

The First Learning Community: The Foundation Coalition

By **Sarah Duerden**, Principal Lecturer &
Christine Helfers, English Faculty

From 1994 to 2002, four Writing Programs instructors (Sarah Duerden, Meredith Green, Jeanne Garland, and Christine Helfers) could sometimes be glimpsed launching raw eggs attached to bungee cords from the top of the Sun Angel Stadium as part of our work in the Foundation Coalition Program (FC) at Arizona State University.

This Engineering Learning Community integrating engineering, physics, math, chemistry and First-Year Composition was one of the National Science sponsored Foundation Coalitions, coalitions of universities established to reform undergraduate engineering education through integrated curricula. Existing engineering curricula tended to present students with discipline-oriented “containers of knowledge.” Under such a system, connecting concepts, topics, and subjects was left to students who usually failed to do so. Integration of courses through an engineering based problem-solving curriculum involving teamwork and active discovery-learning would encourage students to make links between concepts, enhancing their understanding of fundamental scientific principles and the role they play in the structure of engineering, problem-solving, and design.

When Dr. D. L. Evans (Director of the Foundation Program at Arizona State University and Director of the Center of Innovation for Engineering Education) first approached Writing Programs about integrating First-Year Composition with engineering, physics, and math, the response was not overly enthusiastic. Fortunately, the director of the Writing Across the Curriculum Program (John Ramage) suggested instructors rather than tenured faculty might be interested in developing such a course. Meredith Green and I were intrigued by the concept and we spent most of the spring and summer of 1994 working with faculty from engineering, math, physics, and chemistry on ways of integration.

The FC at ASU was unique among the coalitions in integrating First-Year Composition. Our integration took place in various ways. On a subject level, integration occurred when students wrote about how the design processes they employed in engineering were similar to the writing processes they employed in composition. Next, based on a presentation given by a professional engineer and their own interviews with working engineers, students profiled an engineer to show an audience of high school students what skills an engineer uses and how an engineer typically works. We also integrated on a methodological level by asking students to take a decision-making tool from engineering, explain it, and apply it to a decision outside of engineering. Finally, we integrated on an instructional level.

The Collaboration Issue

First, Happy Spring and Summer! As we reflect back on another full year, and in keeping with the theme of connecting from the last issue of *Writing Notes*, this semester we decided to turn our attention to productive collaborations in and around Writing Programs, past, present, and future. Contributors to this issue remind us that 1) we have a considerable network of resources throughout the University available to us as teachers and learners; and 2) we help sustain that network through collaborative partnerships that benefit others, including our students and colleagues, as much as they benefit us. Although some of our opportunities for collaboration diminish as resources do, the articles in this issue demonstrate that exciting, thought-provoking prospects continue to present themselves to ASU Writing Programs faculty, staff, and students—and that such collaborations can revitalize our relationships to one another.

Notes from the Director

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

“How can ASU Writing Programs teachers make connections that will help us raise our visibility to others on campus and to our peers in other writing programs?” That has been one of our guiding questions for the 2009-2010 academic year, as we have considered the ways in which our activities of *reflection*, *connection*, *communication* and *participation* can work to increase the visibility and effectiveness of what we do in ASU Writing Programs. In last fall’s newsletter, I noted that our preparations for a campus visit by a team from the Council of Writing Program Administrators’ Consultant-Evaluator Service this spring would give us an opportunity to engage in some collective *reflection* about our strengths and our challenges as a writing program.

As I write for this spring 2010 edition of *Writing Notes*, we are in the last few days of more than a semester’s worth of activities to prepare for the visit. In keeping with the focus on collaboration for this issue of the newsletter, I want to take special note of some important outcomes of focusing on *connections* within Writing Programs. A chief outcome of the work of our Self-Study Task Force is the fifty-page Self-Study document itself, available for review by Writing Programs teachers on the English Department’s secure website. In one of the major sections of that document, “Relationships and Partnerships,” we report on what we learned when teams of Self-Study Task Force members corresponded with and met with some of the many and varied groups and units on the Tempe campus and other campuses of ASU that we include among our stakeholders.

