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in this issue: crossing borders

The work of ASU Writing Programs intersects with a variety of audiences in countless contexts. From sharing our pedagogies with fellow teachers to doing research located within the university, we interact as scholars of writing. We reach out toward students during all stages of their academic careers, and we encourage work that extends beyond the borders of our classrooms. We engage with disciplines within the university as well as external publics.

The work of writing and teaching writing is often that of crossing borders, and this issue of Writing Notes celebrates the borders we cross as a program and as individuals. We invite you to read about special events, lectures, and awards related to our work.



director's notes: ViTA crosses borders

by Shirley Rose, Director of Writing Programs

If you've walked down the corridor of the third floor in LL past my office this spring, you may have noticed a large (40" by 60") poster about Writing Programs' ViTA (Visualizing Teach in Action) project (view the poster online here: <http://english.clas.asu.edu/files/ViTAPosterWeb.pdf>). This is the poster that Writing Programs Assistant Directors Brent Chappelow and Ryan Shepherd helped me design and produce for presentation at the Writing Research Across Borders Conference at the University of Paris-Ouest Nanterre la Defense in February. The poster presentation genre has a format particularly well suited to discussing a project like ViTA, which is a participatory visual ethnography exploring student and teacher engagement in writing classes.

The goal of the Writing Research Across Borders Conference, which brought together about 800 writing researchers from all over the world who work in a wide range of disciplines on all aspects of writing at multiple levels of development and across diverse segments of society, was to provide a means for disseminating established knowledge about writing as well as provide an occasion for "encounters among different approaches to writing, and among different writing research communities" (from the [conference CFP](#))

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Conference plenary session, panels and poster presentations focused on these questions:

What does it mean to write in the 21st century? In these times of multimedia technologies and globalization, in an era where the frontiers are blurring between the intimate and the social, between the private and the professional, what does Writing now mean? How might we respond to major societal challenges and face inequalities in access to writing are our currently-available research methodologies and tools up to the task of helping us to better understand what writing is, its functionalities, how it is acquired, its role in personal development, its history? (conference CFP)

It was important for me to present information about our ViTA projects demonstrate what is going on in writing classes in the largest undergraduate writing program in the United States researchers from international contexts, who might not be aware of what goes on in university-level courses devoted to writing instruction because they don't have equivalent courses in their higher education system.

Images from our ViTA project that we used for the poster showed what classrooms look like—the architecture and the way space is used, kinds of activities in which

students and teachers often engage—such as peer review and collaborative work—, how teachers and students typically are positioned in relation to one another, and how various technologies—from smartphones to whiteboards—are used in classrooms. (Learn more about the ViTA project here: <http://asuwp.wordpress.com/>).

As a visual ethnography project, ViTA also contributed to research methodology discussions, which were a focal point of the conference as the sponsoring group, the International Society for the Advancement of Writing Research, seeks to understand the breadth and variety of methodological approaches used in writing research around the world and to identify methodological

approaches that may be particularly useful in cross-cultural research contexts.

Our poster also addressed some of the ways the ViTA project has been misunderstood and misconstrued by various project participants and audiences and suggested ways that the design features of the WordPress blog software interface might have misdirected viewers' and readers' attention and interpretation of the data presented in the images that are central to the project.

Though I've attended many poster sessions, our ViTA poster was the first poster presentation that I have worked on, and the same was true for Brent and Ryan. We learned a lot about poster design and production, and we also learned more about the ViTA project itself in the process of deciding how to capture and represent it in relatively few words and images. I'm very grateful for the time and thought Brent and Ryan devoted to this discussion and to the production of a poster I was proud to carry with me across the ocean and back.

I urge readers to take a look at our poster. Our online digital version is handy, but if you stop by LL 306 for a look at the print version on the bulletin board outside my office door, I might have a chance to talk with you in person about our plans for future developments of the ViTA project.

