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in this issue

By Rebecca Robinson, Assistant Director of Writing Programs

The projects, activities, and achievements highlighted in this issue of Writing Notes represent just some of the many ways that the work of Writing Programs teachers have benefited our professional and local publics. Yet as Shirley Rose explains, current institutional and political realities are requiring us to make changes in the ways that we as a program engage those publics. Such re-negotiations are a necessary part of the rhetorical work of all communities, as we are reminded in Elenore Long's essay, "*Makhada*,"—an Arabic expression that asks members of a community to consider under what conditions the community can continue to function. In the face of institutional constraints, we seek ways to ensure that all members of our Writing Programs community can still participate in shaping who we are and what we do. •

director's notes

By Shirley Rose, Director of Writing Programs

During spring 2015 the Writing Programs Committee discussed and deliberated actions that could be taken to make clear their objections to the increase of our full-time Instructors' teaching loads from 4/4 (Fall/Spring) to 5/5. Up until now, Instructors in the English Department, who make up roughly one quarter of our Writing Programs teaching staff and deliver about half of our Writing Programs courses, have been expected to devote 80% of their efforts to teaching, 10% to service, and 10% to professional growth and have been evaluated on that basis in their annual performance reviews. Beginning in Fall 2015, these Instructors will be expected to devote 100% of their effort to teaching, with no time reserved for engaging in service or professional growth activities. To express their objections, the Writing Program Committee has chosen to develop and circulate a *Resolution Regarding the Need for Arizona State University Writing Programs Instructors' Service and Professional Development* which was formally adopted at the April 22 committee meeting and signed by all elected members as well as several ex officio committee members who were present. The text of the resolution is included in this newsletter.

To set the committee's action in context, I will provide here a brief description of the service and professional growth activities that Instructors have engaged with in the past but will no longer have enough time to carry out and suggest what some the effects of the loss of this activity might be.

Instructors' service activities have included service to Writing Programs, to the Department of English, the College of Liberal Arts and Sciences, the University, and the wider community ASU serves in the Phoenix metropolitan area. Activities of Writing Programs committees such as the Textbook Selection Committee, the Instructor Teaching Awards Committee, and the Writers' Place Student Writing Awards Committee are primary means by which Instructors and other Writing Programs teachers have participated in faculty governance. The loss of Instructors' participation in these activities will mean that, if they continue, the activities will have a radically altered significance and value. For example, the list of approved textbooks for Writing Programs classes has been made up of books that members of our Textbook Committee have reviewed, evaluated, and recommended. These decisions could be made by others who are not involved in actually teaching in our writing program, but they would have less credibility and legitimacy if that were the case. The



director's notes (continued)

same is true for our Instructor Teaching Awards and Writers' Place Student Writing Awards. Reviews of the writing assignments for our courses submitted by applicants for our Instructor Teaching Awards might be carried out by a committee made up of people who are not teaching the same classes, but recognition from one's peers and colleagues has a different value from an accolade bestowed by a group who knows less about the real context and demands of one's work.

Other Instructor service activities such as writing articles for *Accents on English*, the department newsletter, assisting with planning and coordinating the department's Homecoming activities such as judging for the writing awards and curating the art show have supported the English Department as a whole. Other units around the university have benefited from Instructor's service as Obama Scholars mentors and Honors contract mentors. And numerous community groups have benefited from ASU Writing Programs Instructors' involvement in projects such as the Tempe Public Library's Writing Contest or the Justa Center Writing Workshops. Most of these activities will now either end or substantively change.

Equally if not more critical in its long-term impact will be the loss of Instructors' time for engaging in professional development activities. In the past, these activities have accounted for 10% of Instructors' assignment and they have been evaluated annually for the degree of their engagement in activities that maintain and improve their teaching effectiveness. Instructors have used their Professional Development time to prepare presentations for and participate in the annual ASU Composition Conference, to become familiar with new teaching and learning technologies such as new online bibliographic resources available through the Libraries or recently-added tools in Blackboard or Digication eportfolio assessment software, and to contribute to writing program-based research projects such as our Visualizing Teaching in Action (ViTA) visual ethnography project or to respond to national surveys on issues in teaching writing, such as using multi-modal writing assignments or teaching writing online.

That our Instructors' students will be receiving less of their attention now that these teachers' student load has been increased by 25% is self-evident. However, the consequences of the loss of Instructors' engagement in service and professional development may be less obvious. Few, if any, of these activities can be taken on by our Graduate Teaching Associates, whose own numbers are being reduced by 25%, nor can they be taken on by our part-time Faculty Associates, who have work obligations with other employers. Our lecturers and tenure track faculty already have a full complement of institutional and professional service responsibilities that leave them no additional time for taking up the Writing Programs work that our Instructors are being forced to abandon.

One of my purposes in providing this account of what our Instructors will no longer be doing, now that 100% of their time is assigned to teaching, is to help Writing Programs' participants, stakeholders, and supporters understand why many of the projects and activities that have been featured in this and previous issues of *Writing Notes* must end. I hope this knowledge will not mar your enjoyment of this issue of *Writing Notes* or undermine your appreciation for the outstanding work featured here.

A second purpose is to encourage our readers to join our conversation about finding available means of engagement that will support our Instructor's ongoing professional development and involvement in Writing Programs' faculty governance. In times of dwindling resources, we have to identify priorities and make choices about the activities to which we will devote our precious time. What activities will give us the greatest return on our investment of our limited time and energies? What kinds of returns are most valuable to us? What criteria shall we use for making the difficult choice of what work we will continue to do and what work we will leave undone? I invite Writing Programs teachers to share ideas and suggestions in the Writing Programs Blackboard Discussion forum created for the purpose. •



Writing Programs certificates

By **Rebecca Robinson** and **Steven Hopkins**

This Spring, the Writing Programs Committee approved and began presenting Certificates of Completion to all teachers who have qualified to teach Professional Writing, Multilingual Writing, or Stretch courses for ASU Writing Programs.

To earn the Certificate of Completion, writing teachers must successfully finish required preparation programs which include specialized seminars and practica.

The idea for the certificate, as well as the original design and wording, came from Ana Boca, who graduated this semester with an MFA. Originally Boca proposed the certificates specifically for those in the Professional Writing Preparation Program, but the WPC approved the idea and extended it to all three of the preparation programs.

In addition to being available to current and future teachers who complete the required training, certificates have been awarded to all Writing Programs teachers who fulfilled the requirements within the past 3 years. To date 74 certificates have been awarded.

While not part of an official ASU certification program, these certificates of completion provide tangible recognition of Writing Programs teachers' advanced teaching qualifications. •

Resolution Regarding the Need for Arizona State University Writing Programs Instructors' Service and Professional Development

By the **ASU Writing Programs Committee**

Purpose statement:

The nature of teaching writing includes commitment to professional growth and service to the academic community. This resolution, adopted on April 22, 2015 by the Writing Programs Committee on behalf of Arizona State University Writing Programs Instructors, affirms the necessity to allocate paid time for professional development and for service in Instructors' contracts.