Each of the Task Force teams asked representatives from these partners and stakeholder groups to address four questions: “How do you see your relationship with WP? What do you do you see as the strengths of WP? What would do you see as some of the challenges you face working with WP? and What sort of data could you provide to help us document these things?” The ensuing conversations, both face-to-face and via email, generated valuable insights into our partners’ views and expectations of us—some already taken for granted and some surprising. For example, in discussions of stakeholders’ perceptions of our strengths, we learned that faculty we work with in the UNI 110 program appreciate our faculty’s “student-centered approach”; colleagues in ASU Libraries mentioned their appreciation for our “dedicated teachers”; and faculty in the W.P Carey School of Business noted an improvement in the writing of their 400-level students since Writing Programs began offering dedicated sections of Business Writing for their students. In discussions of challenges, colleagues in ASU Libraries and Summer Bridge Programs noted that they would find their collaborations with ASU Writing Programs easier if our curriculum were more standardized. All of these opinions are helpful to know as we develop long-term plans for Writing Programs’ future direction, and they are just some examples of the important lessons we have learned through our networks of connections.

I encourage all members and friends of ASU Writing Programs to read this and other sections of the Self-Study document. I can think of no project that could better demonstrate our potential for significant accomplishments when we work collaboratively among ourselves and with our partners. ♦

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Writing Programs and the National Gallery of Writing

By **Emily Hooper**, Teaching Associate

At the beginning of fall semester 2009, the National Council of Teachers of English sponsored an initiative to develop the National Gallery of Writing (NGoW). The NGoW is an online collaborative effort to provide “people who perhaps have never thought of themselves as writers” the opportunity to “select and post writing that is important to them.” (Main homepage of The National Gallery of Writing: <http://www.galleryofwriting.org>). As part of the project, Writing Programs administrators invited members of the English Department’s newest TA class to work in partnership with the incoming Director of Writing Programs, Dr. Shirley Rose, and New TA Mentor, Dr. Camille Newton, to produce ASU Writing Programs’ collective submission to the NGoW.

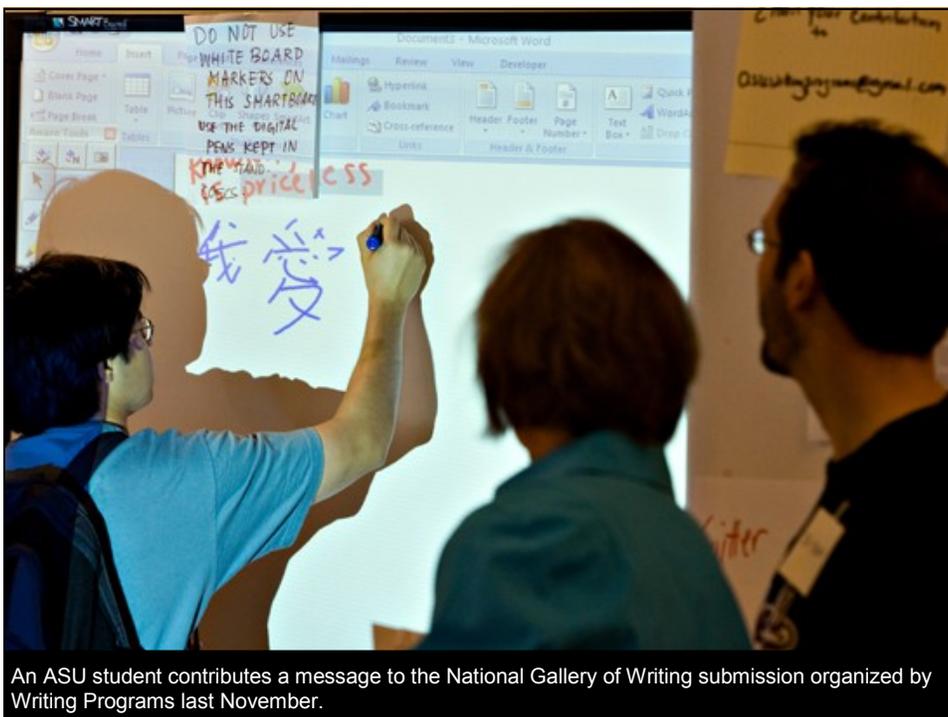
The National Gallery of Writing was designed to include three kinds of display areas for submissions: the Gallery of the National Council of Teachers of English, to represent a wide variety of writing hosted by NCTE; National Partner Galleries, to include writing that speaks to a theme or purpose identified by participating National Partners; and Local Partner Galleries, to include works from writers in a classroom, school, club, workplace, city, or other local entity. Five new TAs teamed up with Dr. Rose and Dr. Newton to craft a cooperative work for submission to a gallery hosted by the Council for Writing Programs Administrators centered around the theme of “Effective Writing Programs Make for Effective Writers.”

