changing groups, my students didn't flinch. There seems to be a level of trust and comfort that has formed within these groups. I rarely interject, making this online space “theirs,” but I do read all of their posts, and I am impressed with how well they are able to navigate through writing issues with each other, in a cooperative, not competitive, way. I believe the medium and extended time has allowed for this as opposed to the limited setting and time of the face-to-face sessions.

Teaching Associate, Steven Accardi

About the third week of classes I give each student a sheet listing the terms personal, psychological, sociological, universal, anthropological, traditional/ historical, religious/political, linguistic, moral/ethical, affiliative, anecdotal, expert/authority, scientific, legal, and financial. I spend a period describing in brief each of these ways by which they can perceive virtually any topic they might have to analyze. I then ask them to fill out the sheet relevant to their first essay assignment.

This activity works for the teacher because it is easy to explain, is comprehensive, and calls for no special programs or software. For the students, it rids their trepidation about the blank pages they must fill in after their essay introduction and lends them far more latitude for envisioning their topic and setting up the pros and cons of their thesis.

After we apply this exercise to several topics, students themselves become quite adept at breaking topics down into areas for arguments—and rarely run out of creative strategies for writing those “menacing middle” sections of their essays.

Instructor of English, Dr. John Birk

The overwhelming majority of my office hour conferences end with my telling students that, if they would like to send me their reworking of an introduction or their reshaping of a conclusion or their revision of an essay, they are welcome to email it to me, and I will let them know how they're doing. To say this to students is almost reflex, a dangerous reflex, but it's a reflex that was born from experience: an almost desperate early evening phone call I once made to a professor when I was an undergraduate, asking him if I could please read the opening paragraphs of my analysis of Bergman's *The Seventh Seal* to see if I was even starting out in the right direction. (I was, and finding out that I was allowed me to continue with a great deal less anxiety.)

When the revisions begin arriving via email, however, it can become quite daunting to undertake the task of explaining in a paragraph or two (or five) what things are now working in a paper and what things are not. Writing an essay is much too complex a task for one to be able to offer the same kind of concrete directions that one can find in a Chilton manual for repairing, say, a 1998 Volvo. “Insert sprocket C at point B...” just won't work for writing, unfortunately. The insertion of sprocket C (a descriptive clause, for example) at point B could make everything work beautifully, or it could just as easily (if just one thing is “off” just a bit) make all the other text in the near vicinity suddenly cease to function—and the task of explaining all of that in an email is a Herculean task, indeed.

It is because of this that I started recording many of my critiques and sending them to students as mp3s. By creating audio critiques, I am able to record myself as I read student revisions and record my comments about what is working, what is not working, and about what is working but might work even better. I can address a great deal more of a text's rhetorical complexities (and possibilities) than I might be able to address in an email, and I can convey my sincerity more easily through the tone of my voice.

Recording audio critiques is not an expensive undertaking. I use an inexpensive cardioid microphone, my computer, and the cross-platform software recording program Audacity (available free at sourceforge.net). After recording the critique, I export the Audacity file as an mp3, and upload the mp3 to yousendit.com (a free hosting service). Yousendit.com, then, sends students the link that will allow them to download their personalized audio critiques.

The creation of audio critiques has, thus far, met with great success. Students enjoy being able to listen and re-listen (or so they say) to my comments when it is most efficient or convenient to do so, whether it's while working on the revisions in their dorms, while walking to and from other classes, or while working out in the gym. For my part, the audio critiques have allowed me to be a better teacher, and that, in and of itself, is more than enough reason, I believe, to continue recording them.

Instructor of English, Richard Hart

In the fall of 2007, I started to assign a professional e-portfolio in my English 302 - Business Writing courses. The e-portfolio is modeled after one assigned in a Money and Meaning course here at ASU taught by Dr. Stephanie DeLuse, but tailored for a Business Writing curriculum. My e-portfolio consists of an introductory page including a “meaning of work” statement or personal mission statement;

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Center for Learning and Teaching Excellence Workshops

The **Center for Learning and Teaching Excellence**, with other campus groups, facilitates workshops to enhance the preparation and delivery of classes at Arizona State University to enhance student learning. You may view and register for workshops online at <http://cte.asu.edu>. Below is a schedule.

