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In This Issue:

As Writing Programs has undertaken the process of program review in recent semesters, much of the focus has been on improvement: improving communication, improving the curriculum, and improving the community in our program. As is often the case with such reviews, finding ways to improve comes as a result of focusing on problems that are evident. Just as evident, if less remarked, programmatic review has reminded us that we do some things really well. In this issue, we dwell on some of those things we do well. We are good teachers, and we care about our students and our community. We are connected to other people at ASU in productive ways, and we are interested in maintaining and improving the quality of our work and our program. In the following pages, contributors draw attention to just a few things that we do well. In addition, sprinkled among the articles, there are short responses to the question, “What are some things that we, as a group and as a program, do well?” We hope this issue encourages readers to reflect on the many ways that as individuals and as a program, we contribute meaningfully to the lives of our students, to each other, and to the university.



We adapt to changing times in miraculous ways.
 ~Amisha Patel

Creative Inspirations: What We Do Best

By **Meghan Bacino**

In *The Artist's Way*, Julia Cameron observes that creativity is not so much about “drumming something up” as it is about getting something “down.” When I thought about my own creative process, it made sense. My best moments of creation—whether it’s an idea for writing or a piano melody—happen when I’m not consciously thinking. The ideas were already there, inspired by some thread I can’t remember, and I finally get them out.

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Notes from the Director: On “Showing Up”

By Shirley Rose

Recently I’ve been hearing the expression “showing up” used as a shorthand term for being involved—even in instances where it wouldn’t seem that physical presence in a particular place at a particular time for a particular event would be especially critical to a sense of belonging or to maintaining a relationship. It’s made me stop to think about the cause-effect relationship between being visible and being an integral part of any ongoing concern. Typically, we consider “showing up” to be an essential if not sufficient criterion for being considered a participant in an event. However, the cause-effect relationship works in the other direction as well: when one participates, one becomes more visible—that is, involvement contributes to visibility. For this last installment in the series of Director’s Notes on the theme of “visibility” for ASU Writing Programs, I’d like to briefly explore the role participation plays in making our work in Writing Programs visible to ourselves and others.

Over the past academic year, individually and collectively we have taken advantage of many opportunities for participating in campus-based programs and events; only a few of these could be featured in this issue of our newsletter, but Writing Programs teachers and students have been involved in a number of other events and projects as well. For example, just a couple of weeks ago, several Writing Programs teachers led sessions on research-based writing for a “Collaboration and Connection” workshop for area junior high and high school librarians and language arts teachers as part of an ASU Libraries sponsored grant project. Three other Writing Programs teachers had English 102 students receive recognition for their essays on technology during the campus celebration of the Origins Project Science and Culture Festival. Our participation in these projects and many others are worthwhile and rewarding on their own terms, but they also serve to make our work visible to others. When we participate in these ways, when we “show up” *for* others, we show up *to* others.

Other efforts in which Writing Programs teachers participate are mentioned in our “kudos” section of the newsletter, where we chronicle some of the conference presentations and publications and other professional achievements of WP members. When Writing Programs teachers present at regional, national, or international conferences and when they publish journal articles and chapters about their curricular and pedagogical research, their participation in these venues makes all of our work in Writing Programs visible. When our teachers “show up” in these venues, the regional and national visibility of ASU Writing Programs increases.

There are many other ways we participate—far too many to mention here—that make important contributions to building awareness of ASU Writing Programs within the English Department and within the College of Liberal Arts and Sciences, and around the Tempe campus. Thank you all for the many ways you make our work visible –for your participation not only in Writing Programs-sponsored activities and events but also in projects, initiatives, and events led by partners around the university and the local community. Thanks for showing up for your students and for one another. ♦

Writing Programs’ teachers gathered in April and May at a series of workshops designed to help teachers reconfigure their syllabi to meet changing expectations for English 101, 102, and 105.