Our small team worked together throughout the first half of fall semester to put together a digital magazine entitled “ASU Writing Programs: We Meet Student Writers Where They Are,” highlighting how training and mentoring equips first-year TAs in ASU’s

English Department to meet the instructional needs of freshman composition students. We organized the project around three general categories that emerged from our common experience in the annual three-week summer workshop and subsequent one-semester graduate seminar provided for each new TA class: mentoring/modeling, diversity/flexibility, and community/collaboration. We aimed to show others how our orientation and mentoring program for new TAs reflects the larger program’s aspirations for modeling good teaching, collaborating with our peers, and valuing our diversity.

All through the summer workshop and semester-long seminar, our cohort felt that we were receiving excellent mentoring in large part due to the modeling of best teaching practices by our mentors, Dr. Camille Newton and Dr. Zach Waggoner. Zach and Camille deliberately and explicitly demonstrated pedagogical practices that we as new teachers could apply in our own first-year composition classrooms. They would have us participate as students in activities such as working in small groups, engaging in peer review, and using “freewrites” to prepare for large class discussion. During the summer workshop and fall seminar, we did work as students that we could turn around and do in the classes we are teaching. We not only talked about teaching, we all did teaching together.

The second theme we felt ran through our collective training experience as new TAs was that of flexibility and diversity. We were provided with a flexible pedagogical framework that encouraged each of us to tailor content to our own evolving classroom dynamic.



An ASU student contributes a message to the National Gallery of Writing submission organized by Writing Programs last November.

Continued on pg. 5

Resources to Expand WP Faculty Members' Toolkits

By **Sally Woelfel**, Instructor

Some of the most important collaborative opportunities for Writing Programs faculty members have evolved from partnerships with library staff and Career Services. In fact, when I asked Joe Buenker, our library liaison, "What's new?" so I could report about new developments in collaborations between WP and the library, he took that as a cue to originate a new resource page on the spot. For faculty who want to expand their teaching toolkits, I have compiled a short list of new online resources and specialized workshops that have been developed out of those partnerships. There should be something for everyone.

We have a brand new resource page designed just for us at: <http://libguides.asu.edu/english>. Clicking on the "For Faculty and Graduate Students" tab will take visitors to our new page: "Writing Program Faculty: Library Resources."

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An Insider's Perspective: Judith Van on the Colors of INK

By **Angela Christie**, Instructor

It would be hard to imagine a more dedicated group of educators than that of ASU's team of full-time Writing Program instructors, now sixty strong. It would also be hard to imagine a more dedicated instructor than fifteen-year veteran Judith Van, M.F.A. In addition to her devotion to excellence as a teacher of composition and rhetoric, she has remained a tireless advocate for instructors and the need for increased professionalization of this important rank within the university system.

