

# Writing Notes

## IN THIS ISSUE

Thank you for picking up this issue of the Writing Notes newsletter. This issue is focused on the achievements of our great teachers, particularly their attention to making the composition classroom as inclusive as possible. This is evident in two featured articles, both describing how writing pedagogy can respond to the needs of diverse students. First, in “Cultivating Inclusive Learning in the Composition Classroom,” Denise Hill outlines tactics for making the classroom a welcoming space for students with Autism Spectrum Disorder (ASD). Denise won the Conference on College Composition and Communication’s 2017 Disability in College Composition Award for her work with students with ASD. Then, Kyle Wilson describes ASU’s Indigenous Rhetorics ENG 101 and 102 course sequence, which welcomes enrollment from all students and, as Kyle says, places “Inclusion for all perspectives... at its forefront.” Also focused on inclusivity is the edited collection *Race and Writing Assessment*, which is reviewed here by Kayla Bruce.

You’ll also find recurring features and write-ups of some important Writing Programs events. Heather Crook contributes to the “Teaching Strategies that Work” feature with her article “Citations, Citations, Citations.” Adelheid Thieme contributes a description of the ASU Composition conference, and the winners of the teaching awards at that event, Nate Bump and Elizabeth Ferzst, both provide descriptions of their excellent work. Finally, you can learn about the Writing Programs’ work at the Night of the Open Door, and the recently-held ePortfolio showcase and “Writing Programs Engages the Charter” event. And, as always, Kudos can be found throughout the issue.

We hope you enjoy this newsletter!

## TABLE OF CONTENTS

(CLICK TO ADVANCE TO THAT LOCATION)

<a href="#">Cultivating Inclusive Learning in the Composition Classroom</a> .....	2
<a href="#">Indigenous Rhetorics at ASU</a> .....	4
<a href="#">Citations, Citations, Citations!</a> .....	6
<a href="#">Review of <i>Race and Writing Assessment</i></a> .....	7
<a href="#">Exemplary ePortfolio Showcase</a> .....	8
<a href="#">Writing Programs Engages the ASU Charter Report</a> .....	10
<a href="#">Night of the Open Door Recap</a> .....	12
<a href="#">ASU Composition Conference</a> .....	13
<a href="#">Teaching Award Winners</a> .....	14
<a href="#">St. Vincent de Paul Dream Center 2017 School Supplies Drive</a> .....	16



## EDITORS

Lead Editor:  
Sean Moxley-Kelly, Assistant  
Director

Assistant Editors:  
Gregg Fields, Assistant Di-  
rector, and Adelheid  
Thieme, Associate Director

## CONTRIBUTORS

Kayla Bruce  
Nathaniel Bump  
Heather Crook  
Denise Hill  
Elizabeth Ferzst  
Kyle Wilson

# CULTIVATING INCLUSIVE LEARNING IN THE COMPOSITION CLASSROOM

by Denise Hill



Denise Hill won the Conference on College Composition and Communication’s 2017 Disability in College Composition Award for her work with students on the Autism Spectrum Disorder. This award supports “scholarship dedicated to improving knowledge about the intersections of disability with composition and rhetoric, the value of disability as a source of diversity, inclusive practices and the promotion of access, and the value of disability as a critical lens.” In this article, she discusses her approach to her English 101 course.

Autism Spectrum Disorder (ASD) is something we all have (or will) encounter in our classrooms. According to the CDC’s most recent data, one in 68 children has been identified with ASD, and one-third of these children will attend college in the first six years after high school. ASU is uniquely positioned to serve this student population. Recently, PBS NewsHour named Phoenix “the most autism-friendly city in the world,” with resources like the Southwest Autism Research and Resource Center drawing families here from across the country. On campus, we have innovative programs like the Autism/Asperger’s Research Program and a supportive practicum for students on the spectrum (SPE 394: Autism Spectrum Disorders in Higher Ed). Because of these rich opportunities, many families choose ASU for students with ASD.

Unfortunately, many students on the spectrum who enroll in college won’t complete a degree. Stephanie Martin, President of College Living Experience, says, “For

many of the students who go to college who don’t succeed, it’s not because they can’t do the academic work. It’s the other aspects of their life that get in the way.” As instructors, we can help mitigate “the other aspects” and increase retention through inclusive teaching strategies.

Inclusion doesn’t have to be difficult: there are easy strategies we can implement to make our classrooms welcoming spaces for all learners. The summary table provides several ideas.

We can also respect neurological diversity in our assignment design. In my presentation “Championing the Girl in the Back Row: Cultivating Empowerment among Autistic Women in the College Composition Classroom” at this year’s CCCCs, I had the opportunity to discuss one specific assignment that can empower ASD students: the literacy narrative.

*Continued on next page...*

Strategy	Needed Support
Use texts and assignments that highlight neuro-diverse modes of communication	Creating a community of acceptance
Use digital spaces for workshops and discussions	Auditory processing and social language
Pair orally-delivered content with visual content	Auditory processing
Use natural lighting or only a portion of the fluorescent lights	Visual processing
Practice inclusive document design: <ul style="list-style-type: none"> <li>• Use larger, sans-serif fonts</li> <li>• Include white space</li> <li>• Use soft greens and blues as the background color of digital texts</li> </ul>	Visual processing
Use clear, literal language in directions	Literal-mindedness
Break assignments into smaller sequential steps with intermediary deadlines	Multi-step processing
Use audience analysis assignments	Interpreting multiple perspectives
Respect students’ need to focus on conventions	Tendency to particularize

## CULTIVATING INCLUSIVE LEARNING, CONT.

My English 101 classes start the semester with a literacies unit. I emphasize the plural form of the word because there are multiple literacies in which students engage as they move from one discourse community to another. Along with communicating with grandparents who speak Spanish or learning the language of the university, we also talk about navigating the discourse of the neurotypical world and the challenges of becoming fluent in its language.

Discussion is an important component of the unit because I want students to identify and engage with multiple perspectives. Most of these conversations take place on Blackboard's discussion board rather than in class, which takes social pressure off students with ASD, giving them time to compose responses. Our guiding metaphor for the unit is a bridge, drawing upon Kofi Annan's statement, "Literacy is a bridge from misery to hope," and many of our discussions tie in the concept of bridges as connections.