“What Happens in Class?” ViTA: A visual ethnography of teaching and learning writing in an American university—A progress report
 Shirley Rose, Brent Chappelow, and Ryan Shephard, Arizona State University

The ViTA Process

Consult: The ViTA representative visits Writing Programs to meet with faculty and students to discuss the ViTA project. The representative and the teacher and/or student will collaborate and work together to plan the project. The representative will create a list of questions to ask the teacher and/or student. The teacher may also use ViTA to describe a classroom or department.

Select: On the afternoon of the ViTA representative's visit, the ViTA representative will select photos and videos to be used in the poster. The ViTA representative will select photos and videos that are most representative of the ViTA project. The ViTA representative will select photos and videos that are most representative of the ViTA project.

Share: After class, the ViTA representative will share photos and videos with the teacher and/or student. The ViTA representative will share photos and videos with the teacher and/or student.

Enact: The ViTA representative will enact the ViTA project. The ViTA representative will enact the ViTA project.

Develop: The ViTA representative will develop the ViTA project. The ViTA representative will develop the ViTA project.

Reflect: The ViTA representative will reflect on the ViTA project. The ViTA representative will reflect on the ViTA project.

Goals of ViTA

1. Value the experience of writing teachers and students.
2. Make ethnography of writing instruction accessible to writing program faculty and students.
3. Provide a platform for writing and learning, writing, writing through the process of writing.
4. Provide a platform for writing and learning, writing, writing through the process of writing.
5. Provide a platform for writing and learning, writing, writing through the process of writing.
6. Provide a platform for writing and learning, writing, writing through the process of writing.
7. Provide a platform for writing and learning, writing, writing through the process of writing.
8. Provide a platform for writing and learning, writing, writing through the process of writing.

Why use images to study teaching and learning writing?

1. Images are a rich source of information and data.
2. Images are a rich source of information and data.
3. Images are a rich source of information and data.
4. Images are a rich source of information and data.
5. Images are a rich source of information and data.
6. Images are a rich source of information and data.
7. Images are a rich source of information and data.
8. Images are a rich source of information and data.

Project Evaluation from Participating Teachers

Challenges:

- 1. Time constraints: The ViTA project requires a significant amount of time and resources.
- 2. Access to technology: The ViTA project requires access to technology and resources.
- 3. Access to technology: The ViTA project requires access to technology and resources.
- 4. Access to technology: The ViTA project requires access to technology and resources.
- 5. Access to technology: The ViTA project requires access to technology and resources.
- 6. Access to technology: The ViTA project requires access to technology and resources.
- 7. Access to technology: The ViTA project requires access to technology and resources.
- 8. Access to technology: The ViTA project requires access to technology and resources.

Reflections:

- 1. The ViTA project has been a valuable experience for all involved.
- 2. The ViTA project has been a valuable experience for all involved.
- 3. The ViTA project has been a valuable experience for all involved.
- 4. The ViTA project has been a valuable experience for all involved.
- 5. The ViTA project has been a valuable experience for all involved.
- 6. The ViTA project has been a valuable experience for all involved.
- 7. The ViTA project has been a valuable experience for all involved.
- 8. The ViTA project has been a valuable experience for all involved.

by Laura Crusier, Instructor

Don Fette and Valerie Fazel, this year's winners of the Writing Programs Instructor Teaching Awards, were honored at the ASU Composition Conference on Saturday, February 15th. Each winner was awarded \$200 to use for professional development or teaching-related supplies or activities. The Instructor Teaching Awards Committee consists of Angela Christie (Chair), Balbir Backhaus, and Laura Crusier.

To complete her Cultural Critique: Pecha Kucha assignment, Valerie Fazel's WAC 107 students deliver a precisely timed four-minute presentation on an international food vendor of their choice, critiquing their own ideas informed by both primary and secondary research about what constitutes "authentic cuisine." The added twist to this oral presentation, and what contributes significantly to the project's effectiveness, is that while a student speaks, 12 images they've carefully selected to cohere with their argument shift every 20 seconds on the screen in front of the classroom. The Pecha Kucha assignment is part of the process work students complete for their third writing project of the semester.