Among the first to be hired as a full-time instructor, Judith carries a special knowledge of the rank's evolution. She recalls being thrilled to receive the new opportunity, and armed with the spirit and vigor of her maternal grandmother, Judith has set out to create solidarity among instructors. Judith insists that one of the defining characteristics of instructors at ASU is simply this: talent, which also manifests in a relentless dedication to excellence that reaches well beyond the classroom. Writing Program instructors have formed a more recent collaboration now referred to as "Instructors Networking Knowledge," or "INK." The name was the brainchild of Instructor Richard Hart, and INK now has a Blackboard site containing valuable resources, not the least of which is dialogue with other instructors in the INK Café where topics range from classroom teaching to favorite books.

A member of the American Association of University Professors, Judith explains that from its genesis, the professionalization of the rank of Instructor has too often been placed at the bottom of the university's list of priorities, so INK is ever busy self-identifying and presenting to university administration the im-

portant work accomplished by this network of highly-skilled educators drawn to ASU from around the world. While the university-wide struggle for professional recognition of contract faculty persists, she is quick to add that English Department and Writing Programs administrators are aware, appreciative, and supportive of the instructor's role, for which she remains grateful.

A testimony to her interest in improving conditions for contract faculty, Judith co-presented with former colleague Chris Helfers at the 2007 Conference on College Composition and Communication a paper entitled "Professionalizing the Role of Contract Faculty in the New American University." Their statistics revealed that in the fall of 2006 at ASU, nearly half of the Writing Programs courses were taught by instructors, one-fourth surpassing the five-year service mark. Furthermore, women held the majority of instructor positions, suggesting the need for review and implementation of ASU's Commission on the Status of Women's strong recommendation for clearly-defined career pathways to support the professionalism of women in the academy.

According to Judith, at the heart of the debate over the role of contract faculty within higher education lies this fundamental question: "What do universities teach when they generate a highly educated and degreed graduate population, and then create from them a marginalized workforce?" If her persistence is any measure, Judith Van clearly refuses to be marginalized, and until contract faculty are rightfully acknowledged and rewarded for their key contributions to ASU, she will remain a passionate advocate and, like her grandmother before her, a woman on a mission. ♦

The First Learning Community, *cont. from pg. 1*

Since the students worked daily in teams on team projects in all the other classes, we assigned them a team paper such as exploring the causes of an engineering disaster. Of course, this paper also integrated engineering and often physics since they had to understand the engineering failure and the physics concepts involved. In the second semester, we integrated on a more thematic level, asking students to develop and apply critical thinking skills to engineering, ethics, and technology. In one assignment, students considered when journalists write about new technology whether they exaggerate technology's promise and how. In another, students evaluated whether a technological or a social fix would be the better fix to a social problem. In another, they explored how an engineering product's failure related to problematic values and to the NSPE Code of Ethics.

After two years of running the pilot for 32 students with two Writing Programs teachers team-teaching all 32 in the same classroom, we scaled up the program to 80 students and Jeanne Garland and Christine Helfers replaced Meredith Green. Rather than split the group into three smaller classes, we elected to keep the whole group together and team-teach the whole class as we had before (as did their other classes). Students worked in teams in all of their



classes in a fully mediated classroom; and in composition, all three teachers were always present.

To ensure all students experienced each individual teacher's grading, we divided the class into three and rotated grading groups. During class, one teacher assumed the lead role for a block of lessons, and the other two teachers played a supporting role in planning and delivery. We met weekly to discuss the detailed lesson plans, and then in class, the lead teacher conducted the lesson. During discussion, the two helper teachers added their own thoughts, sometimes playing the role of student by asking questions.