Our readings also challenge students to engage with multiple perspectives of literacy. I typically assign the following:

- Amy Tan, "Mother Tongue"
- Marina Nemat, "Secondhand Bookseller"
- Chris Harold, "The Sin I Couldn't Give up: What Led Me away from My Strict Christian Commune and Back to the World."
- Carmen Tafolla, "In Memory of Richi" and Tanya Maria Barrientos, "Se Habla Español"
- Tim Page, "Parallel Play," Amanda Baggs, "In My Language," and Jennifer O'Toole, "Aspergers and Autism in Girls: Don't Be Afraid of Your Awesomeness"
- Various student samples



Simple changes in our approach to composition pedagogy—such as adding autism to discussions of literacy—can have a dramatic impact on the college experience of students on the spectrum. In their essay "The Rhetorics of Online Autism Advocacy: A Case for Rhetorical Listening," Paul Heilker and Jason King assert that the concept of autism is rhetorical and therefore can be reconstructed "in the public sphere via strategic and purposeful language use" (113). Through assignments and classroom practices that embrace autism as one of many valuable ways of experiencing the world, instructors can actively reconstruct marginalizing definitions of autism and create new definitions grounded in acceptance.

### KUDOS

**Kayla Bruce** will be **graduating with her Ph.D. in English: Writing, Rhetorics, and Literacies** in May. Her doctoral dissertation is titled "Performativity, Positionality, and Relationality: Identity Pathways for a Feminist Rhetorical Pedagogy." She **presented** "Rhetorical Buzzing: Buzzfeed Lists as Cultural Rhetoric" at the Cultural Rhetorics Conference in October 2016. She was **awarded** a Professional Equity Project Grant from the Conference on College Composition and Communication to attend the annual conference and present a portion of her dissertation at the Research Network Forum.

**Elizabeth Ferszt and Nathaniel Bump** co-wrote an article for *Arthuriana* (Journal of Arthur Studies, published by Purdue University), called "Restless Arthur." Their essay, which will be published later this year, uses visual rhetoric to analyze a music video by the band New Order, which appears to be about the King Arthur mythos, but which misconstrues and conflates the typical Arthurian characters and stories, such as the Sword and the Stone.



An image from *New Order's "Restless Arthur"* music video and the album cover.

## KUDOS

**Shersta Chabot** successfully **defended her dissertation**, "Making Space for Women's History: The Digital-Material Rhetoric of the National Women's History (Cyber)Museum," on March 26 and will graduate with a Ph.D. in English Rhetoric, Writing and Literacies and a certificate in Gender Studies.

**Sarah Snyder** published her first book chapter, titled "Retention Rates of Second Language Writers and Basic Writers: A Comparison within the Stretch Program Model" in the collection *Retention, Persistence, and Writing Programs* edited by Todd Ruecker, Dawn Shepherd, Heidi Estrem, and Beth Brunk Chavez, published in 2017. This article **won** the Outstanding Paper in Second Language Writing Award for 2017. Sarah **won** a GPSA Outstanding Research Award for 2016, as well as a grant for her dissertation from the Graduate Research Support Program in 2017. Sarah also **received** a Dissertation Completion Fellowship starting in Fall of 2017.

**Peter Goggin** presented "Constructing the Future of Environmental Sustainability: Expert Discourse on the Yet to Be" at the Modern Language Association Annual Convention in Philadelphia, PA on January 6, 2017. He **co-edited** with Maureen Daly Goggin a book, *Serendipity in Rhetoric, Writing, and Literacy Research*, University of Utah Press, forthcoming 2017. He will be **teaching** at the University of Graz International Summer School, Seggau, Austria, July 2017.

## INDIGENOUS RHETORICS AT ASU

by Kyle Wilson

ENG 101 and 102: Indigenous Rhetoric courses strictly parallel goals and outcomes of other first-year composition courses while offering culturally competent instruction coupled with student-centered learning.

Course curriculum is unique in that it privileges Indigenous issues from a historical and contemporary context with in-depth analysis of Indigenous authors. For example, Collaborative Action Research is a featured component for critical analysis of Indigenous issues lending social engagement and empowerment to take a front seat in many of the themes of its assignments. Texts feature writers from a diverse Indigenous spectrum and authors with comparative ethos but from different backgrounds, including Linda Tuhiwai Smith, Vine Deloria Jr., Paula Gunn Allen, Junot Diaz, Gloria Anzaldua, Huanani-Kay Trask; as well as ASU Indigenous academics Bryan Brayboy, Simon Ortiz, Laura Tohe, Donald Fixico, and James RidingIn. Indigenous Rhetoric at ASU traverses issues such as decolonization, self-identification, and acculturation; and voices from the periphery for empowerment.



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

*Continued on next page...*



(Top) Kyle Wilson (on left) being interviewed by an ASU student at the "One Word, Two Communities" event. (Bottom) Kyle Wilson presenting a TEDx talk titled "Colonization Happened" in Seattle, Washington.



*Clockwise from Top: Kyle Wilson’s honors student cohort working on donation drives. Boxes of books collected and donated to the Kaibeto Boarding School on the Navajo Nation. Sylvia Dahdal and her class.*

## INDIGENOUS RHETORICS, CONT.

Space, exposure, and opportunity—arguably primary facets of American education—have always taken precedence in these courses’ nine-year history in Writing Programs. In Indigenous Rhetoric, students are presented with the space to focus on Indigenous issues. They are exposed to movements in educational theory that shift the comprehension of whole communities from singular thinking to pluralistic representation. Therefore, students enrolled have the opportunity to experience rhetorical study of diverse writers and issues while developing the ability to contextualize and articulate Indigenous issues in their academic and professional settings, a step closer in collectively identifying what is problematic within Indigenous communities and proposing viable solutions. Additionally, stemming from Indigenous Rhetoric comes Project Communal Effort where honors students from its classes collaborate to organize and hold donation drives and fundraising events to benefit Native American families facing disparities. Community, sustainability, empowerment, and inclusion are at the heart of Indigenous Rhetoric.