Workshop	Date and Time	Location
Mentoring Relationships: The Inside Story to Student Success Karen Bossen	Tuesday, March 18th, 12:15-1:30pm	ASU @ the Tempe Campus, DISCVRY 212
Classroom Assessment: Techniques: The Minute Paper & Muddiest Point Karen Bossen	Thursday, March 20th, 12:15-1:30pm	ASU @ the Tempe Campus, DISCVRY 212
Shake It Up! Active Learning Strategies For Higher Education Gary Kleemann	Friday, March 21st, 10am-12pm	ASU @ the Tempe Campus, DISCVRY 212
The New Millennials: Connecting with the Net Generation Karen Bossen	Monday, March 24th 12:15 PM - 1:30 PM	ASU @ the TEMPE CAMPUS DISCVRY 212
Designing and Grading Rubrics for Writing Assignments Jeanne Simpson	Tuesday, March 25th 12:15 PM - 1:30 PM	ASU @ the TEMPE CAMPUS DISCVRY 212
Teaching for Thinking: Fostering Critical Thinking in the Classroom Vicki Harmon	Wednesday, March 26th 12:15 PM - 1:30 PM	ASU @ the TEMPE CAMPUS DISCVRY 212
Classroom Assessment Techniques: The Pro Con Grid & The One Sentence Summary Karen Bossen	Thursday, March 27th 12:15- 1:30 PM	ASU @ the Tempe Campus DISCVRY 212
Manage Your Citations with Refworks Julie Tharp	Monday, March 31st 12:15-1:30pm	ASU @ the TEMPE CAMPUS DISCVRY 212

Remaining GSEA Workshops and Events for Spring

Academic Collaboration and Integrity,

Dan Bivona
Thursday, March 20, 1:45-3:00 pm
LL 316

GESA Meeting: Wednesday, March 26, 1:45-3:00 pm LL 316

Preparing CVs and Application Letters I,

Duane Roen
Thursday, March 27, 1:45-3:00 pm
LL 316

Colloquium Series-Rhet/Comp/Ling

Thursday, April 8, 1:45-3:00 p.m.,
LL 316

Workshopping CVs and Application Letters II,

Duane Roen
Thursday, April 10,
1:45-2:45 p.m., LL 316

Linguistics/TESL Symposium

Wednesday, April 16, TBA

Building a Course from the Ground Up

Duane Roen
Thursday, April 17,
1:45-3pm, LL 316

GESA Meeting

Wednesday, April 23, 1:45-3pm,
LL 165

Designing and Developing the Prospectus

Peter Goggin
Thursday, April 24, 1:45-3pm, LL316

End of Semester Happy Hour

Tuesday, April 29, 3-5pm,
Bison Witches

“Kudos To!”

Peter Goggin chaired the 11th annual Western States Rhetoric and Literacy Conference--theme: Sustainability--at ASU, October 25-27 2007.

—Presented a paper: “Teaching Sustainability in a Learning Community Writing Course.” Teaching and Learning Conference. Flagstaff, AZ. August 16, 2007.

—Organized and co-presented a panel presentation: “Landscapes and Literacies: A Transdisciplinary Approach to Literacies of Sustainability in the Learning Community” with Gabriel Judkins (TA Geography), Emily Cole, Tierra Leonard (first-year undergraduates), April Brannon, and Ron Dorn (professor Geography) at the 11th annual Western States Rhetoric and Literacy Conference, October 26, 2007.

—Organized and co-presented a panel for a roundtable, “Professional Development: Sharing With Others,” at the NCTE Annual Convention in New York with English Education doctoral candidates: April Brannon, Anjanette Darrington, Kathy Deakin, and Sheryl Rinkol, November 16, 2007.

—Published his book: Goggin, Peter N. *Professing Literacy in Composition Studies*. Cresskill, NJ: Hampton Press, 2008.

Maureen Daly Goggin has published the following pieces:

Lester, Neal A., and Maureen Daly Goggin, eds. *Racialized Politics of Desire in Personal Ads*. Lanham, MD: Rowman & Littlefield, 2008.

—Bullock, Richard, Maureen Daly Goggin, and Francine Weinberg. *Norton Field Guide to Writing with Readings and Handbook*. New York: W. W. Norton, 2008.