We found that composition and engineering could be successfully integrated in ways that benefited the students in each class. By carefully constructing a composition curriculum that deliberately used the strategies, concepts, and ideas from engineering, we could help students connect those discipline-oriented "containers of knowledge." As teachers, we benefited from working with faculty outside of our own discipline who gave us different ways of viewing teaching and learning. Moreover, attending the engineering conferences in Puerto Rico and Montreal fully supported by the FC did not hurt. For information about the Foundation Coalition, please visit: <http://www.foundationcoalition.org/> ♦

National Gallery of Writing, *cont. from pg. 3*

As evidence of how this flexibility allowed us to show our diversity, we included in the NGoW digital magazine the Writing Programs guidelines we received for the third major project of a four project sequence in ENG 101—an analysis of a pop culture text based on assigned readings. And then we incorporated three distinctive samples of individualized instructor assignments that were based off those programmatic guidelines.

The final theme of new TA training which we chose to highlight was that of community and collaboration. As a community, we offered productive suggestions

and learned from each other while actively observing our colleagues' classrooms. These collaborative observations not only allowed us to see how another colleague might do something differently, but they gave us an extra pair of eyes to let us know exactly what we are doing (that we perhaps didn't recognize) in the classroom. Additionally, collaborative discussion of older and more recent criticism provided us with the opportunity to learn and actively engage in the conversations revolving around teaching composition. We fed off of each other's responses in a productive learning community in order to employ (what we feel are) the best possi-

ble teaching techniques for a student-centered learning community in the classroom.

All in all, as a production team of new TAs and administrators for Writing Programs' submission to the NGoW, we were both very excited to demonstrate our enthusiasm for the ASU Writing Programs' new TA training program and to give a testament to the hard work and dedication of our two New TA mentors, Zach and Camille. To see the final project featured in the NGoW's WPA gallery, please visit the following site:

<http://www.galleryofwriting.org/writing/345929> ♦

Faculty Toolkits, cont. from pg. 4

The new LibGuide contains many items of interest, including:

- A list of E-Books on composition and pedagogy (e.g. *From Hiphop to Hyperlink: Teaching about Culture in the Composition Classroom*)
- A directory of professional associations and conferences (including some new to this instructor)
- A selection of online pedagogical journals (e.g. *The Writing Instructor*)
- A list of online films useful in the classroom (e.g. *Fighting Hatred with Language Arts*)

A basic LibGuide for everyone who assigns 100-level research papers is “Eng. #102/105/108: Freshmen Composition,” easily navigated from Hayden’s main page by clicking on the LibGuides hyperlink. This will help students struggling with myriad resources by directing them to the best databases for their projects. In addition, this page includes PowerPoint tutorials on finding topics, crafting thesis statements, citing sources, etc. For instance, a click on “Finding Sources” takes the student to the Opposing Viewpoints Resource Center, an invaluable tool for investigating controversial topics.

Also, a librarian will provide a LibGuide customized for a *particular* research assignment. For instance, Julie Tharp created a LibGuide of music databases for my #105 unit on rap/pop music that saved my students time and improved the quality of their sources.

Writing Programs at ASU

The purpose of this page is to provide easy access to relevant online resources for the [Writing Programs](#) faculty of [Arizona State University](#).

- For our online library research guides (LibGuides) focused on 100-level English courses please consult the [UNI 110](#), [Critical Reading and Thinking](#) and [ENG 102/105/108](#), [Freshman Composition](#) sites.
- For requests to develop online course guides or to provide in-classroom information literacy instruction (library research skills) please contact [Joe Buenker](#), [English Librarian](#).

The statement of purpose on the newly-created LibGuide for Writing Programs

For those who teach #301 or #302, Career Services offers lots of student workshops which supplement assignments usually given by business writing faculty. It is a simple matter to hold class in the Career Services seminar room and let the guest speaker take over. The “Major and Career Decision-making” session helps students address a standard paper topic in business writing classes: researching a career path. This PowerPoint presentation shows students they have far more career choices than they thought. For instance, a Justice Studies major learns about sixty different career paths available besides the law school route.