### KUDOS

Sylvia Dahdal **completed her doctorate degree** in Writing, Rhetorics and Literacies, titled “Rhetorics of a Wall: Graffiti Beyond Art and Vandalism.” Sylvia has been a graduate student in the Department of English at ASU since 2005. She completed a Master’s in Applied Linguistics in 2007. Being a 57-year-old mother of four, she is proud of the work she has done to make her dreams come true. Sylvia cannot imagine living life without the knowledge gained from her great professors, colleagues, students, conferences, and books through the past eight years. Sylvia has been teaching two sections of ENG 108 since Fall 2015. She would like to thank her students for the life experiences that they shared and the cultural exchange that they all enjoyed, which was the best part of the learning and teaching experience.

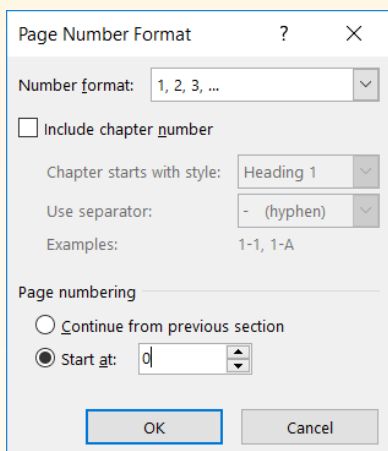


## CITATIONS, CITATIONS, CITATIONS! by Heather Crook

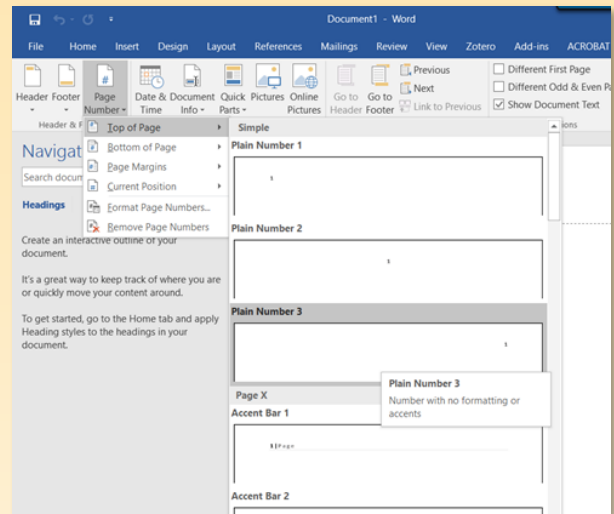
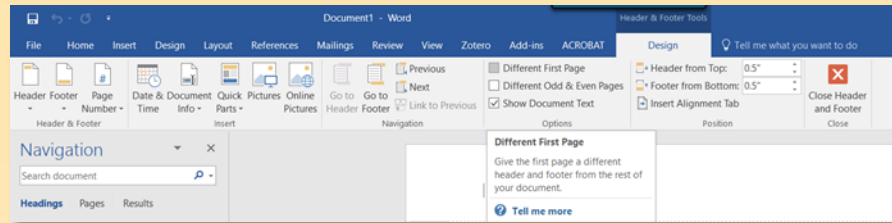
As First-Year Composition (FYC) instructors, at some point we all teach our students how to cite and format in a particular style, usually MLA or APA. History professors teaching HIS101 require students to write papers in Chicago style. There are even undergraduate professors at ASU requiring Vancouver style. Because our FYC students could be called upon to use any number of citation styles in the future, I see it as my responsibility to ensure they are prepared. Therefore, between my ENG 101 and ENG 102 classes, I teach my students how to format a document as well as how to complete in-text citations and source lists in three styles: MLA, APA, and Chicago.

I have been asked several times, why teach so many different styles? My answer is that by going through these three styles, students will have the tools and knowledge to use any citation format in the future. I do not expect students to know each style thoroughly, but once they have seen it, heard it, and done it, the students will be more prepared to re-locate their tools and use MS Word to do what is required.

Using MS Word can be tricky, so I teach my students how, for instance by explaining headers and headings. To format APA correctly, students must find and check the “Different First Page” box because the words “Running head:” must appear on the cover page, but not on the subsequent pages. For MLA, getting the page number inserted can be tricky; if you select “Top of Page > Aligned Right (Option 3)” all other words in the header



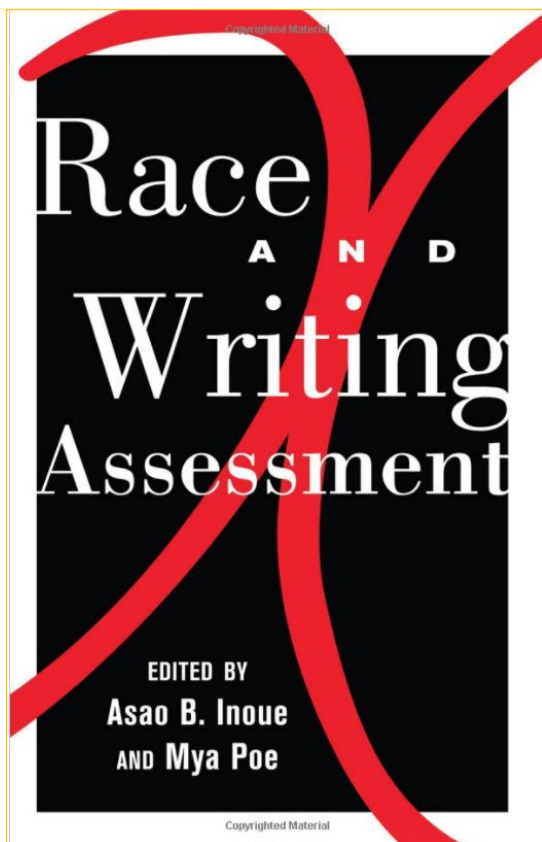
will be removed and cannot be re-entered. The user must select “Current Position > Plain Number” to get the correct formatting. In Chicago Style, I illustrate to my classes how to have the number “1” appear on page 2 since it is required that the cover page not have a header.



This may like minutiae to many of you reading this, but these simple lessons relieve a great amount of stress and anxiety for students. It has been my experience that, once our FYC students attain upper-division standing, their professors are concerned with which style is used, but they don’t ensure the students know how to use it.