In Search of Clean Water: A Transatlantic Online Collaboration

By **Angela Christie**

For many American students, Europe seems a world away, and when European counterparts look in this direction, they see a *vast* ocean. Today, the ocean that separates us is suffering: choking on plastic and oil, now warming enough to impact marine life and all that depend upon it. With water plentiful in some parts of the world, it is hard to imagine that many children have no access to clean drinking water, revealed in shocking global mortality rates. In other regions, widespread drought is drying up the last vestige of survival for human, animal, and plant life; fresh water is gold. A discussion about this subject of water with Professor Chandra Laizeau of the Sorbonne University in Paris, France, led to a transatlantic collaboration that would bring American and French university students together for the online project *In Search of Clean Water*.

Professor Laizeau and I established different project goals to suit our needs. ENG 216 students at ASU were to produce a team-written persuasive argument related to a clean water issue and aligned with Writing Programs objectives, while Sorbonne students would produce a coordinated “good deed” aligned with team dynamics theory. The collaboration would allow the two groups to share and discuss articles and perspectives, acting as mutual consultants. To support this international exchange, Professor Laizeau and I shaped our ideas for a website, creating a space where students could become acquainted and dialogue. Cinema has fostered some amusing stereotypes, and if anyone imagined that all French wear berets and carry baguettes, or that all Americans frequent McDonald’s like Morgan Spurlock in *Supersize Me* (2004), such notions were quickly dispelled. In fact, the students began to see that they had more in common than they could have imagined.

We pulled off the joint venture, but like most journeys, this one had its ups and downs. Somehow, we managed to work past the challenges posed by scheduling conflicts. As the weeks flew by, important discoveries began to emerge in student dialogue as articles about clean water issues surfaced on the website blogs, and exchanges became passionate as concern for oceans and inland water supplies poured into the online venue. Project ideas flourished.

Continued on p. 5

Spring 2011 ASU Writing Programs Convocation Activity

By **Yazmin Lazcano-Pry**

On January 14, ASU Writing Programs instructors had the opportunity to articulate what they value about student writing as part of the spring convocation activity. The goal is to help Writing Programs teachers and administrators consider the values that inform our work on a daily basis. After Writing Programs Director, Shirley Rose, welcomed everyone and gave an overview of the activity, seven groups met in separate classrooms in the G. Homer Durham Language and Literature building. Each group then read several samples of student writing, and then everyone took a few minutes to write down what they valued about the writing on index cards. Each instructor read specific positive aspects of the sample being discussed aloud to the entire group.

The group that Ryan Skinnell and I led engaged in a productive discussion about the role that textual features, such as mechanics and conventions, should have in a college composition classroom. The fact that the conversation continued even after the session was over shows that this aspect of teaching writing, for ASU instructors, is contentious. As several instructors commented after the activity, the conversation was useful and enlightening. ♦

Christie, cont. from p.4

The ASU students have now proudly completed their team-produced *In Search of Clean Water* writing project, and the Sorbonne students are poised to implement the “good deed,” an interactive presentation for elementary school children in Paris, where everyone hopes the seeds planted today will sprout into tomorrow’s environmental activism. In a French auditorium, the ideas and contributions of ASU students will be strongly present, just as French perspectives are now indelibly stamped across my students’ writing. Perhaps the world will be a little better off for this collaboration *à la distance*, the lives of those involved somehow changed thanks to an expanded sense of “we.” As ASU Biology and Society major Gabrielle Marshall learned, “Even if there is an ocean between us, the power of ideas can bring people together.”

Writing Programs has created a community that supports its members.

~Member of the 2011 TA class

Maggie Cannon, Biological Sciences, Senior

I enjoyed getting to know the [international] students...It was interesting to find out how we all ended up in the same place, so to speak...definitely a fun learning experience!

Jacqueline Cuccia, Urban and Metropolitan Studies, Junior

I think that the most surprising aspect of the international exchange was the realization that the French team members were much like us. Many of us shared the same interests...It was a great experience.