"The Pecha Kucha serves as a meta-analytical assignment as it not only calls for students to fulfill the Project Three requirements of critical analysis, but the presentation spurs students to think analytically about the assignment, the research, and the organization of the written product," wrote Fazel in her cover letter to the Teaching Awards Committee.

"I believe designing the Pecha Kucha, that is, by using visuals within a succinct time frame, made students aware of the value of precise writing," Fazel states. "I also noted a shift in each class's student community—it seemed like some of the anxiety about being in the course fell away and students began verbally communicating more openly and frequently in English."

Don Fette's award-winning peer review worksheet is part of the process work his ENG 105 students complete for the

first writing project of the semester in which, according to his cover letter, "students assess the rhetorical effectiveness of two scholarly articles on the same topic."

Students come to class having read and summarized one scholarly article and, guided by the worksheet, review each other's work. In Fette's words, the worksheet "does not merely ask students how they felt about the writing, but it requires them to identify precisely which words, combinations of words, or sections of the writing made them respond in a certain way."

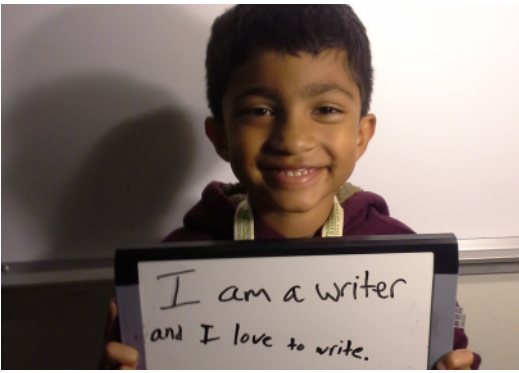
On the worksheet, Fette provides students with a nonsensical example summary. This paragraph is partly why this assignment is particularly helpful for students, especially in terms of keeping them focused on how a summary is structured. Fette notes that though students "do not understand what that summary is 'about,' they nonetheless can readily follow it very easily because it 'flowed,' felt 'coherent,' or 'hung together.'" According to Fette, this assignment fosters critical reading, writing, and thinking skills.

"I see these skills improve directly in the very first assignment itself," Fette says. "Indeed, students must use the techniques they've learned from our session to summarize a second scholarly article, which is incorporated into their first papers."

Every year, the Instructor Teaching Awards Committee accepts a wide range of submissions, from mini-lessons to group activities to major writing projects. Each assignment is evaluated in terms of the adaptability to other courses, the ways in which it meets Writing Programs objectives, and the capacity to foster critical thinking and creativity.

The Committee would like to once again congratulate Fette and Fazel on their award winning assignments, and to thank everyone who submitted an entry this year. The Committee was delighted with the number of submissions received—every one of them strong and interesting—and eagerly looks forward to next year's contest.





"opening doors" between writing programs and the public

by **Ryan Shepherd, Teaching Associate**

The Night of the Open Door is an event which ASU “opens its doors” to the general public to show them what we do. Each department creates activities for the public to learn more about what each department has to offer.

This year was the third annual Night of the Open Door and the third time that Writing Programs took part. Writing Programs created a booth titled “I am a Writer’ Selfie Slideshow” to draw in participants in this year’s event.

Well over 100 people from the community received information about Writing Programs, and 59 people took part in the selfie slideshow. Each participant came in and added hashtags to modify the phrase “I am a Writer” written on a whiteboard.

Then, the participant took a picture with the whiteboard to add to our slideshow. The slideshow was displayed on a screen for anyone passing by to view. All 59 pictures from the slideshow can be found [here](#).