*Using different styles spurs critical thinking because the students learn to look at the greater picture*

Let me clarify, however, that I do still teach narrative form and research and critical thinking and argumentative styles and synthesis and the rhetorical situation. I just couch those objectives in different formats, and I have discovered that even using the different styles spurs critical thinking because the students learn to look at the greater picture when it comes to citations, how they work, and what is required or why. Additionally, my assignments, although in various formats/styles, also emphasize the critical thinking, synthesizing of ideas, and writing standards. I see it as my responsibility in FYC to prepare my students for what lies ahead of them in their academic and working careers; therefore, professionalism, formatting, and critical thinking are always my objectives.



## REVIEW OF *RACE AND WRITING ASSESSMENT*, EDITED BY ASAO B. INOUE AND MYA POE by Kayla Bruce

Asao B. Inoue and Mya Poe's 2012 edited collection *Race and Writing Assessment* addresses the issue of race in university writing assessment. The book is made up of twelve chapters divided into five different sections. The book addresses the issue of race in writing assessment from many different angles, and while the editors acknowledge that not every chapter can cover the breadth and depth of the topics of both race and writing assessment, every chapter addresses these two themes in some way and shows the need for them to be considered jointly.

In writing assessment theory, there are traditionally two key tenets. The first is validity, and the second is reliability. In this book, the idea of validity in writing assessment is discussed more directly, perhaps because there is more "at stake" with issues of validity than reliability when talking about race and writing assessment. The editors frame their collection with these two questions:

Do more recent conceptions of validity as inquiry into the consequences of assessment results on various stakeholders provide a robust enough theoretical framework to understand the complex and varied ways our students inter-

act with writing assessment technologies? Does an emphasis on creating site-based, locally controlled, context-sensitive, rhetorically based, and accessible writing assessment technologies allow us to address informed and self-conscious ways of assessing the diverse students we teach? (9)

Inoue and Poe then suggest the book offers answers to these questions as various models, methods, and methodologies of writing assessment such as writing across the curriculum, shared evaluation methods, rubrics, grading contracts, students rights, challenging assumptions, directed self-placement, and admission into colleges are discussed.

This book was published in 2012, won the 2014 CCCC Outstanding Book Award, and has become foundational scholarship when addressing race and writing assessment. Inoue and Poe have a second edited collection addressing social justice in writing assessment coming out soon.

Inoue and Poe seem to have carefully selected chapters for their collection that address the issue of race in writing assessment in progressive and insightful ways. As in any discussion on race, there are some minor missteps or misrepresentations, specifically in the lack of considering other intersectional identities along with race. Overall, however, Inoue and Poe have compiled a text that addresses a difficult subject and effectively calls for substantial change in many different areas of university writing assessment.

### KUDOS

**Shirley Rose published** the following pieces: "Aspen and Honeysuckle: How Faculty Development for Teaching Writing Grows (Interview with Jessie Moore and Chris Anson)" in *WPA: Writing Program Administration* 39.2 (Spring 2016); "What Is a Writing Program History?" in *A Rhetoric for Writing Program Administrators*, edited by Rita Malenczyk, Anderson, SC: Parlor Press (2nd Ed.), and "Rev. of WAC and Second Language Writers: Research towards Linguistically and Culturally Inclusive Programs and Practices," edited by Terry Myers Zawacki and Michelle Cox, for *Composition Studies* 44.1 (2016). She also **delivered the following conference presentations**: "Faculty Governance: Leading by Example" for the "Cultivating Leadership on and Off Campus: A Roundtable" at CCCC in Portland, March 17, 2017; and "Locating Writing Programs in Post-disciplinary Knowledge Enterprises: Organizational Geographies and Metaphorical Landscapes." for the Council of Writing Program Administrators' Summer Conference, Raleigh, North Carolina, July 16, 2016.

## EXEMPLARY ePORTFOLIO SHOWCASE WINNERS

Click the name for a direct link to the winning ePortfolio (in some cases you will need to log in to Digication using your ASURITE ID).

### Students

[Justin Fritz](#)

ENG 101 - Teacher: Jackie Brady

[James Fell](#)

ENG 302 - Teacher: Adelheid Thieme

[Kelly Green](#)

ENG 105 - Teacher: Nate Bump

[Aina Hamazah](#)

ENG 108 - Teacher: Valerie Fazel

[Bailey Roos](#)

ENG 105 - Teacher: Nate Bump

[Shabab Siddique](#)

ENG 102 - Teacher: Glenn Newman

[McKaela Smith](#)

ENG 105 - Teacher: Nate Bump

[Rhiannon Waryck](#)

ENG 302 - Teacher: Andrea Dickens

[Angelina Yi](#)

ENG 101 - Teacher: Elizabeth Lowry

[Jai Chahal](#)

ENG 107 - Teacher: David Boyles

[Hannah Steber](#)

ENG 105 - Teacher: Kent Linthicum

[Ana Geyer](#)

ENG 302 - Teacher: Adelheid Thieme

### Teachers

[David Boyles](#)

[Elizabeth Lowry](#)

[Sarah Snyder](#)

Congratulations to all the winners!

## EXEMPLARY ePORTFOLIO SHOWCASE by Sean Moxley-Kelly

On Wednesday, April 26th, Writing Programs held the “Exemplary ePortfolio Showcase” for the fourth year. Students and teachers demonstrated their exceptional ePortfolios and discussed their choices with visitors and peers in one-on-one conversations. Attendees were able to explore topics ranging from effective teaching strategies to constructing lightsabers and cooking butter chicken (see sidebar). This portion of the program provided an opportunity for the winners to articulate their approach to critical writing tasks, including audience analysis and document design.

This was followed by an awards ceremony emceed by Sarah Duerden, during which students received prizes, including Beats by Dre headphones and Fitbits, and teachers received cash awards. Each winner was introduced with a glowing description of their ePortfolio, written by the volunteer judges. The Showcase was immediately followed by presentation of the Charter Initiative Awards (see the next article for more information).