Brittany Encinas, Communications, Junior

The perspective of other students...showed me that many people care about similar issues at hand, and that people want to take action and bring awareness; we just do it in different ways. I am very happy that I was able to take a look at other perspectives...

Brandon Irwin, Political Science, Senior

The French students were very interesting, and to get insight into their aspect of the issue was extremely fascinating. I enjoyed the project...There is something about being a part of a larger group that is very inspirational.

Jan Kruska, Justice Studies, Sophomore

It was exciting to see...how easily [students from] two nations could work together so well toward a common good and a common need which affects us all.

Gabrielle Marshall, Biology and Society, Junior

The idea that everyone is so connected is truly a marvelous notion. Even if there is an ocean between us, the power of ideas can bring people together. ♦

Notes from the Writing Programs Textbook Committee

By **Ivan Wolfe** and **Susan S. Davis**

The Writing Programs Textbook Committee was created to remove out-of-date texts from the Writing Programs recommended textbook list, create criteria to avoid duplication of textbooks across classes, and provide a way for Instructors to recommend books. We met several times during the fall and spring semesters and presented the guidelines and format for recommendations at the ASU Composition Conference. The committee considers nominations for all texts submitted, but those inappropriate for the goals and outcomes of a particular class or duplicated across courses cannot be listed. The committee has striven to allow as broad an interpretation of the guidelines for each course as possible. Although the deadline has passed for having texts added to the Fall 2011 list, we will accept nominations anytime through the Writing Programs’ Blackboard group. ♦



Writing Programs

Department of English
Arizona State University Tempe

After several meetings over the course of the semester, we developed a final product, shown here. The loop comprises several lines that begin from many places, progress together through the loop, and emerge to go many places. We believe that this design helps us communicate that students come to us from many places, they develop and grow in our classes, and they move on to many places. Additionally, it communicates some of the important characteristics of the program, including the four previously mentioned

(size, movement, place, writing/composing). The design also incorporates text that highlights our place at ASU Tempe, in the English Department, but with appropriate emphasis on Writing Programs as a vital part of the university community.

In the coming months, Writing Program's visual identity will begin to appear in many places, including email signatures, PowerPoint presentations, WP's web presence, and more. Look for us! ♦

Bacino, cont. from p.1

I've noticed that this concept also resonates with my teaching. My most lively teaching days happen when I try something students initially think is "weird" (that I came up with on last night's walk) or when I completely let go—walking into class with faith that my students and I will make knowledge. I've realized that I'm most inspired when students take the lead—or ask questions that allow me to impart my own knowledge or think of a creative way to push them.

On the whole, people get on board with the changes that need to be made and do their best to learn how to adapt and work with each other to keep the program at the level we want it to be.

~Member of the 2011 TA class

Dr. Juli White says that her students inspire her "just by asking questions." Richard Hart, a deeply creative and introspective teacher, told me: "I'm inspired by challenge...students present those challenges that inspire me, and from those challenges come transcendent moments—when both teacher and student reach understanding." These moments can't be planned, and they bring out the most creative side of who we are.

Moment by moment, students respond to our teaching; and let's be honest, they respond to *us*. They may sense when we're "off" (we've just graded the 75th paper) and at times they really see us—or at least see us expressing ourselves. Dr. White reveals:

My students will tell you: I sing to them! Sometimes, I get them to sing with me. It's true. Just the other day, we were reading Robert Burns' "My Luve's Like a Red, Red Rose," and I sang "My Bonny Lies Over the Ocean" to the class. Then, I had them singing with me on "Auld Lang Syne." Last semester, when my 101 class was analyzing marketing campaigns, we sang commercial jingles in class! They think I'm nuts, but in a good way. They just laugh and shake their heads. It's good to keep them guessing.

Dr. White's teaching is alive, and what strikes me is her statement, "It's good to keep them guessing." Modeling little moments of self-expression teaches students that it's ok for them to express themselves. Just last week, one of my students sang opera in her group's multimedia presentation about the seductress archetype. I was grateful that she felt comfortable enough to step out on a limb.