Resolution Concerning Need for Instructor Service Assignments

Whereas...

Teaching Writing for Instructors within Arizona State University Writing Programs has recently been redefined as 100% teaching with no provision for service work;

Whereas...

In the past Writing Programs Instructors have used their service time to support Arizona State University programs such as piloting ePortfolio assessment software, curriculum development, curation of exhibits of student writing, hosting symposia, and serving on committees to give voice and support to other instructors;

Whereas...

This service has provided connections to the community at large, as well as interdisciplinarily, and therefore joined instructors into a powerful network of colleagues and peers;

Whereas...

This network, supported by the service provided by Writing Programs Instructors, has been vital to feelings of autonomy, of purpose, and of mastery, which studies have shown are the three vital components of increasing intrinsic motivation to succeed;

Be it therefore resolved that...

At Arizona State University, each Writing Programs Instructor's contract must provide 10% assigned time for service opportunities that will effectively establish community, improve connections to and among the University, and increase feelings of autonomy, purpose, and mastery.

(Continued on page 4)

**Resolution Concerning Need for
Instructor Professional Development**

Whereas...

Arizona State University Writing Programs' Instructors consistently serve approximately 10,000 students each year effectively and efficiently in courses that are critical for the students' progress toward earning degrees from Arizona State University and becoming tomorrow's leaders, scholars, and entrepreneurs;

Whereas...

Arizona State University Writing Programs Instructors have proven their ability to prepare students for careers by guiding them to discover that writing is a process that requires sustained effort to do well, by helping them explore how to craft messages that meet the specific expectations of different audiences, by leading students to become more mindful consumers of written language, and by introducing them to the critical practices valued within the academy and community;

Whereas...

Decades of research have concluded that writing is not reducible to an easily-determined and universal collection of skills or rules, and therefore Instructors must provide labor-intensive, individualized attention to all students to prepare them for writing in multiple environments beyond the classroom;

Whereas...

The ways we read, write, and distribute information as a society change with technologies, advances in scholarship, and evolving demographics of Arizona State University students; and Instructors respond to, and require, continuous professional development to be in touch with and prepared for these changes;

Be it therefore resolved that...

At Arizona State University, each Writing Programs Instructor's contract must provide 10% assigned time for continuing professional development in order to effectively prepare students to be communicators in the 21st Century. This includes time and opportunity to:

- Innovate and develop curriculum for Arizona State University Writing Programs courses
- Develop new areas of expertise relevant to the teaching needs of Arizona State University and Arizona State University Writing Programs
- Design, execute, develop, and participate in local and national workshops and conferences
- Engage in inquiry into the field and develop a reflective practice of teaching writing

Signed, the Writing Programs Committee:

Shirley K Rose, Director of Writing Programs, Committee Chair
Adelheid Thieme, Associate Director of Writing Programs
Steven W. Hopkins, Assistant Director of Writing Programs
Rebecca Robinson, Assistant Director of Writing Programs
Paul Kei Matsuda, Director of Second Language Writing
Katherine Daily O'Meara, Associate Director of Second Language Writing
Sarah Elizabeth Snyder, Assistant Director of Second Language Writing
Susan Naomi Bernstein, Co-Coordinator Stretch Writing Program
Jacqueline Wheeler, Lecturer Representative
Courtney Isbell Fowler, Instructor Representative
Paulette Stevenson, Instructor Representative
Casie Moreland, Teaching Associate Representative
Glenn Newman, Teaching Associate Representative

2015 Composition Conference recap

By **Adelheid Thieme, Associate Director of Writing Programs**, Photos by **Don Ownsby and Katherine Daily O'Meara**

The eighth annual ASU Composition Conference was held in the Language and Literature building on ASU's Tempe campus on Saturday, February 28, 2015. Most of the 63 participants were teachers of Writing Programs courses offered on the Tempe campus, yet several composition teachers joined us from the Polytechnic and Downtown campus, and our community colleges. For the first time, we also had the pleasure of counting representatives of the W. P. Carey School of Business among the conference attendees.

Sarah Dean welcomed the participants and introduced Shirley Rose, Director of Writing Programs, and Mark Lussier, Chair of the English Department, who delivered the keynote speech. He emphasized the central role of the Writing Programs in the education of ASU students and the significance of excellent written communication in their professional careers. In four concurrent breakout sessions (two in the morning and two in the afternoon), participants availed themselves of the opportunity to share teaching practices and establish connections with each other.

For the first time, we experimented with a roundtable format for two sessions. In the forum "A Discussion on Business Writing," Business Writing (ENG 302) and Writing for Professions (ENG 301) teachers benefited from the input offered by the Associate Dean of Undergraduate Programs, the PetSmart Chair in Service Leadership from Marketing, and the Senior Coordinator for Student Development & Curriculum, all of whom are affiliated with the W. P. Carey School of Business. In the roundtable discussion on "Best Practices in Mentoring Student Writers," ASU Writing Programs teachers shared their experiences with mentoring strategies conducive to ensuring student success and increasing retention.

Presentations in the regular format given by 31 teachers covered a wide range of topics, from integrating humor into composition classes to classroom management issues, emerging technology for writing courses, and community centered writing. Teachers from the Second Language Writing Program also shared innovative ideas for accommodating the growing numbers of multilingual and international students and creating writing assignments geared to their specific needs and backgrounds. The conference concluded with the presentation of teaching awards to Andrea Dickens and Sarah Hynes for innovative teaching assignments.

The success of this conference chaired by Susan Flores depended in large part on the excellent cooperation of the steering committee and numerous volunteers. Special thanks go to Jason Bryant for serving as webmaster, Sarah Dean for taking on the role of co-chair, Brook Michalik for reviewing submissions and setting up the conference program, Don Ownsby and Katherine Daily O'Meara for taking photos of the day's events, and Adelheid Thieme for assembling conference folders and performing administrative duties. We would also like to thank Steven Hopkins, Assistant Director of Writing Programs, for creating a video accessible at <https://www.youtube.com/watch?v=KbNWJvJDGow>.



second language writing workshop series

By **Sarah Elizabeth Snyder, Assistant Director of Second Language Writing**

The Second Language Writing Committee will continue to present a Workshop Series in Fall 2015 for ASU Writing Programs teachers and staff. These workshops will include information for teachers of all populations within Writing Programs (L1, L2, Basic, and accelerated), and all are welcome to attend. The workshop schedule is below; we hope that you

will mark your calendars and plan to join us! All events are in LL316 unless otherwise noted.