People wrote “I am a Writer” and elaborated about what kind of writer they were, what kind of writing they liked, or even what problems that they have with writing. Some of the best hashtags included:

#tomakethingshappen,
#brainstormingiswriting,
#bloodsweatandtears, and #tobeawesome.

The Selfie Slideshow was a way to demonstrate not only the various kinds of writing and writers in the community but also to demonstrate the connections between digital and analog writing as well as between writing and images.

professor Alice Daer awarded Centennial Professorship

by **Dawn Opel, Teaching Associate**

On April 14, 2014, at an awards luncheon held at the University Club, Assistant Professor Alice R. Daer was named an Associated Students’ Centennial Professor for the 2014-2015 academic year. Dr. Daer received this award on the basis of her teaching and mentoring, and was nominated by her students Rebecca Hoffman (M.A. student in Rhetoric and Composition) and Dawn Opel (Ph.D. student in Rhetoric and Composition and Writing Programs TA).

Dr. Daer also submitted an extensive research proposal to outline her intended use of the award. At the awards luncheon, she was honored with a presentation by former student and Centennial Professorship Award Chair Jason Striker, who spoke of the life-changing impact she has had on her students, many of whom have gone on to graduate work and careers in the field of digital literacies and social media as a result of her teaching.

The Centennial Professor award includes the named professorship as well as a cash prize of \$7,500 and a stipend of \$7,500 to be used for the benefit of students and classroom learning. She is also invited to give a public lecture next year, which she will give on the topic of social media use in learning contexts at ASU.

Dr. Daer will use the funds from the award to conduct a qualitative study of how instructors are using social media in their teaching across ASU, and to hire one advanced undergraduate student and one graduate student to assist her in her in this research. She envisions that the study will yield a web-based resource guide for the ASU community, both students and instructors alike.

The goal of this project is to inspire other instructors to use social media in teaching and influence curriculum design at the program level. As Writing

Programs teachers who continue to learn and utilize digital tools in our classrooms, we will all benefit greatly from her work as a result of this award.

Please congratulate Centennial Professor Alice Daer when you next see her.



Ritter shares "what makes writing programs local"

by Dawn Opel, Teaching Associate, and Elizabeth Lowry, Lecturer

On March 31, we received a visit from Dr. Kelly Ritter, Professor of English and Director of the Undergraduate Rhetoric program at University of Illinois at Urbana-Champaign. In her first presentation "What Makes Writing (Programs) Local?" Dr. Ritter, a prominent historian of writing programs, discussed the research that she conducted for her recent monographs. *To Know Her Own History: Writing at the Woman's College, 1943-1963* (Univ. of Pittsburgh Press, 2012) and *Before Shaughnessy: Basic Writing at Yale and Harvard, 1920-1960* (CCCC Studies in Writing and Rhetoric Series. Southern Illinois Univ. Press, 2009).

She also contextualized her work by providing the backdrop of scholarship of writing program archival research as a whole, which included discussion of published works by Dr. Shirley Rose and Writing Programs alumnus Dr. Ryan Skinnell. The talk concluded with a spirited discussion about the nature of "local" writing.

Later that day, in a more informal talk, Dr. Ritter shared some of the finer points of how to submit work for publication in academic journals. As an Editor for College English, Dr. Ritter provided valuable insight with respect to what she looks for in submissions. She responded to graduate students' questions with regard to both substantive concerns (What is the subject matter of projects are you seeking?) and procedural ones (What kinds of texts are you seeking? In what format? How does double-blind peer review process work?). Her candor about the process of article revision and resubmission was particularly beneficial to many graduate students just beginning to submit for publication.

The following day, Dr. Ritter generously agreed to visit the TA Practicum in order to discuss TA Training at the University of Illinois. Dr. Ritter did so keeping in mind that TAs were, at that time, working on a project in which they considered their future roles as composition instructors while also pursuing their respective studies in Literature, English Education, Rhetoric and Composition, Linguistics or Creative Writing.