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From the Edge: Creative Teaching Ideas for Online Instruction

Compiled by **Angela Christie**

Shavawn Berry, Instructor

I create a forum on the discussion board and ask that students post "appreciations" of what they are enjoying in the course, or what they like about a particular assignment, passage, or essay written by one (or more) of their peers. They can compliment the language, topic, peer review, comments, or anything else they admire about the work of others in the class. They are required to post at least twice for each of our four main assignments, but I find they naturally post more often than that. Since English 217 is focused on personal writing, this works especially well in creating a "writing community" in an online course. They offer "kudos" and "job well done" sorts of comments on a regular basis. It also offers me a great way to gauge their involvement in the course and to create closeness between students who will likely never meet face-to-face. The students love the forum and use it often. I based this on a technique that I learned from Dr. Lynn Nelson (now retired) in his face-to-face "Writing and Being" courses. He had students write handwritten, personalized "thank you" notes in response to work they admired. Every week was like Valentine's Day! The online forum in my course seems to work in a similar fashion, creating a "warm file" for each student.



Bruce Glenn leads a discussion of things we value in student work at the 2011 Spring Convocation.

Eric Aldrich, Graduate T.A.

This *JPG Magazine* assignment designed for ENG 102 (all formats) involves a photography magazine with a unique publishing style that can be used to support a unit on categorical evaluations. Students often have a hard time constructing categories, and this assignment helps solve the problem by providing categories in the form of *JPG* "Themes." Each issue features photographs focused around different themes, and instead of editors choosing magazine content, photographers upload images to the *JPG* website (<http://jpgmag.com/>) where users can then vote on the photos they would like to see included in print, based on how well each photo matches the respective theme. In essence, *JPG* is a magazine founded on categorical evaluations. Here are the simple instructions:

Go to <http://jpgmag.com/>.

At the top of the screen, select "Themes."

There are many listed there.

Choose a theme of interest. Look at some of the photographs and participate in the selection process. The "theme" is your category, so you only need to come up with the evaluation criteria.

On Blackboard, go to the discussion board for this assignment. Provide a link to the photo you evaluated, list the theme, the evaluative criteria you used to judge whether or not the selected photo fit the theme, and an explanation of how you rated that photo and why.

Have fun!

Students like things they consider "real-world" or "hands-on," and the fact that *JPG* is an independent magazine reveals that categorical evaluation has implications beyond the classroom. Breaking down the evaluation process in this manner makes it seem less overwhelming and helps students master it more quickly—and it is *fun*. Students enjoy being the judge and explaining their answers, a scenario already familiar to them from television and the Internet. ♦

We are interesting, quirky, and complicated people. We bring those attributes to our teaching, to our service in the program, and to our students and colleagues.

~Ryan Skinnell

Bacino, cont. from p.6

We express ourselves in smaller—but equally powerful—ways when we spontaneously share aspects of our own writing processes. For example, I once told my students that I write a question down and place it under my pillow at night when I'm having trouble developing a character or an idea (I pull in a little Carl Jung about the subconscious mind, but I mostly let them think that *I'm weird*). I explain that I often wake up with an answer; or it

comes to me later when I'm doing something mundane. In my experiences, the more I unveil my own creative process, the more students will ask questions or dig deeper into their processes. Mr. Hart shares a similar sentiment:

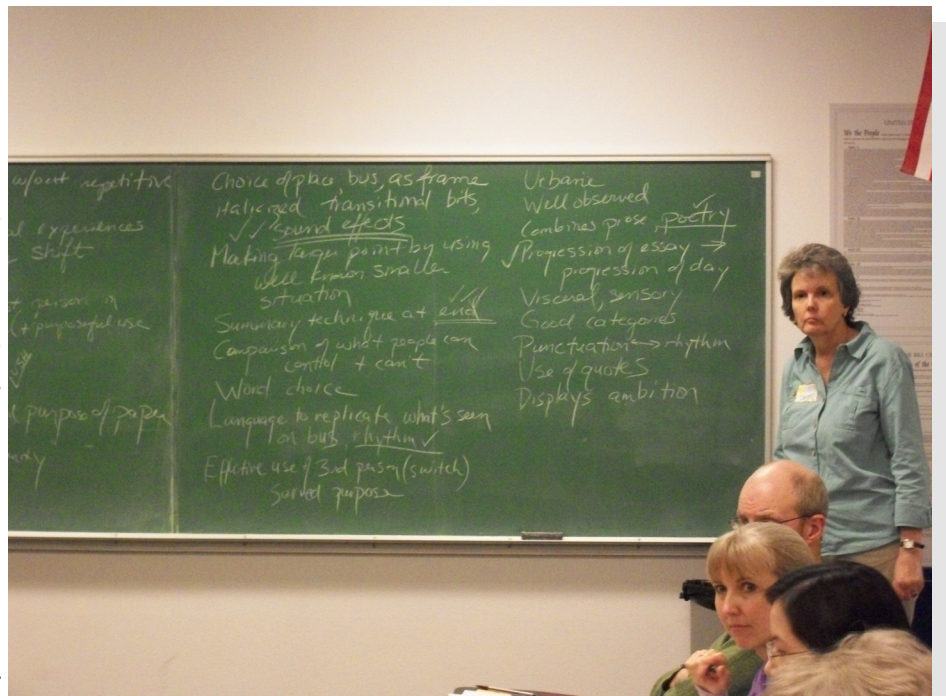
I will talk about writing process when I want to help students...because no matter what problem a student is having, I've had that problem myself...and I can offer some insight into that problem. For example, we always must inspire students to avoid cliché; but the *opposite* end of that continuum is to the point where we are so obsessed by avoiding cliché that we become paralyzed by our thinking that everything we say needs to be 100% original...not only is it impossible...it's really not even desirable...I had that particular illness when I was entering grad school...so that's one example where I'll talk about my writing process.

We work well together, sharing ideas, creating a support system, and helping each other.

~Member of the 2011 TA class

Mr. Hart's experience illustrates the importance of showing students that we've been in their shoes; revealing our human sides often inspires them more than the content we teach.

Our writing program is filled with innovative and creative teachers, and I hope the spirit of this article celebrates the dedication and creativity that we bring to our classrooms. I know a Tai Chi teacher who told me once, "If you put 'who you are' into everything that you do, you naturally help people find their own inspiration." Maybe if we let our quirks, unique creative processes, and eccentricities come out in the classroom, our students will learn more than we ever could have "drummed up." In the midst of ever-increasing institutional demands, I say cheers to little moments of expressing who we really are. ♦



Karen Dwyer facilitates a group discussion, Spring 2011 Convocation.

Kudos! Compiled by Egyirba High

Subrata Kumar Bhowmik presented "An Activity System Analysis of L2 Writing," March 18, at the TESOL convention in New Orleans.

Cindy Tekobbe Cowles, Yazmin Lazcano-Pry, and Emily Hooper are presenting a panel, "Resistance, Memory and Community: An Investigation of Performance, Writing and Production in Online Spaces," at Computers & Writing in Ann Arbor in May.

Valerie Finn (publishing under her pen name, Valerie Bandura) has two poems forthcoming in *The Cimarron Review* (2011), and four poems forthcoming in *Ploughshares* (2012).

Maureen Goggin, gave the keynote address, "Suturing a Wounded Body-Wounded Mind in Red Silk on White Linen: Embodied and Hand (y) Knowledge of Trauma," at the RO-UK5 International Conference in Iasi, Romania on April 7, 2011. Additionally, **Maureen's** paper "Stitching (in) Adversity: Embodied and Hand (y) Knowledge," was presented at CCCC in Atlanta on April 7. She also gave the keynote address, "[ReInventing Inventio](#)," at the Arizona State University Composition Conference on February 19; she participated in a panel, "Ask an Administrator. Pathways to Leadership: Administration and Research" for ASU's Faculty Women's Association on February 15; and she presented "Visual Rhetoric: War, Politics, and Political Assertions in Silken Thread," at the Rhetoric in Society Conference in Antwerpen, Belgium on January 28, 2011.