It is very likely that a social will be held directly after the workshops, so stay tuned for more information! Again, all Writing Programs teachers and staff are invited to join. •

**Workshop Series 1 (Week 3):
Classroom Strategies for Writing Teachers**
Monday, August 31, 10:30-12:00PM
Thursday, September 3, 3:30-5:00PM

**Workshop Series 2 (Week 6)
Technology and Digital Literacies**
Monday, September 21, 10:30-12:00PM
Thursday, September 24, 3:30-5:00PM

**Workshop Series 3 (Week 11)
Feminisms and Rhetorics Conference Kick-Off**
Monday, October 26, 10:30-12:00PM
Wednesday, October 28, 3:00-4:15PM in LL245

End of Semester Potluck (Week 16)
Thursday, December 3rd from 10:00AM-1:00PM

instructors honored for outstanding assignments

By Rebecca Robinson, Assistant Director of Writing Programs

Sarah Hynes and Andrea Janelle Dickens were presented with teaching awards for their innovative teaching assignments at the conclusion of Writing Programs' Composition Conference on February 28th. Each winner was awarded \$200. The awards committee included Jeanne Olson (chair), Laura Cruser, Balbir Backhaus, Angela Christie, Dan Brendza, and Sara Sams.

For her winning assignment, Andrea Dickens asked her students to put together a multimedia "Cultural Cookbook," which can be accessed at <http://eng107culturalcookbook.pbworks.com/>. Here's what Andrea had to say about the project:

Last semester, my classes were asked to be part of the Digication pilot. About three weeks into the semester, we started building our portfolios. I noticed that the students—while not all technologically inclined—were great at working together, sharing ideas, and helping one another. So last semester, we did a multimedia project, digital literacy narratives that they submitted to the DALN (Digital Archive of Literacy Narratives) at OSU at <http://daln.osu.edu/>. They loved multimedia work. I decided to continue building off that enthusiasm with this cultural cookbook idea.

In this project, I asked the students to do three things. First, I wanted them to find a recipe of a dish that meant something to them from back home.

We spent a lot of time talking about how one writes a recipe: for instance, the parts of a recipe (its genre), the measurements used, and how to add a multimedia component, such as pictures.

Then, once they'd written their recipes, I asked them to write two short essays. One was a personal essay, in which they explored the meaning of this dish in their own experiences. The second was a cultural essay, in which they explored what this dish taught them about the identity, values, culture or history of their home.

We'd been looking at examples of each from The Best Food Writing. It was fun to watch the students work from samples to create their own insights.

What I found interesting was how students started to look at where they were from in a new way. Many of them made trips to supermarkets that specialised in their own ethnic foods, and noticed just what a wide variety of foods there were, and started talking to one another about why one cuisine does or doesn't use certain ingredients. Some cooked foods for their friends, sometimes several times to "get it right." One even brought us food to class. Several of them talked to their mothers and found out that old family favorite foods were actually not from their home town but were from their mother's or grandmother's village. My students started thinking about family history and modernization and urbanization, something I hadn't foreseen.

In Sarah Hynes' winning assignment, students create a podcast in the style of NPR's "All Things Considered," on the topic of "The Challenges and Complexities of International Education." Although it was initially designed for English 107 classes, it can be adapted to a variety of courses. Here's what Sarah says about the assignment:

To get started with the podcast, students need to narrow down the broad subject of international education to a single, specific phenomena to explore. They prepare for primary research using a variety of different invention strategies. "All Things Considered" podcasts include an array of different voices expressing different perspectives. Students generate this audio material by conducting interviews and recording them using [Audacity](#), which is free and easily-downloadable software.

After conducting the interviews, students create a written transcript of each interview. They evaluate their transcripts and glean the best quotes from them for inclusion in the podcast. They then identify the questions that they weren't able to answer and/or the perspectives they didn't have access to during primary research and fill in these gaps using secondary research. They can quote or paraphrase from their secondary research or find secondary sources that include audio material (websites with audio components, video, newscasts, etc.).

"All Things Considered" podcasts feature a host (e.g. Melissa Block or Arun Roth) who introduces, problematizes, and contextualizes the issue to engage listeners. The host introduces each primary source, comments on their quotes, and draws connections between the various primary sources. Likewise, my students write a "host script," generating their own introduction to the issue, analysis and synthesis of sources, and discussion of implications. This script also identifies the exact quotes that will be included from each source. The host script is submitted to me and classmates for feedback, and then the students revise the script based on the feedback.

The final step is the digital assembly of the podcast. Students use Audacity to "snip out" the individual quotes they want to use in their podcast and to record the host's part. They use Audacity to "sew together" all of these parts into a single .mp3 file.

I assigned this project with great success in my ENG 107 classes of Spring 2014, and I am looking forward to assigning it again in my Spring 2015 ENG 107 classes. Students told me they appreciated the project because it combined all of the second language skills they are working to develop, including listening in the form of reviewing and transcribing their interviews and speaking in the form of conducting interviews and recording the host parts. They liked using Audacity to create the podcast. This project also served as an effective capstone to the WAC 107/ENG 107 sequence. •



writing opens doors

By Steven Hopkins, Assistant Director of Writing Programs; Photos by Bruce Matsunaga

On February 28, several members of ASU Writing Programs welcomed visitors of all ages through the doors of the Durham Language and Literature building to provide learning experiences like those that take place here every day.

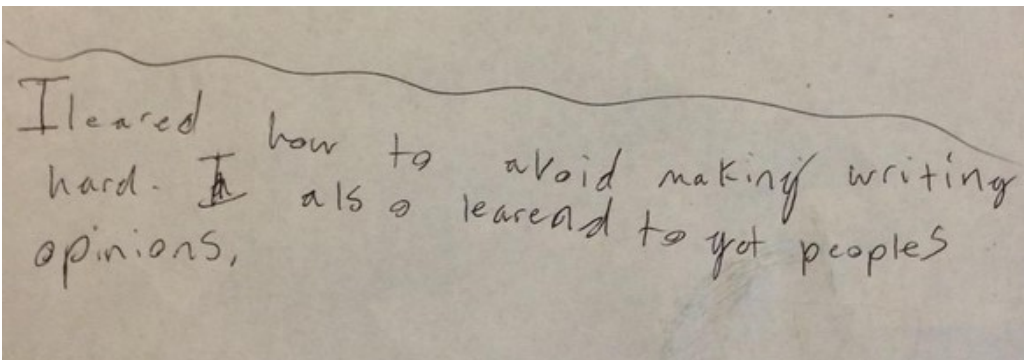
Rebecca Robinson and I recreated some of the learning activities that take place in ASU writing classrooms, Dawn Opel taught about Sherlock Holmes fan fiction, Carrie Gillon gave a primer on speaking Klingon, Travis Franks played songs and talked of the importance of folk traditions, and Cristobal Martinez performed an art installation called “Radio Healer.”

Franks saw Night of the Open Door as a way to connect with others through music. “We were able to collaborate as musicians and music lovers and think and talk about the way story helps us tell who we are as individuals and, at the same time, brings us together with others.”

Following Dawn Opel’s sessions about Sherlock Holmes fan fiction, a K-12 teacher who was incorporating fanfic into her language arts curriculum talked with Dawn about specific lesson plans.