Since Dr. Ritter earned an MFA from the University of Iowa Writers' Workshop in 1994, she was particularly well-positioned to address questions asked of her by MFA students regarding submission and publication as well as to continue a conversation on scholarly publishing with PhD candidates. Further, Dr. Ritter was able to illuminate valuable

theoretical intersections between various fields in the study of English and to explain pedagogical expectations associated with them. TAs and numerous other members of our department found Dr. Ritter's visit to be very helpful in light of our continuing development as writers and scholars.



WP teachers converge to share expertise

by Brent Chappelow, Teaching Associate

On Saturday, February 15, teachers from ASU Writing Programs and nearby institutions gathered for the annual Composition Conference. The event included a keynote speech by Instructor Adam Webb entitled "Influx: Describing Our Place Within the Cyber Age," concurrent sessions on a variety of topics, and the presentation of Teaching Awards for two instructors (see page 3).

Webb's keynote speech invited writing teachers to consider the influences of digital technologies on their teaching and to consider ways of incorporating digital work in their curricula. During the concurrent sessions that followed, writing programs teachers shared pedagogical strategies and research with attendees.

Thanks to the conference steering committee: Susan Flores (chair), Brook Michaelik, Don Ownsby, Cindy Tekobbe, Sarah Dean, Andrea Dickens, and Adelheid Thieme for all their hard work in making the conference a success.

a celebration of writing in digital spaces recognizes WP students and teachers

by Brent Chappelow, Teaching Associate

ASU Writing Programs recognized exemplary student and faculty ePortfolios during the "Celebrating Writing in Digital Spaces: A Showcase of ePortfolios" on April 30, 2014, in the Memorial Union Ventana Ballroom.

The Celebration recognized 10 students and 10 Programs teachers for their use of digital ePortfolio tools via the Digication software platform. Prior to the awards ceremony, award winners were invited to share their portfolios with the public during the Open House.

Winning portfolios were judged by two groups of Writing Programs teachers. Student portfolios were judged by the Digication Committee: Katherine Heenan, Dawn Opel, Emily Cooney, Elizabeth Lowry, Brent Chappelow, Jacqueline Brady, Andrea Dickens, and Christy Skeen. Faculty portfolios were judged by Sarah Duerden and Alice Daer.

The 10 winning student portfolios drew from ENG 101, ENG 102, ENG 107, ENG 218, and ENG 302 classes, and they demonstrated a wide range of the capabilities of ePortfolio software to produce compositions that reached a broad range of audiences and demonstrated multiple genres of writing--personal, academic, and professional.

The winners of the Exemplary Student ePortfolio award were: Alexa Park, Bogdan Korishev, Carson Abernethy, Christian Peterson, Joseph Looker, Mega Susilawati, Stephanie Ringleb, Vincent Valez, Adam Lentowicz-Maciag, and James Sepulveda. These students shared their work during the Open House session of the Celebration, and they were recognized during the Awards Ceremony.

Ten Writing Programs teachers were also recognized for the exemplary ePortfolios, either for being a strong teaching portfolio with resources for curricula or for being a strong



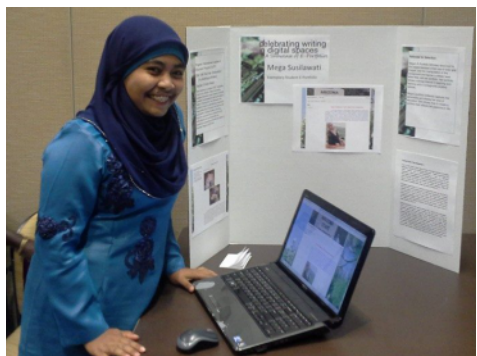
professional portfolio that demonstrated their skills as a researcher/teacher. The faculty winners of this award were: John Henry Adams, Shavawn Berry, Aimee Blau, Jacqueline Brady, Brent Chappelow, Katherine Heenan, Ryan Shepherd, and Kyndra Turner.