*Continued on next page...*

*Below: Some happy award winners. Bottom: James Fell's ePortfolio.*



James Fell's e-Portfolio

[About James](#) | [In this Portfolio](#) | [Business Correspondence](#) | [Application Letter & Résumé](#) | [Persuasive & Bad News Memo](#) | [Proposal](#)  
[Labor Relations Presentation](#) | [Course Reflections](#) | [Extra Credit Assignment](#)

### About James

[Siddique Binorashy](#)  
Photos

Hello, my name is James Fell and I am currently a Junior at Arizona State University. I'm majoring in Economics and expect to graduate from the W. P. Carey School of Business in May 2018. I look forward to starting graduate school right after graduating. My goal is to integrate my career experience with a professional level of education in the area of economics as it relates to foreign policy. My interest in pursuing a graduate degree in International Affairs is to gain the skills and confidence necessary to analyze the likely events, including economic mismanagement, that will cause drastic changes in a country's economic environment and adversely affect the profit and objectives of a particular business or government organization. My goal is to work with multinational corporations, intergovernmental organizations, and government agencies.

I grew up in Oregon but now live in Arizona, with my wife and infant daughter. My hobbies include spending time with my family, traveling, scuba diving, and reading about the lessons of history.

[Show Comments \(0\)](#)

www.asu.edu | [Terms of Use](#) | [Privacy](#) | [Contact Digication](#)





*Top: Winners demonstrating their ePortfolios. Below: James Fell, his certificate, and his lightsaber.*

## EXEMPLARY ePORTFOLIO SHOWCASE, CONT.

Student winners demonstrate a commitment to taking advantage of the Digication platform. They rely on text, visuals, links, video and audio to craft their ethos. For instance, the “Home” page of Aina Hamazah’s ePortfolio contains a GIF of food moving through a restaurant - a short video that automatically plays on a continuous loop and lends her ePortfolio a bright, energetic feel. James Fell’s ePortfolio contains background images that illustrate his particular interests and experience as a professional communicator. As we would expect at ASU, the winners are passionate about a variety of issues, including food diversity on campus (Aina Hamazah), social activism (Kelly Green), and video games’ artistic merit (Shabab Siddique). As always, each student ePortfolio contains the major class assignments. The top-scoring entries benefited from a small amount of explanatory text, an appealing background, some relevant images, and/or attention to formatting on a digital platform. These small additions have a big effect, and show that with some effort every ePortfolio can become an exceptional demonstration of student work. These portfolios will be a foundation for future professional and academic success. They also testify to the great work Writing Programs teachers do to foster student development.

In their ePortfolios the three winning teachers go beyond simply making claims about their ethos in a statement of Teaching Philosophy - they provide ample evidence by showcasing artifacts and material in an attractive, accessible format. These ePortfolios include course descriptions, links to other web-based projects, student comments, student work, sample syllabi and assignments, and examples of service and research work. They also demonstrate

an overall commitment to writing instruction, which will be appreciated by potential audiences including prospective students. Finally, they can serve as useful models for any teacher considering submitting their own portfolios to the next Showcase.

**Please note that the next ePortfolio Showcase will be on January 19, 2018.** This change will make it easier to recognize the work of students from every semester in the preceding calendar year. Please encourage your Spring 2017 and Fall 2017 students to submit their ePortfolios for consideration! There’s no need to wait - they can email a link to their ePortfolios to [2018eportfolios@gmail.com](mailto:2018eportfolios@gmail.com) today.



# Writing Programs Engages the Charter Report

## ASU Charter

ASU is a comprehensive **public research university**, measured not by whom we exclude, but rather by **whom we include** and how they **succeed**; advancing **research and discovery** of public value; and assuming fundamental **responsibility** for the economic, social, cultural and overall health of the **communities** it serves.



ASU President Michael Crow discussing the Charter in [this video](#).

Last August, CLAS Humanities Dean George Justice and Writing Programs Director Shirley Rose began a discussion of ways to recognize the important work Writing Programs does to support the University’s mission. The outcome of the conversation is our **Writing Programs Engages the Charter** initiative.

To kick off the initiative, Dean Justice led a collaborative brainstorming session about Writing Programs’ relationship to the University Charter during the 2017 Composition Conference (February 25th). Following this discussion, every member of Writing Programs was invited to submit a developed idea for how Writing Programs could support and advance the University Charter. Submissions were assessed by a diverse panel of judges, who looked for ideas that were both actionable and clearly supportive of the Charter. This discussion culminated on April 26th, when the five award-winning ideas were presented at the ePortfolio Showcase.

The winning proposals are summarized on this page and the next. You can review the [full charter here](#). If you would like to learn more about any of these proposals, or participate in any way, please reach out to the winners or the Writing Programs Administration team.

### STUDENT EMPOWERMENT THROUGH MOBILIZATION IN PARTICIPATORY DEMOCRACY

Proposed by: Shomit Barua

This proposal connects to ASU’s goal to “Enhance our local impact and social embeddedness.” It suggests teachers incorporate a “Call to the senator” into a proposal assignment. After being provided with a short sample script, resources, and assurances that this form of legislative engagement can be both convenient and effective, students are encouraged to personally reach out to their public representatives. This proposal encourages engagement on the students’ own terms - the assignment is for extra credit only, and students are not evaluated on the substance of their calls.

### DIGITAL PORTFOLIO “ABOUT ME” VIDEO MONTAGE

Proposed by: Katherine Heenan

This proposal argues that Writing Programs can engage and teach students to produce videos for the “About Me” pages of their Digation ePortfolios, which can be collected into a video montage titled “About Me and ASU.” Clips from this video could be played on the Writing Programs’ website, at events, and in other endeavors to make Writing Programs and our diverse students visible. This proposal connects with ASU’s goals of success for every student, inclusivity and accessibility.

## INCLUDING WRITING INSTRUCTORS IN INNOVATING WRITING PROGRAMS CURRICULUM

Proposed by: Paulette Stevenson

This submission proposes a year-long Writing Programs Instructor fellowship to involve Instructors in the creation of new courses. It argues for the Instructor rank to be included in curricular decision-making and innovation in the Writing Programs, in accordance with ASU's goal to be "measured not by whom we exclude, but rather by whom we include and how they succeed." The fellowship would allow Instructors to take a course outside Writing Programs, reflect on that material, and then develop a new writing class that incorporates the interdisciplinary content with which the teacher has engaged.