For Rebecca and I, seeing families come in and talk with each other about writing the way our students do was very fulfilling. A young boy participated in a writing activity and when asked to reflect on what he learned, he wrote, “I learned how to avoid making writing hard. I also learned to get people’s opinions.”

Together, the participants in Night of the Open Door got a taste of who Writing Programs is and what we care about. •





A Celebration of Writing in Digital Spaces: ePortfolio Showcase 2015

By **Shavawn M. Berry, Instructor**; Photos by **Bruce Glenn**

On Friday May 1st, Writing Programs held its second annual e-Portfolio showcase and celebration highlighting the award-winning portfolios produced in Digication during the 2014-2015 academic year. In addition to portfolios from teachers and students in the English Department, the showcase also featured portfolios produced in the School of Life Sciences and in the College of Letters and Sciences. Certificates and small honorariums were awarded to all those whose work was chosen for the showcase.

Exemplary portfolios used Digication in unique and innovative ways. The winning portfolios showcased everything from a Pop Culture site to a professional business writing portfolio to a Harry Potter themed online magazine featuring the writing and editing of English 374 students. Students included visuals and photos, videos, journals, reflections and free writes in their winning offerings. Digital space provides students with a plethora of options in terms of their writing, learning, and reflection. The portfolios also provide Writing Programs with a treasure trove of student work to use for programmatic assessment and research.

The nineteen winning portfolios included work from English 101, 102, 107, 108, English 302–Business Writing, and English 484–Independent Study/Internships. In addition, English department teachers' teaching/professional portfolios featuring teaching philosophy statements, syllabi, sample assignments, and curriculum specifically designed using the Digication platform were also honored. Teaching portfolios by [Kat O'Meara](#) and [Monica Boyd](#) were chosen for \$200 awards. [Susan Bernstein](#), [Andrea Dickens](#), [Courtney Fowler](#), and [Shavawn Berry](#) were chosen for \$100 awards.

The \$200 student winners were: [Gavriella Berk](#)'s English 102 portfolio (Teacher, Katherine Heenan), [Eileen Candidato](#), English 302 (Teacher, Adelheid Thieme), and [Pat Pataranutaporn](#)'s English 107 portfolio (Teacher, Valerie Fazel). \$100 winners in the student category were: Danielle Forman, English 101, (Teacher, Shavawn Berry); Ziad Zee Abuzenada and Muath Alsalamah, English 108 (Teacher, Courtney Fowler); Emanuel Becquer, English 484 (Teachers, Ruby Macksoud & Adelheid Thieme); Marios Hadjimichael and Kaveh Kompani, English 101 (Teacher, Katherine Heenan); Ashley Hyland and Zhihan Jennifer Zhang, English 302 (Teacher, Sarah Duerden); Thu Hoang, English 102 (Teacher, Katherine Heenan); Justine Ke Wang, English 107 (Teacher, Valerie Fazel).

All winning portfolios can be accessed via [the ASU Writing Programs' "About Us" page](#). The winners' portfolio posters were set up on tables in the Carson Ballroom of Old Main, and many of their creators were present to show and discuss their work with anyone who wanted to see it. Every portfolio showcased had a poster with a statement from the judges about why it was chosen, the portfolio's URL, and selected printed pages from the portfolio. Design, creativity, visuals, excellent presentation and content, individuality, and a sense of fun all appealed to the Writing Programs' contest judges. Over the three hours the showcase was open, more than a hundred students, faculty, and even a Cub Scout troop, passed through.

The portfolios illustrated just how flexible and creative the Digication platform really is. If you didn't have a chance to go to the celebration, have a look at the work of your colleagues and students. You'll be amazed and encouraged. •



"Makhada: Are We Still in This?" Cultivating Rhetoricity Among Strangers Otherwise Divided by Difference

By Elenore Long, Professor

Makhada is an Arabic expression that a South Sudanese colleague of mine translates as, "Are we still in this?" As a leader among the South Sudanese here in Phoenix, he uses *makhada* more as a question than a statement. *Makhada* elicits backtalk. By that I mean the questions, qualms, concerns and conditions that need to be named and negotiated before we—this fragile, mixed-membership network of people to which I've belonged for the past several years—can venture next steps together. Asked among Muslims and Christians, Nuer and Dinka, Black people and White, New Americans and those who have lived in the U.S. for generations, *makhada* acknowledges the vexed and complex histories—the economics of oil, the politics of war, the policies of religious and educational institutions—largely responsible for the circumstances under which we have found one another. *Makhada* is born in conflict. If history is an indicator, were it not for the rhetoricity of *makhada*, such conflict would preclude our joint venturing.

Makhada is especially necessary when familiar public configurations (the public enclave of an identity group, a community-university partnership with a fixed agenda) aren't sufficient to call strangers otherwise divided by difference to discover and to consider together matters of shared concern. Consider Iris Young's contention that a polity is comprised not of people who necessarily agree or identify with one another, but rather "of people who [...] are stuck with one another" (Intersecting 67). The public that Young invokes is a discursive space where strangers discover with whom they are stuck together and how. Yet globalization and transnational movement—forced or not—can make it hard to discern such matters. *Makhada*—the back and forth rhetoricity built into its responsive practice—engages the possibility of such discovery.

A Productive Rhetoric of Contingencies

Making no promises, of course, *makhada*, then, is a rhetoric of contingencies—the rhetoricity by which people from (sometimes drastically) different social locations negotiate terms of engagement to get things done under continually shifting and highly charged social, political, and economic conditions.

Such are the conditions that refugees face resettling in a region under forced migration. Refugees might be welcomed initially, but it's over the long haul—ten years in, for instance—that post-traumatic stress sets in and the limits of existing social institutions are laid bare. At this point, these New Americans are viewed by some members of their host country with suspicion and distrust (Daniel and Knudsen; Kuek). The call-and-response of *makhada* invites collaborative invention in the face of real constraints.

Makhada is also a productive rhetoric, up to real things in the hardest of circumstances. Our network's current work includes the Nile Institute for Peace and Development.

The Nile Institute for Peace and Development is a multi-national network formed in response to the most recent war in South Sudan and its fallout between the Nuer and Dinka resettling in Phoenix. On the one hand, its work documents the complexity of the times; additionally, its work actively tests and refines shared understanding what is needed take up wise, responsive action in light of such documented complexity. As a direct response to difficulties sustaining a large organizational enclave here in Phoenix, the foundation of the Nile Institute is a kind of *makhada*. The Institute says, Where war would tear us as Nuer and Dinka apart in South Sudan, does it have to do that here? Are we still in something together here? Can we call that new thing a "peace institute" and come together in that name?

Makhada—are we still in it—asks: Under what terms will this thing as fragile as a "we" persist in a productive collaborative rhetoric? This question matters in one way to organizational leaders trying to get something programmatic to go. It matters differently to women across the network of South Sudanese resettling in Phoenix who may not have official leadership titles but do much of the day-to-day heavy lifting for their families and for the community. Two initiatives help to clarify terms of public engagement.