In addition, two Writing Programs teachers were given special recognition for their work. Cindy Tekobbe Cowles and Adelheid Thieme were recognized for their teaching portfolios, which demonstrated strong commitment to students and to sharing resources with other teachers online.

Following the Awards Ceremony, all Writing Programs teachers gathered for a discussion of ePortfolios. Teachers were invited to talk with their colleagues regarding the use of ePortfolios in their classroom or for building their own teaching or professional portfolios.

In breakout groups divided by courses, teachers reviewed the portfolios recognized during the awards ceremony, and then discussed the capabilities of ePortfolios in helping students make their work more visible and accessible to their audiences. In addition, Writing Programs teachers were asked to consider how they might invest their time to utilize ePortfolios in their teaching during the fall semester. These breakout sessions and followup allowed Writing Programs teachers to discuss writing in digital spaces.

"Celebrating Writing in Digital Spaces" was held to recognize the work of the Digication Pilot that began in Summer 2013, and to recognize the use of ePortfolios in ASU Writing Programs courses. The event was supported by the College of Liberal Arts and Sciences, the University Technology Office, the Department of English, and Writing Programs.



what is FYC for (and how do we support it)?

by **Dan Bommarito**, Teaching Associate

In March, Writing Programs welcomed Dr. Chuck Paine (U of New Mexico) for a day of discussions related to his recent work on student engagement, writing transfer, and first-year composition. As part of the English Department's Edgework Series, Dr. Paine's visit served as a reminder of the many boundaries that help us situate and define our work as writing teachers.



Dr. Paine's morning presentation cast first-year composition as a contested space, one occupied by a multiplicity of stakeholders—the institution, the public, parents, politicians, faculty in other disciplines, and writing teachers themselves. The critical task of defining what first-year composition is and can be in any given context, according to Paine, may begin by taking a step back and assessing the needs and expectations of these stakeholders in view of the expert knowledge staked out by writing studies teachers and researchers.

The creative tension resulting from such an assessment can not only help articulate a local definition of writing—that

is, to “place” writing—but also to provide insight into the nature of the course itself. A key insight in Paine's presentation was that first-year composition “is what it is by virtue of being held in tension between these competing senses of its purpose” (Downs 2013).

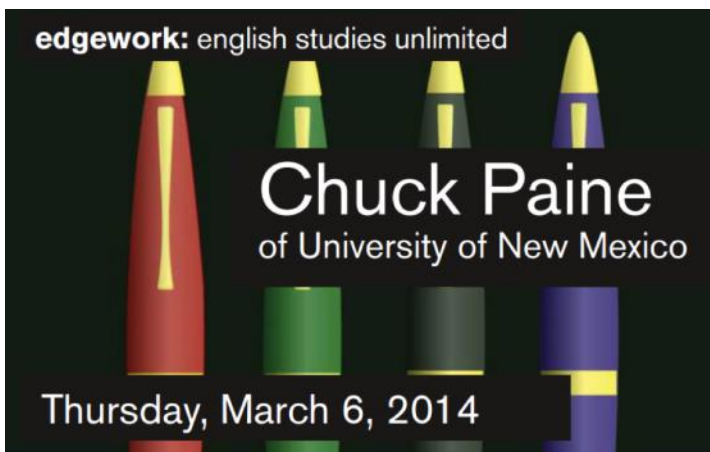
Paine called into question a commonly held view that says writing is the purely mechanical compliance with grammatical norms, universally applicable and easily transferable. To replace this view, Paine proposed that we consider writing as a context-contingent, intellectual act inextricably tied up with the many complex practices it shapes and supports.

As such, Paine shared a number of pedagogical suggestions grounded in recent theoretical and empirical research that teachers might enact to aid students' ability to carry their writing knowledge beyond the borders of the writing classroom. Among these suggestions were: “teach students to explicitly abstract principles”; “teach awareness of how situations differ rhetorically”; “teach concepts and heuristics that will be useful in other situations”; and “teach students to self-monitor”.