—Stancliff, Michael, and Maureen Daly Goggin. “What’s Theorizing Got to Do with It?: Teaching Theory as Resourceful Conflict and Reflection in TA Preparation.” *WPA: Writing Program Administration* 30 (2007): 11-28.

—Roen, Duane, Maureen Daly Goggin, and Jennifer Clary Lemon. “Teaching of Writing and Writing Teachers through the Ages.” *Handbook of Writing Research*. Ed. Charles Bazerman. Mahwah, NJ: Lawrence Erlbaum, 2007. 343-64.

And, she presented “Stitching Genre: Commemoration and Protest in Needle and Thread.” SIGET International Symposium on Genre Studies. Tubarão, Brazil: 16 August 2007.

Keith Miller’s essay “Second Isaiah Lands in Washington, D.C.: Martin Luther King’s “I Have a Dream” as Biblical Narrative and Biblical Hermeneutic” won the award for Best Essay of the Year 2007 in *Rhetoric Review*. Additionally, Keith co-authored a book review with **Allison Parker** that was published in the *Journal of Adolescent and Adult Literacy* and co-authored another book review with **Kelly Adams** that appeared in the *Quarterly Journal of Speech*. Keith is giving two talks at Penn State in February, speaking at CCCC in New Orleans in April, and speaking at the Rhetoric Society of America conference in Seattle in May.

John Birk has co-authored, with psychologist Linda Burggraf, a book called *GRANDparenting*. The book is slated for publication in May by Noble Knight Books.

In October of 2007, **Tisha Slabaugh**, instructor of Business Writing, presented “Using Metacognitive Reflective Writing to Improve Peer Review in the Business Writing Classroom” at the Association for Business Communication (ABC) conference in Washington, DC. In April of 2008, Tisha will present a paper titled “Students Giving Feedback About Feedback: Using Metacognitive Reflective Writing to Improve Peer Review in the Computer-Mediated Writing Classroom” at the Conference on College Composition and Communication which will be held New Orleans, LA.

Steven Accardi, Dawn Penich-Thacker, Chris Vassett, Cynthia Simmons, and Judy Holiday have had their panel, “The Responsibilities of RSA Graduate Student Chapters,” accepted for the 2008 Conference of the Rhetoric Society of America in Seattle in May.

Mike Callaway will present a paper titled, “Ethics and Responsibility: Questioning the Construction of Race in Writing Theory,” at the 2008 Conference of the Rhetoric Society of America in Seattle in May.

Greg Glau’s essay, “Stretch at 10: A Progress Report on Arizona State University’s *Stretch Program*,” was published in the Fall 2007 issue of *Journal of Basic Writing*.

“Kudos To!” Continued on Page Nine

Nicholas Behm will present “White Privilege and First-Year Composition Texts” at the 2008 Conference of the Rhetoric Society of America. He has also been accepted to participate in the Research Network Forum. He recently received the GPSA Teaching Excellence Award. Nick successfully defended his dissertation, “Whiteness, White Privilege, and Three First-Year Composition Guides to Writing,” on March 4th, and he accepted a tenure-track position at Elmhurst College.

Fify Juliana will present “From Two-Year to Four-Year Colleges: Writing (and Surviving) in a Second Language” during the Research Network Forum at the Fifty-ninth Annual Conference on College Composition and Communication in New Orleans in April. During the conference, she will also facilitate the “Changing Realities of Multilingual Students: Special Issues and Topics in Second Language Writing” workshop. She is also chair of the “Second Language Writing: Reports of Research and Discussions of Central Issues in Second/Foreign Language Writing” Special-Topic Session at the Sixty-second Annual Rocky Mountain Modern Language Association (RMMLA) Convention in Reno, Nevada. At the 2007 Rocky Mountain Modern Language Association in Alberta, Canada, Fify presented “Students’ Writing in the Academy: It’s All a Second-Language Phenomenon.” Currently, Fify is a Member of the Second Language Writing Committee for the Conference on College Composition and Communication (CCCC).