A Women's Talking Group: Given the stress and urgency of refugee resettlement, a discourse of crisis circulates regarding the South Sudanese diaspora in Phoenix. And women are at the center of much of this public talk. Such discourse tends both to blame women for current conditions and to assign women responsibility for making things other than they currently are, often in the same breath. Transnational feminism explains that as policy arguments for women's empowerment travel, the meaning of empowerment also tends to shift and flip. The meaning of empowerment, then, often lands in new configurations used to justify other ends, often in direct contradiction to the intent of the original policy (Dingo 5). Such turns leave women (especially those who must relocate under the pressures of forced migration) carrying the burden of progress and community wellbeing—a burden overlooked in prevailing arguments for social entrepreneurialism and microlending practices.

(Continued on page 12)

Makhada—are we still in it—asks: Under what terms will this thing as fragile as a "we" persist in a productive collaborative rhetoric?

spotlight on... Hana Alkahlout

By Jill Richards-Young, Instructor

"I love this job," says Hana Alkahlout, student worker with the Writing Programs for the past three years. It's not so much the actual position, which she describes as "a jack-of-all-trades, helping wherever needed" and which includes proofing work for Demetria, checking student e-mails, printing work orders, delivering mail and so forth. Rather it's her co-workers who make the job special. "They are so considerate," she says, and she feels lucky to be "surrounded by strong women" who are "professional, successful, and also empathetic."

As most of us now know, Hana is graduating this semester and, sadly for us, will be leaving the department. Her degree is in Global Health with a minor in Biology and she plans on doing graduate work, possibly in Public Health or Biomedical Science, before training to be a doctor, preferably at the U of A Medical School. A native of North Carolina, Hana's early ambition was to be an oceanographer and later, she wanted to be a botanist. Before coming to ASU three years ago as a transfer student, she studied Biology at UNC, her main interest being "not in plants or animals, but human beings." She will know about her graduate program at the end of this summer and her acceptance into medical school by the end of next summer, but for now, she is applying for two different jobs: scribing for a physician and filling out prescriptions for a corporation.

For clinical experience (but without credit), Hana has been "shadowing" a neurologist she met through a weekly group on campus called "The Koran and Me," run by a married couple who are also physicians; the group is open to all and gives Hana some relaxed, focused time away from her busy schedule. As well, because her Global Health course required her to study abroad, Hana went to New Zealand last summer where she

looked at the disparity between immigrant health care and that of the general population. Nonetheless, she likes the New Zealand culture because of its respect for the environment and awareness of the world. A highlight was meeting Jason Pemberton, a student worker who created Earthquake Disaster Relief for the 2011 NZ earthquake and who is now being courted by the UN.

Hana's overall research has focused on "primary care for Ethiopian women here in Phoenix," an interest inspired by contact with her fiancé's family who are from Ethiopia. She met Abdurazak, who has lived in the US for most of his life and also wants to be a doctor, here at ASU. While most people call him Zac, Hana always calls him by his full name "because it's beautiful." They both love biking in the areas surrounding Phoenix and he built her a road bike as an early graduation present. They plan to marry here in Arizona in December or January.

Though she loves fiction and used to read "big, fat, novels that don't end," Hana's work and study at ASU halted that, but she did find time recently to read some non-fiction well-suited to her interests: *The Immortal Life of Henrietta Lacks*, by Rebecca Skloot, is about cancer cells over fifty years old and the sad story of the woman who "donated" them. She also likes watching Korean dramas (with subtitles), loves listening to NPR, bikes to work from her Tempe home, and, using a craft she learned in high school, she often creates beautiful cardboard and paper mosaics as gifts, including a complicated one for her fiancé that spelled out in Arabic one of the ninety-nine names of God.

Truly, this gentle, lovely, multi-talented young woman is our loss, but the world's gain! •



spotlight on... Sam Frost

By Jill Richards-Young, Instructor

A quiet, polite, and ever-helpful presence in the Writing Programs' office for the past three years, student worker Sam Frost exemplifies the adage "still waters run deep." What we usually see is Sam efficiently performing general office duties, which include copying and collating all those assignments and syllabi for our writing teachers, dealing with student overrides, delivering the office mail, answering the phone, and attending to reception. As well, he works behind the scenes, setting up and tearing down for events such as the Book Fair and the ePortfolio celebration, and is also involved in office orientation for new TAs. But get him talking about his passions and watch his face light up and the words begin to flow!

Attracted by the ancient civilizations of Mesopotamia and Greece, Sam began his studies at ASU as a History major, but later switched to Italian. As a senior in high school he had loved the language so much, he studied it on his own, so it seemed like the ideal major for him. Last summer he finally got to go to Italy, spending a month with the ASU (continued on page 11)

Review: letters of lamentation

By Ellen Kennedy Johnson, Lecturer

Dear Committee Members: A Novel by Julie Schumacher, New York: Doubleday, 2014.

For summer break, I recommend you treat yourself to *Dear Committee Members*, an epistolary novel about a grumpy, middle-aged English professor's letters of recommendation written for students, colleagues, and administration.

While the author, Julie Schumacher, contends she is a professor of Creative Writing at the University of Minnesota, by page ten you will question whether she is, instead, a secret embed here at ASU. If you haven't laughed out loud or shaken your head in agreement at least two dozen times by the end of this slim novel, then you clearly aren't paying attention.

Through letters of recommendation (LORs), Jason Fitger, professor of English at a mid-western college, furtively narrates the decline of liberal arts education, the draconian financial cuts, and other indignities related to the growing disregard for the teaching of the Humanities.

Fitger's department chair is a sociology professor, as the Provost found no English faculty qualified for the job. He and his colleagues cough and hack their way through the day, due to the hazardous vapors oozing from the more financially-blessed Economics department's reconstruction a floor above their dilapidated digs.

Taking many liberties, Fitger pens the LORs we all secretly wish we could. Writing to the manager of a local grocery store on behalf of a student, he mentions a piece of science fiction the young man wrote in his class, which ended with the protagonist

eating his legs, and hence, Fitger recommends his erstwhile student be placed in produce rather than meat. To another university, he offers advice on how to manage non-tenure track faculty honestly by "putting all classes online, propping the adjunct up in the broom closet of his apartment [and] pok[ing] him with the butt-end of a mop when you need him to cough up a lecture on Caribbean literature or the passive voice, and then charge students \$1000 each to correct the essays their classmates just downloaded from the internet."

In a reluctant LOR for a gifted student applying to a prestigious MFA program, Fitger blasts the school for offering no funding or aid, calling it "an unconscionable act of piracy and a grotesque, systematic abuse of vulnerable students, to whom you extend the false hope that writing a \$50,000 check to your institution will be the first step toward artistic success." This particular diatribe has some history behind it too: Fitger, having attended an esteemed Iowa Writer's Workshop-like program himself, was the favored student of the larger than life Professor known as HRH. His classmates, whose writing is summarily rejected by HRH, watch their dreams abandoned, while Fitger's career ascends.