Business writing faculty could also add “Professional Portfolios” to the syllabus. According to Maryjo Zunk, Senior Career Specialist, more employers all across the professions now require portfolios as part of the application process. “Professional Portfolios” speaks to this trend. This workshop could supplement the unit on writing job applications required in both #301 and #302. (Career Services also offers numerous webinars on writing cover letters, résumés, etc.)

On WP’s Website:

Faculty Resources

Important Updates

Upcoming Events

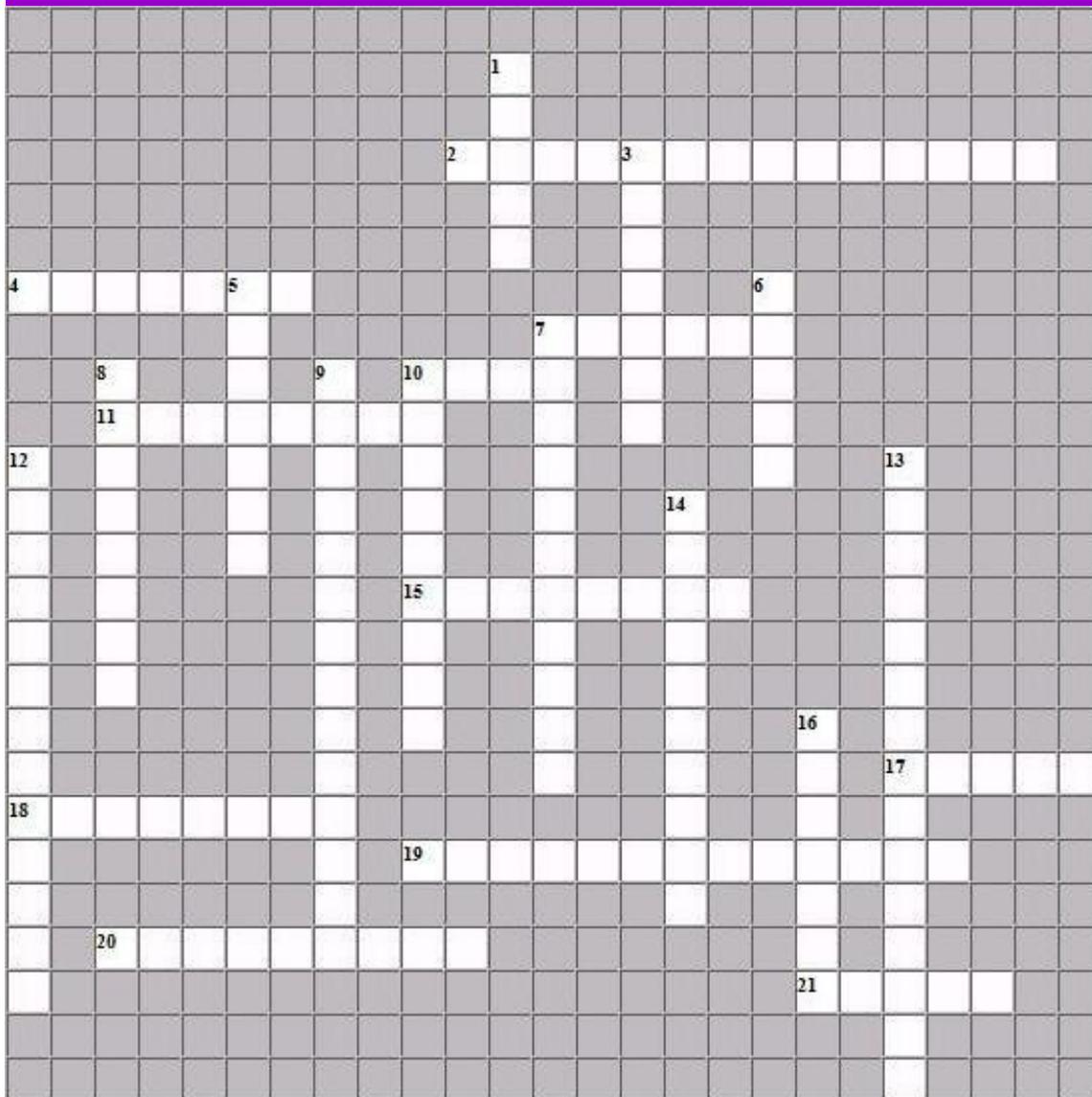


Visit us as <http://english.clas.asu.edu/writingprograms>

“Salary Negotiation—Evaluating Your Market Worth and Communicating Your Value,” new this semester, could be useful in any number of business writing assignments or could be the foundation of a whole new unit involving industry research. Learning to communicate value to a potential employer is certainly a valuable lesson in any case.

Hopefully this has been a good introduction to some useful new resources. No doubt WP faculty will find creative applications for these resources beyond those suggested here. ♦

Writing Programs Crossword



Down:

1. To engage in analysis, consideration, and evaluation to form ideas and thoughts
3. Where we live
5. Any person who studies, investigates, or examines thoughtfully
6. To acquire knowledge of or skill in by study, instruction, or experience
7. A mental view or outlook
8. Inquiry or investigation into a subject in order to discover or revise facts, theories, or applications
9. The act or process of explaining the meaning of something
10. What Writing Programs had to produce to facilitate program review for the WPA Consultant-Evaluator team
12. The theme of this issue of Writing Notes
13. Where we teach
14. A relationship between two members of a community to foster professional development
16. A composition or production, produced as by an author or composer

Across:

2. Icon used by an organization or company to distinguish itself
4. To create or form by inventing or combining elements
7. Writing Programs' greatest attribute
10. Writing Programs' grandest attribute
11. Data presented which tends to prove or disprove something