## COMMUNITY WRITING GROUPS

Proposed by: Susan Bernstein and Karen Dwyer, Stretch Co-Coordinator; Bill Martin, Faculty Associate; Joshua Cruz, Ian James, and Mandy Roth Luszczek, Graduate Students; Brianna Carr, Esteban Lira, and Austin Marshall, Former Stretch Students

This proposal is to enhance Stretch curricula by adding community-building activities into the first semester of the course through the use of Community Writing Groups. This connects to ASU's goal to maintain accessibility. Community Writing Groups would offer students time and space to work on writing projects for WAC 101, assisting with time management and fostering resilience through first-year transitions. These groups would take advantage of the many collaborative workspaces present in the English Department's new home, Ross-Blakley Hal, for Fall 2017.

## ENGAGING THE CHARTER THROUGH RHETORIC AND RESEARCH

Proposed by: David Boyles

This is a proposal for an ENG 102/108 course curriculum. The course begins with an analysis of the ASU charter, and the New American University model, as a rhetorical text which is part of the ongoing conversation about higher education in the U.S. Students then develop a research project that explores a question related to the New American University and/or ASU. This curriculum supports the charter by encouraging students to engage with it in the spirit of open inquiry and reasoned argument.

### KUDOS

**Cecilia Granillo published** two prose poems in the April edition of *Red Ink* magazine. She is excited to see her words in print.

# Mission & Goals



Demonstrate **leadership** in academic excellence and accessibility



Establish **national standing** in academic quality and impact of colleges and schools in every field



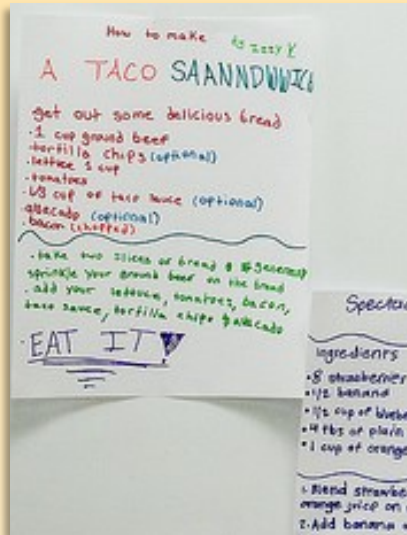
Establish **ASU as a leading global center** for interdisciplinary research, discovery and development by 2025



Enhance our local **impact** and social embeddedness

## NIGHT OF THE OPEN DOOR RECAP

by Sean Moxley-Kelly



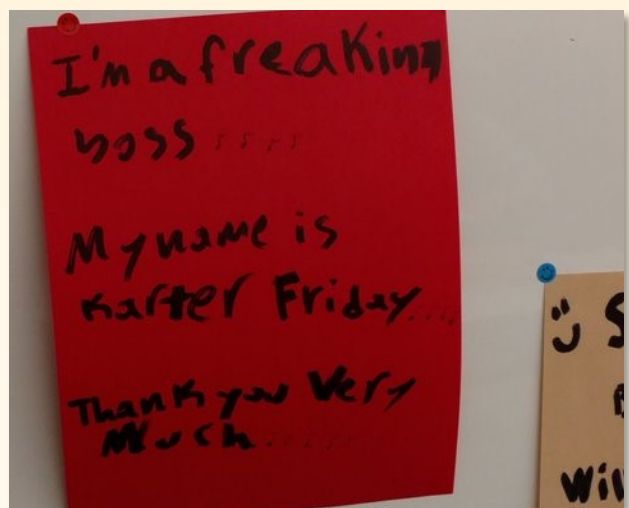
On February 25th, Writing Programs was once again represented at the ASU Night of the Open Door. This campus-wide event saw over 30,000 adults and children visit the Tempe campus to participate in hundreds of exciting activities. Night of the Open Door is a way for the University to engage with the community and demonstrate the great work of staff and students. For Writing Programs, participating allows us to support writing in our schools and communities, engage event participants with writing, and increase Writing Programs' visibility. It's also a lot of fun for everyone involved!

For the second year in a row, Assistant Directors Gregg Fields and Sean Moxley-Kelly ran a "Your Life in Haiku" workshop, in which participants were invited to produce an autobiographical haiku. Participants began at the Pre-Write table, where they were encouraged to quickly write out interesting words and images that relate to their experiences. They were often surprised when we told them to try to get 30 or more ideas before moving on! Then, at the Write table, participants used markers and colored paper to develop their ideas into a complete poem with a traditional haiku structure. Many participants spent 5-10 minutes at this table experimenting and discussing their ideas with other participants. At the Revise table, participants could cut up and move around their poem pieces, or try something new. Finally, we asked everyone to submit their poem to the "Wall o' Haiku" to share with the next eager writers! It's really inspiring to see how eager both kids and adults are to discuss the process of developing a great piece of writing.

Writing Programs teachers were responsible for other great events, too. Jason Griffith coached participants through writing their own blues songs. Abby Oakley encouraged everyone to think critically about visual litera-

cy, then create their own charts, graphs and infographics in "Infographics and Influence." And in "How to Read a Recipe (And Write One)" David Boyles used recipes, collected from the diverse students in his ASU composition courses, as an opportunity to discuss culture, writing, and literacy with Night of the Open Door participants. He then asked participants to contribute their own recipes.

In all of these events, participants experienced the pleasure of creating something new - but they also discussed, critically examined, and learned about the process and product of writing in various forms. In that way, Night of the Open Door extended the mission of Writing Programs to the community. If you'd like to participate next year, be sure to contact Kristen LaRue.



Top: Jason Griffith leading the 12-Bar Blues Workshop. Abby Oakley at Infographics and Influence. A Taco Saannduwich recipe from *How to Read a Recipe (and Write One)*. Bottom: A haiku from *Your Life in Haiku*.

## 2017 ASU COMPOSITION CONFERENCE by Adelheid Thieme

On Saturday, February 25, approximately 60 teachers of writing came together for the 10th annual ASU Composition Conference. Writing Programs teachers from the Tempe campus were joined by participants from the Maricopa Community Colleges as well as from Northern Arizona University and the University of Arizona.