By the end, you will identify Fitger either as a champion of the humanities or an arrogant dinosaur disgruntled over his inability to have everything go his way as it did in the past. Or maybe both. And along the way, you'll enjoy this biting social satire about how one person sees the future of education in the humanities, lamenting the loss of the college experience where undergrads don't work three jobs and end up in limitless debt, having had time to—believe it or not—think. •

spotlight on Sam Frost (continued from page 13)

Study Abroad Program and living in San Severino, which is "a long three-hour bus ride east from Rome." Asked for his favorite place while there, he replies: "Bologna," and says that he really appreciates "how, unlike many other Italian cities, it integrates the old and the new architecture so well," and then he impressively discusses the aesthetics involved.

Does he hope to go back to Italy? Indeed he does. "I want to be an interpreter/translator," he says, smiling broadly. "And, of course, I would love to live and work there."

For now, however, he lives and studies in an apartment close to campus. Almost an Arizona native, Sam was born in New Jersey, but grew up here and attended The Horizon Community Learning Center, a charter school in Ahwatukee. At home, he often plays guitar and keyboard and is especially fond of electronic music, including house music—and again I see that enthusiastic smile while he describes his favorite musician, Haywyre, who was classically trained on the piano. Sam also enjoys reading science fiction and when he says he rereads *The Chronicles of Narnia* once a year, we get into a long and enjoyable discussion about the merits of C.S. Lewis' planetary trilogy. A recent fiction favorite is *Gone Girl*, while his favorite movie is *Life in a Day* and his favorite TV show is *Louis C.K.'s Louie*.

"What else do you do for fun?" I ask him.

"I play on the ASU Quidditch team."

I think he's pulling my leg, but with a big grin, Sam quickly assures me there is such an entity. In fact, the team practices twice a week, plays in a tournament every other month, mostly in California, and recently attended the Quidditch World Cup, held in Rock Hill South Carolina. No flying broomsticks, unfortunately.

Way to go, Sam! •

"Makhada," continued from page 9



This talking group focuses in particular on “empowerment knots” that put personal desires and structural constraints in intense tension—which in certain configurations can make daily circumstances almost impossible to negotiate (Long, Clifton, Alden and Holiday). This group of women work to both network and negotiate empowerment arguments: network them so people can see how claims travel across contexts, and negotiate them so people can adjust institutional claims and practices that are out of sync with their intentions. We are devising practices for realigning networked arguments for women’s empowerment. These tools are finding use elsewhere—evidence that the working theory beneath them is, in fact, working, as well. For instance, the emerging WE Center: Where WELLNESS and EMPOWERMENT Happen, in Fargo, North Dakota, is adapting some of these tools, as is the ASAH School for Orphaned Girls located in the Moyo District of northern Uganda but serving Southern Sudanese girls.

A Women’s Small Business Owners Collective: Microcredit practices often invoke the rhetoric of U.S. welfare policy, making individual behavior central to eradicating poverty (Dingo 45) and casting microloans as the “one size fits all answer to the problems caused by structural adjustment, specifically the unavailability of well-paying jobs, a lack of social services and public-sector employment, and a general growth in poverty” (Isserles, cited in Dingo

135). Further, the microloan industry tends to focus primarily on women, and policy makers and microlenders alike often rely on “Westernized notions of sovereignty and individualism and stereotypical colonial understandings of Third World women” (Dingo 61).

For the women in this collective, these terms of engagement aren’t tenable. In response, this collective is surviving the economic downturn and building a vibrant and sustainable transnational community while addressing their more immediate needs of education, vocational training and licensure, and transportation as well as members’ deep concern over the vitality of their community (Clifton). In the above photo, an owner of a hair salon shows me the gauge she and members of the collective use in calculating the cost of various styles of hair braids; her son looks on.

A Distinct Kind of Public

What is this loosely configured network that sponsors these initiatives? It’s a distinct kind of public—the work of which rhetoricians have tools for both documenting and supporting. This kind of public is not about sheltering the South Sudanese. That’s the work of the South Sudanese Community Association in Arizona. Nor is it trying to deliver services to people in need—a dangerous stance that too readily casts people as consumers rather than citizens (Fleming; Long, Clifton, Alden and Holiday). Rather, this agile, ever-changing cluster of people—drawing on whatever institutional affiliations and identifications a given rhetorical situation affords—is up to what Michael Warner calls “public world making” (114). We’ve been asking, how might we effectively conjure that distinct local public, that distinctly rhetorical entity, capable of calling strangers to discover together unacknowledged ways they may be stuck together and wrapped up in one another’s capacity to thrive? In particular, we’ve been considering—as Cornel West would have us do—the capacity to thrive as a site for such shared discovery, where someone else’s thriving matters in its own right and also to our own capacities to thrive in Phoenix, as well. •

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1 *Makhada* also bears witness to the diversity of this network’s discursive repertoires—the words we speak and what we know to do with them. *Makhada* acknowledges that the words we know to speak are among the very resources that locally situated transnational public networks like this one need if they are to chart next steps. These linguistic resources are never neutral nor divorced from our histories.

2 Young writes: “The unity that motivates politics is the facility of people being thrown together, finding themselves in geographical proximity and economic interdependence such that activities and pursuits of some affect the ability of others to conduct their activities. A polity consists of people who live together, who are stuck with one another” (*Intersecting* 67).

Writing Programs' New TAs, 2014-2015

Compiled by **Sarah Duerden, Instructor**

Correction: In the Fall 2014 issue of *Writing Notes*, the profiles of Cristina Duculescu and Courtney Carlisle were mistakenly merged. Their corrected profiles and photos appear below; we apologize to these teachers for the error.

Rebecca Robinson, Lead Editor



Cristina Duculescu is a Teaching Associate in the Department of English, and a PhD student in Rhetoric, Composition and Linguistics. Her areas of interest are sociolinguistics, discourse analysis, second language acquisition, bilingualism, and second language processing. She says, "I come all the way from Romania, where I have earned my BA in English and French languages and literatures. In 2009 I earned my MA from ASU in French Linguistics—School of International Letters and Cultures. Here I taught French for three years and I loved it. I am fluent in three foreign languages (French, English and Spanish), I enjoy teaching, hiking, the outdoors, photography and long trips all around the world."

Sue Hyon Bae, who goes by Sue for ease of pronunciation, is an MFA student, focusing on poetry. Previously she worked as a tutor in Texas and taught English in South Korea. She received her BA in English from Washington University in St. Louis.



Glenn Newman is a first-year PhD candidate in Writing, Rhetoric and Literacy. His research interests include: developmental writing, non-traditional students, writing pedagogy, course design, and personal writing. He is also pursuing archival research, and conducting literacy ethnographies. Having received his first two degrees at The University of Utah, Glenn is excited to be in the new program here at Arizona State University.