15. To impart knowledge or skill
17. What writing takes (note Writing Programs' new motto)
18. An address or composition intended to convince or persuade
19. Means of sending important information
20. A group sharing common characteristics or interests
21. The result or achievement toward which effort is directed; aim; end

Answers on page 10

Kudos! *Compiled by Sally Woelfel*

Shavawn M. Berry presented two workshops at ASU's Composition Conference: "Creating Online Writing Platforms to Showcase Student Work" and "Fearless Creating: Encouraging Students to Love and Embrace Their Own Stories." Also, working as a managing editor/writer, she has mentored seven ASU writing interns for her online magazine, *Kalliope - A Consortium of New Voices*.

Karen Chang is the recipient of the 2010 Completion Fellowship. She presented "Protection vs Manipulation" at the 2010 Southwest English Graduate Symposium at ASU. She co-presented in the panel discussion, "Untying the Knots: Three Interdependent Issues for International Teaching Assistants" at the 2010 SLAT Interdisciplinary Roundtable at the University of Arizona. Karen presented "Identifying Satirical Characterizations in *Cat Country*" in February at ASU's Graduate Linguistics & TESOL Symposium. She gave a poster presentation, "Teaching EFL Students Literary/Rhetoric Devices in a Parodic Text," at Boston TESOL 2010 where she was also a mentor in the Doctoral Forum discussion. Karen also conducted a workshop, "Error Feedback in EFL Learners' Writing" at the ELT 2010 Conference in Shanghai, China. This summer, Karen will present papers at conferences in Hong Kong, Japan, and Vietnam.

Meredith DeCosta-Smith, Duane Roen, and Jennifer Clifton will publish "Collaborations and Social Interaction in English Classrooms: Some Hows and Whys" in *English Journal* 99.5 (2010).

Karen Dwyer was awarded this year's College of Liberal Arts and Sciences Outstanding Lecturer Award.

Valerie Fazel presented her White Paper WIKI, "Representing Shakespeare 2.0," at the 38th Annual Meeting of the Shakespeare Association of America in Chicago in April. She will attend Oxford University's 2010 Internet Institute Summer Doctoral Program, which admits only 27 Ph.D. applicants from around the globe.