Peter Goggin gave presentations on rhetoric, sustainability, and environment in English studies for the Center for American Culture at Sichuan University (Chengdu, China) over Spring Break in March. **Peter** participated with other ASU faculty to give lectures on the theme of "What is America?: Place and Identity," and to meet with faculty and students.

Matthew J. Hammill and **Tanita Saenkhum** will co-present a paper, "Building Students

Rhetorical Knowledge in Four-Skills Based Classrooms," at the Symposium on Second Language Writing in Taipei, Taiwan in June.

Rita Hendin has been nominated by an ENG 105 student for the FWA 2011 Outstanding Faculty Mentor award and will be honored as a nominee at a reception on May 2. In addition, **Rita** was invited by a different ENG 105 student to attend the "Devil's Advocates" banquet on April 28 to receive recognition for her teaching excellence.

Kathleen Lamp presented "[The Augustan Political Myth: Visual Rhetoric in the Roman Principate \(31 BCE-14 CE\)](#)" for the Hugh Downs School of Communication colloquium, April 8.

Yazmin Lazcano-Pry will present "Producing, Circulating, and Resisting Coalitions in Online Media in Response to Arizona's SB1070" at the Computers and Writing conference in May. She also presented "Interrogating the Use of Borders in Social Networking Sites" at CCCC in Atlanta on April 8. Additionally, **Yazmin** presented "Lessons from Miguel Méndez's Pilgrims in Aztlán" at the Rolando Hinojosa and Miguel Méndez Literary Symposium in San Marcos, Texas, February 4.

Paul Kei Matsuda and **Tanita Saenkhum** have been selected to receive a 2010-2011 CCCC Research Initiative (\$10,000) grant for their project, "The Placement of Multilingual Writers in First-Year Composition Courses in U.S. Colleges and Universities: A Nationwide Survey," from the Conference on College Composition and Communication (CCCC), National Council of Teachers of English (NCTE). **Paul** and **Tanita**, along with doctoral students **Matthew J. Hammill, Yuching Yang, and Tai-Min Wu**, also gave an invited presentation titled "What a National Organization Can Do for an International Organization" at the Teachers of English to Speakers of Other Languages (TESOL) Convention in New Orleans, Louisiana, March 17-19, 2011.

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Keith Miller presented a talk, "How Slaves and an Obscure Architect Helped Create Martin Luther King, Jr. and the Civil Rights Movement," at Nazareth College, Rochester, NY in Jan. 2011. He gave a 45-min. interview about King to the local NPR affiliate in Rochester as well. He was also interviewed about King for "On the Media," a national NPR program in Jan. 2011. Additionally, Keith presented a talk, "The Bogus Literacy Narrative of Malcolm X" at the ASU Composition Conference in March 2011. He will present "My Father and Martin Luther King, Jr." at a Special Interest Group at 4 Cs in Atlanta in April 2011. Keith's book, *Martin Luther King's Biblical Epic: His Great, Final Speech* will be published in Fall 2011 by University of Mississippi Press. It is the first book ever published on King's famous, last speech. He is currently working on a book titled *Is The Autobiography Of Malcolm X Bogus?*

Meredith Moss received the 2011 Wilfred A. Ferrell Memorial Fellowship from the English department. She also received the 2011 Carl C. Carlie Linguistics Fellowship, and won a Teaching Excellence Award from Graduate and Professional Student Association (GPSA). Meredith also received a fellowship from the Linguistic Society of America to attend the summer 2011 Linguistic Institute at the University of Colorado, Boulder.

Jane Parkinson was selected in a national search to teach Intensive English and American Culture at Wuhan University in China this summer. The program is administered in partnership with The Ohio State University, Wuhan's sister school.