Courtney Carlisle was born and raised in Wyoming, and earned her B.A. (2011) and M.A. (2013) in English from the University of Wyoming. She studies Early Modern/Renaissance English literature, with a particular interest in Milton. Other research interests include: gender, affect theory (especially shame), and performance. In addition to academic life, Courtney has two dogs, Scout and Steinbeck, that keep her busy and entertained.



Tonya Eick is a PhD student in Rhetoric, Composition, and Linguistics. Her areas of interest are: Linguistics and TESOL, English for Specific Purposes, English for Occupational Purposes, and EFL teacher training. Tonya is a born-and-raised Arizonan who came back after six years each in Colorado and Japan. Her background is in business, communication, and second language education and training. Both Tonya and her husband were accepted into ASU's MTESOL program and finished up their MAs this past spring. In her first year of the PhD program, she continues to focus on second language teaching and linguistics, while enjoying teaching again. In her free time, she likes being shouty over a variety of things (popular media, comics, toys) and the ridiculous, continuous puns her husband makes (which she still laughs at, but don't tell him that).

new blog offers practical advice for first-time TAs

By **Rebecca Robinson, Assistant Director of Writing Programs**

Writing Programs TAs Meghan Nestel, Shersta Chabot, Joseph Kubiak, and Kristen Hollandhave launched a blog, [Diary of a New TA](#), that offers a wide range of practical tips and advice about teaching classes for the first time.

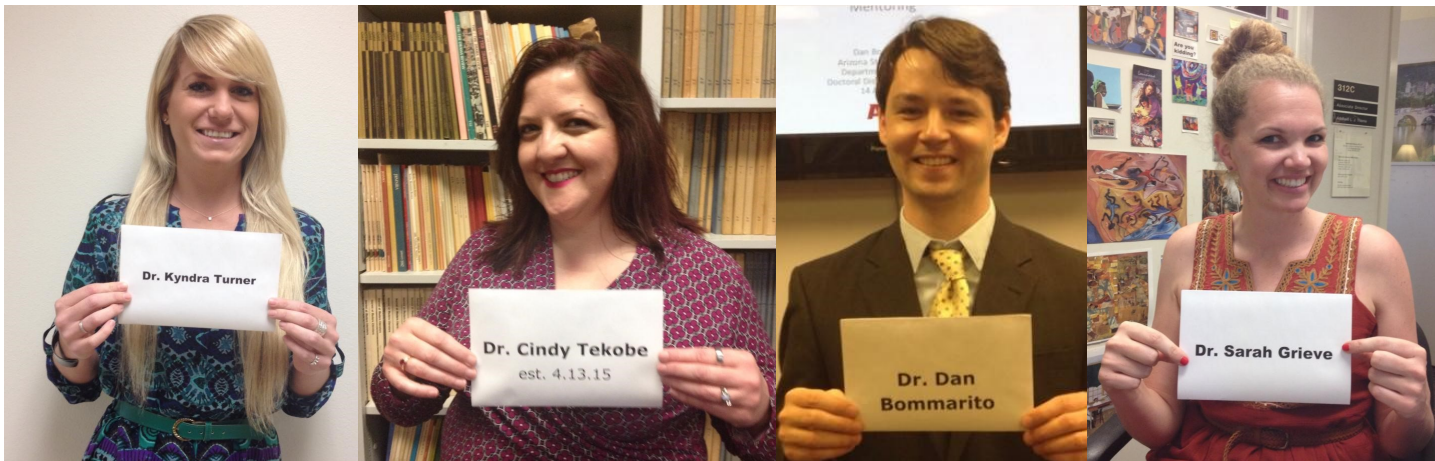
Grounded in personal experience, the entries, written by TAs, address topics like preparing for the first day of teaching and handling a variety of potentially thorny classroom situations. The curated collection is aimed at Graduate Teaching Assistants, but is likely to be of use to anyone new to teaching.

Diary of a New TA was originally conceived as a course project for Professor Eleonore Long's Eng 594 Seminar in Teaching Writing and was intended to serve as a resource for Writing Programs TAs, but Nestel and her peers soon envisioned a much wider audience and with the help of the ASU Graduate Education department, Nestel developed it into a resource that can be accessed and added to by TAs from across ASU and beyond.

So far, most of the entries have been written by teachers in ASU's Department of English, but anyone may anonymously contribute written stories or video to keep the blog a safe space for sharing both positive and negative experiences. Ultimately, Nestel sees the blog as a space where TAs can engage in ongoing inquiry about the practice of teaching. •

kudos and milestones!

Compiled by Kyle Grant Wilson, Instructor, and Rebecca Robinson, Assistant Director of Writing Programs; Photos by Demetria Baker



Shirley Rose published "Postscript: Connecting Knowledges of the Suffrage Movement, Then and Now" in the Fall/Winter 2014 issue of *Peitho*, The Journal of the Coalition of Women Scholars in the History of Rhetoric and Composition With Tarez Samra Graban, Shirley also co-edited and co-authored the introduction to this special issue on "The Critical Place of the Networked Archive." The issue can be accessed at (http://peitho.cwshrc.org/files/2015/01/peitho17.1_final_96res.pdf).

Shirley Rose and **Doris Warriner** co-presented "Growth Requires a Change in Program Culture" at the "Mapping the Future of Doctoral Programs in Rhetoric and Composition" session sponsored by the Consortium of Doctoral Programs in Rhetoric and Composition at the 2015 Conference on College Composition and Communication in Tampa, FL March 19, 2015. Shirley was also a Formal Respondent to the "Risk and Resilience: Women's Professional Lives in Rhetoric and Composition" panel at the CCCC this year.

Courtney Fowler presented "Second Language Writers and the Personal Narrative: Visual Invention Strategies," her work on graphic-based storyboarding for multilingual first-year composition students in the panel "Second Language Pedagogies: Students, Teachers & the FYC Classroom" at the ASU Composition Conference.

Katherine Daily O'Meara presented at the ASU Composition Conference ("L2 Teaching Communities" in the panel "Second Language Pedagogies: Students, Teachers & the FYC Classroom"), CCCC in Tampa ("Innovating Global Classrooms: Transdisciplinary Approaches for Supporting Multilingual Student Success"), and at the first Developmental Ed Conference held at South Mountain Community College ("Improving Outcomes: Comparing Acceleration Strategies in Developmental English"). Katherine also received a Continuing Teaching Excellence Award from ASU's Graduate and Professional Student Association (GPSA).

Sara Sams presented "Translation as Connection," her work on translations with multilingual first-year composition students in the panel "Second Language Pedagogies: Students, Teachers & the FYC Classroom" at the ASU Composition Conference.