Shavawn M. Berry’s poem, “Dreaming in Karbala,” will appear in the Spring/Summer issue of *Poet Lore*. Later this spring, she will teach two one-day creative writing workshops as a part of the Piper Writers Series. “The Healing Balm of Words - Writing Through Times of Crisis and Change” will be held on Saturday March 29 between 11 a.m. - 3 [pm at](#) the Piper Writers House on ASU’s campus. “The Power of the Pen - Writing To Change the World” will be held on Saturday May 3 between 11 a.m. - 3 [pm at](#) the same location. Each workshop costs \$75. Registration information is available at the Piper Writer’s Studio webpage: <http://www.asu.edu/pipercenter/workshops/>.

Natalie Martinez will present “Orchestrated Maneuvers in the Dark? – Post Modern Rhetorical Moves as a Radical Race Theory” at the 2008 Conference of the Rhetoric Society of America in Seattle in May.

Kirsti Cole accepted a tenure-track position at Minnesota State University, Mankato.

Lisa Reid Ricker successfully defended her dissertation, “Performing Memory, Performing Identity: Jennie Drew’s Autograph Album, Mnemonic Activity, and the Invention of ‘Feminine’ Subjectivity,” on March 6th.

Carol Mejia-LaPerle has accepted a tenure-track position at Wright State University as Assistant Professor of Renaissance English and Drama.

Duane Roen, Greg Glau, and Barry Maid’s new textbook, *The McGraw-Hill Guide to Writing: Writing for College, Writing for Life*, is now available in four versions: comprehensive (hardcover, 1120 pages), brief (paperback, does not include grammar handbook), concise (paperback; about half the size of the comprehensive), and online (complete, includes over 200 video clips of the authors discussing rhetorical concepts).

“Classroom Strategies that Work” Continued from Page Six

a page that highlights each students’ applicable coursework (for their professional field of interest); a page of transferable skills, a downloadable copy of a resume; a list of pertinent professional references; and copies of writing samples that a potential employer might want to read. The purpose of the portfolio is to allow each student to showcase his or her skills and attributes in a format that might provide a wonderful supplement to a job or internship application. Students used [freewebs.com](#), google pages, or iwebs to create their portfolios. Professional webhosting sites such as [homestead.com](#), are also good options. No HTML knowledge or web design experience is necessary for each student to create a beautiful professional portfolio. As long as students can use word processing software and the cut and paste function in Word, they can create their portfolio! Using Google pages (something that all ASU students have access to with their gmail accounts) is incredibly easy and fun. Students enjoyed this project immensely and took great pride in the portfolios they put together. I plan to implement a writing e-portfolio as a final assignment in my English Composition (102) course this spring. That portfolio will include a reflective essay and samples of the students’ best work from the semester. As a part of the Arizona State University Composition Conference on March 22, 2008, I will be doing a presentation on Online Portfolios and providing samples of my students’ work and my assignment guidelines for this project.

Instructor of English Shavawn M. Berry

WRITING
PROGRAMS @
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UNIVERSITY

Have a Great Spring
Break

2008 ASU Composition Conference Saturday, March 22, 2008

Languages and Literature Building
8:00 a.m. – 2:00 p.m.
A Conference Designed Especially
For ASU Writing Programs Faculty
By Writing Programs Faculty
Join us for a day of food, fun, and learning!

Session Topics:

Effective Peer Reviews
Active Learning/Interactive Lectures
Library Research Modules
Effective Assignment Design
Audience-Centered Strategies
Online/Hybrid Teaching
Instructor Application Process
Instructor Self-Evaluations
Making the Rewrite Real
Evaluating Writing
Composing a Teaching Philosophy
Composing Curriculum Vitae
Raising Scores on Student Evaluations
Teaching Buddies
Seeing a Planetarium Show

Call for Submissions

Writing Notes is looking for contributors for the Fall edition. We invite **book reviews** of 500-1000 words on pedagogical texts of interest to the Writing Programs. Also, we ask for 150 word submissions on “**Classroom Strategies that Work,**” a segment that we started last spring and hope to continue. If you are considering proposing a new textbook for a Writing Programs class, we would all appreciate it if you shared a **review** of that text with us. Do you want to discuss the experience that you had **working with a librarian or the library's online resources?** Do you have a **favorite paper assignment?** Have you been working at the new **Downtown campus?** We would like to hear from you. Share with us. Finally, if you have any good news to share, email me at nnbehm@gmail.com and you will be included in the “**Kudos To**” section. If there is something that we have not mentioned that you would like covered in *Writing Notes*. Let us know.