Shirley Rose presented a talk, entitled "Archival Research-in-Place as a Feminist Inquiry Practice," as part of a featured session panel, "New Directions from Feminist Rhetorical Studies: Charting the Future of Rhetoric, Composition, and Literacy Studies," at CCCC in Atlanta on April 8, 2011.

Tanita Saenkhum also presented a paper, "The Importance of Multilingual Writers FYC

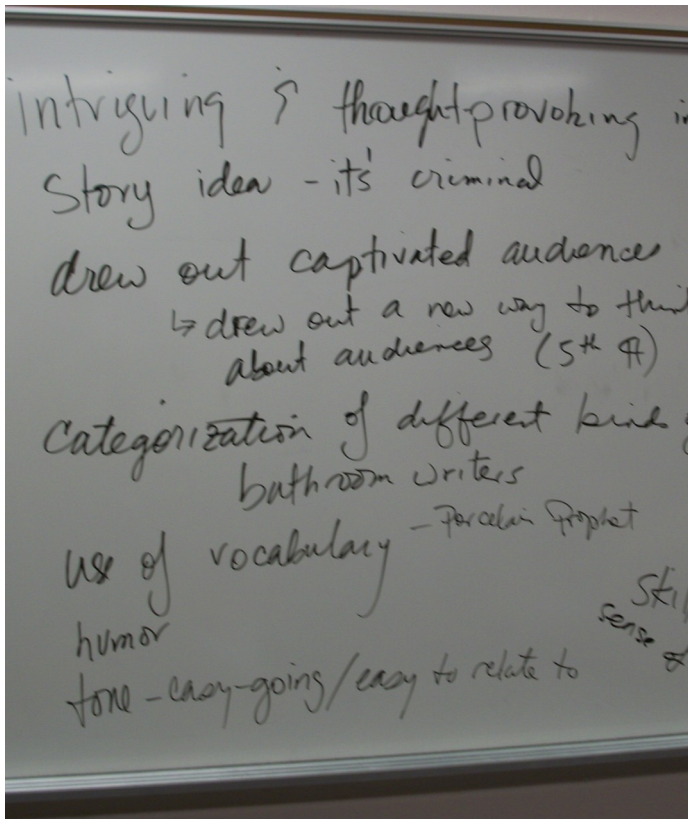
Placement Decisions" at TESOL, and she was on a panel titled "The Complexities of FYC Placement for Multilingual Students" with other second language writing specialists at the Conference on College Composition and Communication (CCCC) in Atlanta, April 6-9. Finally, **Tanita** will present a paper, "Investigating Multilingual Writers' Placement Decisions: An Institutional Case Study" at the 22nd Penn State Conference on Rhetoric and Composition, which will be taking place from July 10-12, 2011 in State College, Pennsylvania.

Teryl Sands has been nominated for a College of Liberal Arts and Sciences Teaching Award.

Ryan Skinnell presented a paper, "Contesting the WPA Professionalization Narrative: A Local History of Writing Program Administration," at CCCC in Atlanta on April 7, 2011. He also co-facilitated a workshop, "Negotiating Archival Spaces: Exploring Existing Archives and Building New Ones" at CCCC. Ryan also successfully defended his dissertation on April 13 to complete the Rhetoric, Composition, and Linguistics PhD program.

ASU Rhetoric and Composition PhD **Elizabeth Vander Lei**, and former ASU Assistant Director and TA, **Bonnie Kyburz**, have published *Negotiating Religious Faith in the Composition Classroom* with Heinemann Publishing.