Sarah Elizabeth Snyder presented at the following conferences: the ASU Composition Conference ("Addressing Language Concerns in a New L2 Writing Classroom" in the panel "Second Language Pedagogies: Students, Teachers & the FYC Classroom"); CCCC in Tampa, Florida ("Innovating Global Classrooms: Transdisciplinary Approaches for Supporting Multilingual Student Success"); and AAAL in Toronto, Canada ("A Psycholinguistic Investigation into Writing Assessment Issues"). Sarah also received a Teaching Excellence Award from ASU's Graduate and Professional Student Association (GPSA). She and Shawn Clavell will be married on August 8, 2015.

Kyle Grant Wilson will be published in Red Ink International Journal. His poems, "Born for a Small Town, Born into the City" and "A Way of Being" will be featured in the Fall 2015 inaugural issue.

Writing Programs would also like to send congratulations to faculty chosen to be the **L2 Writing Teacher Features**! Thank you for all of the amazing work you do with our multilingual students. More about the featured teachers, including sample assignments, can be accessed in the [L2 Writing Teacher Feature ePortfolio on Digication](#).

February 2015 - Valerie Fazel & Lupco Spasovski
March 2015 - Christy Skeen & Sarah Elizabeth Snyder
April 2015 - Jackie Brady & Andrea Janelle Dickens
May 2015 - Courtney Fowler, Sara Sams & Izabela Uscinski

(Continued on page 15)

kudos and milestones continued

Special thanks and congratulations to retiring Writing Programs faculty! **Jill Richards-Young** has served 23 years with ASU, and **Susan Davis** and **Jane Parkinson** have each served 12 years.

Writing Programs also congratulates our TAs and FAs who recently completed their MFA and PhD programs.

Brian Bender's MFA thesis is titled *Leaning*.

Ana Boca's MFA thesis is titled *Syndicate One: Primary Documents Archiving the Others*.

Dr. **Daniel Bommarito's** dissertation is *The Rhetorical Invention of Transformative Agency*. He has accepted an appointment as an Assistant Professor at Bowling Green State University.

Dorothy Chan's MFA thesis is titled *Chinatown From the Movies*.

Reese Conner's MFA thesis is titled *An Expectation of Broken Things*.

Dr. **Emily Cooney's** dissertation is *Examining Agency in the Discourse of Rice Farming*. She married Jason Colston on April 17, 2015.

Dr. **Cindy Tekobbe Cowles's** dissertation is *Attack of the Fake Geek Girls: Challenging Gendered Harassment and Marginalization in Online Spaces*. Dr. Tekobbe has accepted an appointment as an Assistant Professor at The University of Alabama.

Dr. **Naomi Danton's** dissertation is *Development of the French Determiner Phrase in Monolingual and Bilingual First Language Acquisition*.

Dana Diehl's MFA thesis is titled *Going Mean*.

Lauren Espinoza's MFA thesis is titled *Before the Body*.

Rachel Goldman's MFA thesis is titled *I Hate Everyone But You*.

Dr. **Sarah Grieve's** dissertation is *Environmental Justice Witnessing in the Modernist Poetry of Lola Ridge, Muriel Rukeyser, Gwendolyn Brooks, and Elizabeth Bishop*. Sarah also received a Teaching Excellence Award from ASU's Graduate and Professional Student Association (GPSA) this Spring.

Dr. **Kalissa Hendrickson's** dissertation is *Affecting Objects: or, The Drama of Imperial Commodities in English Performance, 1660-1800*.

Allegra Hyde's MFA thesis is titled *When We Were Us*.

Dr. **Michelle Martinez's** dissertation is *Keeping Betty Ugly: Manufacturing Diversity for Network TV*.

Alex McElroy's MFA thesis is titled *Daddy Issues*.

Dr. **Meredith Moss's** dissertation is *English with a Navajo Accent: Language and Ideology in Heritage Language Advocacy*. She has been hired as a Lecturer in Anthropology at Hamilton College. Dr. Moss also received funding for a project called "Indigeneity, Sustainability, and Human Rights" through a collaborative grant from the New York Six Upstate-Global Collective Fellowship, from an award by the Andrew W. Mellon Foundation. She presented a paper at the American Indian Workshop in Frankfurt, Germany, in March 2015, called "'Don't Talk About It': 'Doo Ajinida' and Navajo Language Revitalization." On June 12, 2014, her family welcomed a second baby girl, Kirby Rowan Schermerhorn.

(Continued on page 16)



kudos and milestones (continued)

Dr. **Veronica Oliver's** dissertation is *The Work of the Puente Movement from April 23rd, 2010-September 6th, 2012: Shifting Dis/Courses and Bridging Differences to Oppose Senate Bill 1070*.

Dr. **Cynthia Simmons's** dissertation is *Grade Inflation in English 102*. She is an independent internet technology consultant.

Naomi Telushkin's MFA thesis is titled *Judah*.

Dr. **Kyndra Turner's** dissertation is *From Frankenstein to District 9: Ecocritical Readings of Classic and Contemporary Fiction and Film in the Anthropocene*. Her book review of Christopher Breu's *Insistence of the Material: Literature in the Age of Biopolitics* (University of Minnesota Press, 2014) was accepted for publication in *ISLE: Interdisciplinary Studies in Literature and Environment* (Forthcoming).

Dr. **Izabela Uscinski's** dissertation is *Exploring Student Engagement with Written Corrective Feedback in First-Year Composition Courses*.

Dr. **Wendy Williams's** dissertation is *"Listen to the Poet": What Schools Can Learn from a Diverse Spoken Word Poetry Group in the Urban Southwest*. She has accepted an appointment as Assistant Professor of English Education at Arizona State University, College of Letters and Sciences. •

call for participants: the VITA project

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

Participants in the VITA project are volunteers. We ask anyone who is interested in participating to contact one of the photographers for VITA. After agreeing to participate, the photographer and teacher set up a good time to visit the classroom or virtual teaching space. Students also participate on a voluntary basis: all students included in VITA have signed a model release and consent form. The project is explained to them in advance, and they are encouraged to look through past VITA posts.

For more information about the VITA project, including how to participate, visit [the VITA project website](#). •

call for submissions: *Writing Notes* Fall 2015 issue

Writing Notes is looking for contributors for the Fall 2015 edition. We invite **book reviews** of approximately 500 words on pedagogical texts of interests to the Writing Programs. We ask for 150-word submissions on "**Classroom Strategies that Work**," a continuing segment devoted to sharing the practices we employ in our own classrooms with other Writing Programs teachers. We also want to know about your "**Scholarly Public Engagement**" work with local communities or with broader publics, either in an essay of about 500 words, or a short form "blurb" of 100 words or less. Have any other article submissions or suggestions? Please share them with us. And don't forget to submit your **Kudos** and **Milestones** during the next semester. Submission information will be sent out early in the semester. If there is something that we have not mentioned that you would like covered in *Writing Notes*, let us know.

Want to discuss what you've read in this issue? Visit the Writing Programs Blackboard site or Facebook page to provide your feedback/commentary. •

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