This regional conference began with a hearty German-style breakfast consisting of smoked ham and Emmentaler cheese sandwiches, complemented by Starbucks coffee. Those with a “sweet tooth” enjoyed cherry and apple strudel as well as fresh fruit.

The keynote was delivered by CLAS Dean of Humanities George Justice. Dean Justice emphasized the impact that Writing Programs teachers have on the implementation of the ASU Charter, specifically on contributing to an institution that is deeply committed to the inclusion and success of all students as opposed to exclusion. He stated that academic activity and research at ASU should foster the success not only of the individual, but also that of the broader community.

Dean Justice then led a brainstorming session, asking participants to share ways in which teachers of writing could help students engage the ASU Charter. There was a wide range of ideas, such as designing relevant writing assignments, creating a more welcoming atmosphere for international students, and connecting successful ASU students with community college students considering a transfer to a four-year institution. Dean Justice invited Writing Programs teachers to submit in writing actionable ideas that clearly and explicitly support the ASU Charter. Following the conference, these ideas were judged by a committee, and the winning submissions were presented at the Exemplary ePortfolio Showcase on April 26 and recognized with a cash award. Please see the “Writing Programs Engages the ASU Charter Report” article on page 10 for complete information about the winning proposals.

After the plenary session, participants attended three concurrent sessions of individual and panel presentations, where they engaged in animated discussions on teaching strategies, project-based learning, digital rhetoric, and curriculum design.

A delicious complimentary lunch was followed by the teaching award ceremony. This year’s winners were Nathaniel Bump and Elizabeth Ferszt. Nathaniel Bump shared an ENG 102 research project “Hunger and Poverty in the U.S.” that challenges students to engage with issues affecting low-income demographics. Elizabeth Ferszt presented an innovative ENG 302 sequence of assignments entitled “Inspiration and Action-Based Learning” that prompted students to prepare and develop business-related projects that may have an impact on the broader community. See the following pages for more on the award winners.

As in previous years, the ASU Composition Conference gave teachers of writing the opportunity to engage in professional conversation and connect on a personal level with colleagues from the Writing Programs and other institutions. We are looking forward to next year’s ASU Composition Conference on February 25, 2018, and hope that it will be as successful as this year’s conference.



# COMPOSITION CONFERENCE TEACHING AWARDS

PAGE 12 AND 13



Nate Bump presenting at the conference.

## READING AND WRITING ABOUT HUNGER AND POVERTY IN THE U.S. by Nate Bump

I wanted my composition classes to promote the wider project of the humanities by drawing attention to social issues that often go unnoticed at the university, while reinforcing the notion that good writing comes from a place of knowledge. Designed for Advanced First-Year Writing, the prosaically titled “Reading and Writing about Hunger and Poverty in the U.S.” is a semester long project that asks students to research a topic thoroughly before reflecting on that topic in a variety of writing contexts. To start, students narrow their focus by choosing a specific aspect of the larger topic, Hunger and Poverty in the U.S. Students are encouraged to narrow their research focus in terms of age, class, education, gender, race, sexual orientation, and/or geographic location, so that what they are researching is as narrow as food insecurity in the elderly community or rural poverty in Polk County, Wisconsin. Students are also encouraged to personalize their projects by looking at hunger and poverty in their own communities, whether that is Tempe, Arizona or New York City.

*Students feel that what they are writing in the classroom matters beyond the classroom and that the assignments offer them the opportunity to think and write in a variety of familiar and unfamiliar ways.*

### KUDOS

**Angela Christie published** an article entitled “Native American Tales to Teach and Entertain: The North American Trickster” in the *Journal of Civilization and Societies*, Vol. XI, published by the BABEL Research Laboratory at the University of Toulon, France. She also **presented** a paper entitled “Toward a Vision of Healing and the End of Institutionalized Racism: Breaking the Long Cycle of Native American Invisibility in Mainstream Media” at the 18th Annual American Indian Studies Association Conference held on Feb. 2-3, 2017, at the University of New Mexico at Albuquerque.

Students then complete over the course of the first six weeks of the semester an annotated bibliography of roughly twenty varied secondary sources. The research is completed in graduated stages that establish weekly benchmarks, which include both the kinds of information they should be looking for and the kinds of secondary sources they should be using in their research. The point is to demonstrate for students the kind of sustained research and reflection that grounds scholarship at the university and to demonstrate how to work with a variety of research tools, ranging from academic data bases to social media to field research in the form of personal interviews and surveys.

The initial research students complete serves as foundation for the three major writing assignments that structure the course: a creative nonfiction essay in which students use a narrative form of writing to illustrate the lived conditions of hunger and poverty; an ethical argument in which they evaluate the effectiveness and feasibility of possible solutions; and an analysis of popular media in which they identify and reflect on the social attitudes that shape our moral response to the poor. To raise awareness on their specific research topic, students design and maintain a webpage or host a Tumblr blog through which they share their research and their writing with a wider reading public.

The assignment sequence has been well received by students, who feel that what they are writing in the composition classroom matters beyond the composition classroom and that the assignments offer them the opportunity to think and write in a variety of familiar and unfamiliar ways. The creative nonfiction essay in particular has been well received by students, who find pleasure in its novelty and meaningful reflection in its objective, which is to walk a mile in another person’s shoes as best as one can in writing.

## INSPIRATION AND ACTION-BASED LEARNING by Elizabeth Ferszt

Are your Business or Professional Writing students inspired to learn, to do, to act? Are your students prepared to apply their academic skills in the real world? Are your students engaged in the learning process, and in the content and language of your class? Mine were not, until I let go and let reading happen, real reading, not from a textbook, but from creative non-fiction, from high-quality news and culture websites, and from case studies and examples that are current and on trend.

My intention was to inspire them to act, even if it meant something as simple as having the courage to apply to a job, or to envision themselves as an entrepreneur, or in the case of my former student Zoila Harris, to apply to ASU Changemaker Challenge, to attempt to do nothing less than change the world.



*Inspiration can come in the form of raising awareness, or exposure to a new idea, company, or trend.*

My submission to the Writing Programs Teaching Award involved examples of small, short-range assignments, as well as long, term-length assignments that were designed to get students to literally feel the rush of personal potential, where their hopes and dreams for themselves actually start to match what they are reading, learning, and writing about.