Cornelia Wells presented a talk, "Putting Anger to Work: '(W)righting' Our Communities" at ASU West on April 7, 2011 as part of Communities Connect Dialogues at ASU. Additionally, **Corri** had her talk, "ANGER: The Renewable Resource," accepted for IGNITE PHOENIX at the Scottsdale Center for the Performing Arts on May 20th (see <http://ignitephoenix.com/2011/04/22/ignite-phoenix-10-presenters/>). She was one of 18 presenters chosen from 92 applicants. Her talk is about processing anger through writing, then transforming it into civic participation, and it will be posted on YouTube. ♦



Partial list of qualities of student work WP teachers value

Spring Workshops

This spring, as the university and college have faced increasing budget pressures, Writing Programs has also been met with a series of challenges designed to reduce costs and increase efficiencies. At the end of April and beginning of May, a series of three workshops was conducted to help teachers reconfigure their English 101, 102, and 105 syllabi to meet some of these challenges. Writing Programs' teachers participated in two face-to-face and one online session to help them think critically about implementing strategies such as introducing digital media or collaborative projects into their writing classes to ensure that students continue to meet the same outcomes and objectives even as Writing Programs reconfigures to meet budgetary constraints. ♦

We are committed to helping students learn, even when it might be easier not to.

~Andrea Alden Lewis



What We Really Value

On January 14, Writing Programs' teachers and administrators gathered for the annual Spring Convocation. In years past, the convocation has served as a chance for everyone to get reacquainted after the winter break, to share a bagel, and to get refreshed or updated about important policies and/or pedagogies. This year was different. This Spring, attendees were invited to participate in the first of a series of program assessment activities. Designed on the model of Bob Broad's "Dynamic Criteria Mapping," (from his book, *What We Really Value*) participants were divided into groups, given several examples of student writing, and directed to think about and discuss what we liked about the samples. Since much of writing teachers' work tends to focus on what might be improved in student writing, this was a challenge for some people. However, it was also an opportunity to consider what we value in student work, and as this exercise demonstrated, there is much that we value. For this session, we focused almost solely on generating lists of those aspects of student writing that we value, some of which included: "strong, unequivocal writing," "levity," and "taking risks," among other usual suspects such as "organization," "strong word choice," and "audience awareness." Several participants commented that they valued the opportunity to think about student writing in such a positive way and that it really helped them reenter the classroom this semester feeling refreshed. In future convocation meetings, we will work to turn our lists into values statements about what we, as teachers and as a program, value in student work with the eventual goal of generating program goals and objectives that reflect our values and can guide our work moving forward. ♦



Workshop One attendees, April 2011

Milestones

In a program as large as ours, sometimes even major milestones in our lives get overlooked. We are inaugurating this section to help acknowledge important milestones (births, deaths, marriages/milestone anniversaries, and new jobs/promotions) of current and former Writing Programs' teachers, administrators, staff members, TAs and anyone else who have contributed to the program over the years.

Births:

Dotty Dye, Teaching Associate, welcomed a daughter, Zoé Camille, on March 21, 2011.

Susan Miller-Cochran, former Teaching Associate, welcomed a daughter, Harper Jane, on April 14, 2011.

Ryan Skinnell, Teaching Associate, welcomed a daughter, Sydney Quinn, on March 10, 2011.

New Jobs/Promotions:

Steven Accardi, Teaching Associate, accepted a job as Assistant Professor at Penn State, Hazleton for Fall 2011.

Dan Bommarito and **Brent Chappelow**, Teaching Associates, have accepted roles as co-Assistant Directors of Writing Programs for 2011-2012.

Sarah Fedirka, Instructor, accepted a job as Assistant Professor at the University of Findlay for Fall 2011.

Paul Kei Matsuda, Associate Professor, has accepted the position as ASU's Director of Second Language Writing for the Fall.

Ryan Skinnell, Teaching Associate, accepted a job as Assistant Professor at the University of North Texas for Fall 2011.

Zach Waggoner, Instructor, has accepted the position as ASU's Associate Director of Writing Programs beginning for the Fall.

Our program is open to exploration and possible areas for growth. There's an attitude that values learning to grow which supports our teaching and our attitudes.

~Member of the 2011 TA class



Shirley Rose and Zach Waggoner leading workshops for ASU Writing Programs' teachers, April 2011.

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