Maureen Daly Goggin published (with Richard Bullock) the 2nd edition of *The Norton Field Guide to Writing with Readings*. She also published "Common Threads in Holloway Prison Needlework by WSPU Suffragettes" in *Samplers and Antique Needlework*. She presented "Voices of the Needle in Material Culture" at the College English Association Conference in San Antonio, Texas in March. Maureen gave a Keynote address, "A Stitch in Time: British Suffrage Prison Needlework," at the Orange Coast Sampler Guild in Fullerton, California in March. Maureen also presented "Leadership as Juggling and Ongoing Learning" at the Faculty Women's Association 2010 Leadership Summit.

Peter Goggin's chapter, "Enjoy Illusions, Lad, and Let the Rocks be Rocks: Le Guin's *A Wizard of Earthsea*," appeared in *The Norton Field Guide to Writing with Readings* by Richard Bullock and **Maureen Daly Goggin**. He presented "Professional Development Through Conferences and Publication" at the *Faculty Roundtable Southwest Graduate English Symposium* in Tempe in February. He also presented "Rhetoric and the Quest for Sustainable Communities: Oceanic Islands" at the CLAS Institute for Humanities

Research "Faculty Seminar Series: Crucial Contexts" (Sustainability) in February. Peter presented "Voices from the Islands: Rhetorics of Place and Sustainability in Oceanic Island Communities" at the College English Association Annual Conference in San Antonio, Texas in March.

Maureen Daly Goggin and **Beth Tobin** were announced as winners of a 2010 Outstanding Achievement and Contribution Award from the Commission on the Status of Women, ASU. They won as a collaborative research team for their remarkable contributions to women's scholarship.

Richard Hart was nominated (a third time) for a CLAS Distinguished Teaching Award, but decided not to go forward with the nomination process. (He's waiting until **Jim Blasingame** retires.)

Jan Kelly won a 2010 ASU Composition Conference Teaching Award for her assignment, "Justifying an Evaluation Assignment in a WAC/UNI 110 Linked Course."

Jennifer Lowe won a Teaching Excellence Award from the ASU Graduate & Professional Student Association.

Paul Ocampo presented "The Weight of Blood: The Coupling of Blood and Language in Myung Mi Kim's *The Bounty*" at the Association for Asian American Studies Conference in April. He is grateful to the Graduate and Professional Student Association for their funding support.

Victor Parra-Guinaldo received the 2010-2011 Department of English Carl C. Carlie Linguistics Fellowship. He will present a paper, "The Grammaticalization of OE 'whether' in the Left Periphery" at the International Conference on English Historical Linguistics in Pecs, Hungary, in August.

Shirley Rose and Irwin Weiser edited *Going Public: What Writing Programs Learn from Engagement* (Logan: Utah State University Press, 2010). Shirley presented a paper, "Demographic Profile of WPAS: Past, Present, and Aspirations for the Future," at the Conference on College Composition and Communication in Louisville, KY, in March.

Tanita Saenkhum and **Paul Kei Matsuda** presented on a panel titled "From Awareness to Action: Making a First-Year Writing Program ESL Friendly" at the Conference on College Composition and Communication in Louisville, KY in March. **Duane Roen** chaired the panel and **Shirley Rose** was a respondent. Tanita also made a poster presentation, "ESL Students' and Disciplinary Faculty Members' Views on Academic and Disciplinary Writing: Implications for Teaching to Transfer," at TESOL's Doctoral Forum in Boston in March; and she will be presenting a paper, "Disciplinary Faculty Members' and ESL Students' Views on Disciplinary and Academic Writing: Bridging the Gap Across the Disciplines" at the Symposium on Second Language Writing in Murcia, Spain in May.

Thomas Skeen won a 2010 ASU Composition Conference Teaching Award for his assignment, "The Personal Disagreement Narrative."

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