One of my criteria for choosing readings or other sources, beyond being topical, is local interest. For example, I created a Discussion topic on Saudi hay farming in the Arizona desert and its dubious effects on water use. I also try to curate sites, stories, trends, and topics that reflect the ASU values of Innovation and Sustainability. Again, I am trying to inspire my students, and/or to get them to take action. Inspiration can come in the form of raising awareness, or exposure to a new idea, company, or trend.

The main example of teaching to 'Inspire/Act' was a Long Project using the memoir, *Start Something that Matters*, by Blake Mycoskie, the founder of TOMS, which became the 'textbook' for the class. In the last chapter of the book, Mycoskie includes a letter written to him by one Tyler Eltringham, who was at the time, as it turns

out, a student here at ASU. In 2010-11, Tyler and some friends had entered the ASU Innovation (aka Changemaker) Challenge, with a project called OneShot, which was based on the 'one-for-one' business model of TOMS. That project won the grand prize of \$10,000.

In fall 2016, one of my English 302 students, Zoila Bardales Harris, entered the Changemaker Challenge and became a finalist. She was explicitly inspired to act BECAUSE she read *Start Something that Matters*. In the book, which describes how the TOMS shoe company and other social justice business models were founded, Mycoskie urges readers to think big but start small: "You owe it to the world to act" (184). Zoila's Closet was created using this ethic. She is now planning to build a community/artisan center, library, food bank, and clothing exchange in her hometown in Peru. The intrinsic connection of the TOMS brand to ASU was inspiring to her. Zoila ended up winning \$2500 from Changemaker Challenge.

*Start Something that Matters by Blake Mycoskie, and Zoila Harris' submission to the ASU Changemaker Challenge*





SPECIAL NOTICE—JOIN US FOR THE

## ST. VINCENT DE PAUL DREAM CENTER SUMMER 2017 SCHOOL SUPPLIES DRIVE (AUGUST 14-31, 2017)

Help children in the St. Vincent de Paul Family Dining Room  
invent a happier future and realize their dreams.

### Donate school supplies

Sturdy new or gently used backpacks, pencils, pens, crayons, wash-out markers, pencil sharpeners, rulers, scissors, highlighters, composition books, pronged and unpronged pocket folders, spiral notebooks with dividers, etc.

Collections boxes are available at these locations:  
In front of LL 02 on Day of Fall Convocation (August 14)  
Ross Blakely Hall (Location to be announced)

The **Dream Center** is an activity center built into the Family Dining Room for children attending the St. Vincent de Paul Society's Family Evening Meal. It provides designated space for children to engage in enriching activities like art, crafts, reading, writing, and science experiments. Tutors and volunteers interact with children ages 4-14 in this year-round program that allows children of economically disadvantaged families to thrive academically.

If you prefer to **write a check**, please make it **payable to the St. Vincent de Paul Society**, **write "Dream Center" in the memo line**, and give it to Dr. Adelheid Thieme (LL 312C). You will receive a receipt in the mail.

Arizona provides a dollar-for-dollar tax credit for contributions to organizations that serves the working poor. An amendment to the law this year has doubled the amount that you may take as a credit against your Arizona income tax. The allowable tax credit for charitable contributions to a Qualifying Charitable Organization, such as the St. Vincent de Paul Society, is now \$400 for an individual or head of household and \$800 for a married couple filing jointly. This credit is in addition to any school credits for which you may qualify.

**Questions? Please contact Dr. Adelheid Thieme at [thieme@asu.edu](mailto:thieme@asu.edu)**



# SEMESTER IN REVIEW PHOTO MONTAGE



*Clockwise from top: Sarah Snyder receiving an Exemplary ePortfolio Award from Shirley Rose. Adelheid Thieme presenting at the Composition Conference. The soon-to-be former home of the English Department. Sean Moxley-Kelly and a Night of the Open Door participant counting syllables at "Your Life in Haiku." Demetria Baker and Paulette Stevenson. Jason Griffiths leading the "12-Bar Blues Workshop." Dean Justice leading discussion at the ASU Composition conference.*

## KUDOS

**Keith Miller published** the following single-author pieces: “Orations” in *American Literature in Transition—The 1960s*, edited by David Wyatt, New York: Cambridge UP, forthcoming; “Chiseling at the Fossilized National Memory” in *The Rhetoric of Lunch Counter Sit-Ins*, edited by Lesli Pace and Sean O’Rourke, Charleston: U of South Carolina P, forthcoming; and the “Foreword” to David Holmes’ *When the Sacred and Secular Harmonize: Birmingham Mass Meeting Rhetoric*, Eugene, OR: Cascade Press, forthcoming. He **co-authored with Casie Moreland** the article “The Triumph of Whiteness: Dual Credit Courses and Hierarchical Racism in Texas” for *Rhetorics of Whiteness: Post-Racial Hauntings in Popular Culture, Social Media, and Education* edited by Krista Ratcliffe, Tammie Kennedy, and Joyce Middleton, Carbondale: Southern Illinois UP, 2016. He **presented** the following conference papers: “How Editors Transformed Malcolm X into a Teddy Bear” at the *Speaking the Unspeakable Conference*, ASU, Feb. 2016; “Rethinking the National Memory of an Icon: How Editors and Co-Authors Diluted Malcolm X” at CCCC, Portland, OR, March 2016.

## UPCOMING EVENTS

Fall Convocation	August 14, 2017
St. Vincent de Paul Dream Center School Supplies Drive	August 14-31, 2017
National Day on Writing	October 20, 2017
Spring Convocation (NEW!)	January 19, 2018
2018 ASU Composition Conference	February 24, 2018

**ASU** Department  
of English  
Arizona State University



Writing Programs  
Arizona State University  
Department of English  
Box 870302  
Tempe, AZ 85287-0302

## WRITING PROGRAMS IN SOCIAL MEDIA



FOLLOW US ON TWITTER  
[@ASU\\_WRITING](https://twitter.com/ASU_WRITING)



LIKE US ON FACEBOOK  
“ASU WRITING PROGRAMS”