Paine recognized the importance of the institutional mandate for composition to “prepare” students for writing in other courses, but wished to also recognize the serious challenge such a mandate poses to teachers and students. Transferring writing, if indeed it is a situation-sensitive act, calls for explicit instruction in how to think about and between the particular as well as the general. It is Paine's hope that writing teachers can design curricula that cultivate this literate practice and, in turn, generate in students the motivation and self-efficacy to carry that thinking onward.

Reference:

Downs, D. (2013). What is first-year composition?. In R. Malenczyk (Ed.), *A Rhetoric for Writing Program Administrators* (pp. 50-63). West Lafayette, IN: Parlor Press.



milestones

compiled by **Egyirba High**

Demetria Baker celebrated her 20-year anniversary as an employee of Arizona State University.

Egyirba High celebrated her 10-year anniversary as an employee of Arizona State University.

Ian Johnson is proud father to Levon J. Johnson, born on January 4th, 4:46 AM, weighing in at 8 pounds, eleven ounces. He says, “My son is the sweetest, happiest boy you have ever seen! I'm so blessed! A happy baby is a happy family!”

Katherine Daily O'Meara eloped with husband Ryan O'Meara on January 17, 2014.

compiled by Egyirba High

Susan Naomi Bernstein, Stretch co-coordinator and lecturer in English, was an invited speaker at the Sixth Annual Developmental Education Symposium at Baton Rouge Community College on April 10th in Baton Rouge, Louisiana. Her talk was entitled "Learning from Learning Differences: What ADHD Teaches Us about Teaching Writing."

Besides her usual weekly blog posts, **Shavawn M. Berry** participated in the A - Z Blogging Challenge for the month of April, producing a new blog post every single day of the month (except Sundays). In addition, she's published 31 personal essays so far this year. Her credits include *Rebelle Society* (10 pieces), *Be You Media Group* (5 pieces), *The Anjana Network* (8 pieces), *elephant journal* (1 piece), *Kalliope* (6 pieces) and *The Good Men Project* (1 piece). Her essay, *Breadcrumbs in Dark Times: Any Minute Now, Everything Will Change* (<http://www.rebellecommunity.com/2014/01/24/breadcrumbs-in-dark-times/>), has been read and shared over 20,000 times, first on *Rebelle Society*, and later when re-published, on *The Good Men Project*. She also published two poems, *Dyslexia* and *Blue Forest Elegy* in *Rebelle Society*. Alongside Dr. Julianne White, she presented at the ASU Composition Conference regarding her experience as a Lincoln Ethics Teaching Fellow in 2013. She also wrote articles for *Accents on English* and the *Writing Programs' Newsletter*, *Writing Notes*.

Dan Bommarito co-presented at CCCC "Metawriting: Writing-about-Writing Write about Their Writing" with Brent Chappelow and received the Outstanding Paper in Second Language Writing Award for a paper co-authored with Emily Cooney. Dan received a Graduate College Dissertation Fellowship for 2014-2015 and, over the summer, will present at RSA in San Antonio.

Brent Chappelow and Dan Bommarito presented "Metawriting: Writing about Writing Students Write about Their Writing" at the Conference on College Composition and Communication in March. Brent was awarded travel grants from the WPA Graduate Organization and the Graduate and Professional Students Association in recognition of his presentation at the Conference on College Composition and Communication.

Angela Christie recently presented on March 31, 2014, a two-hour seminar in French entitled "Un héritage de la

conquête:femmes amérindiennes et la violence sexuelle" ("An Inheritance of Conquest: American Indian Women and Sexual Violence") at the University of Toulon, France. The presentation was based on post-doctoral research and designated for French university researchers, doctoral students, and the general public. Angela also presented a seminar entitled "Golden Rice and Golden Parachutes: Monsanto and the Ethics of Food Production" on February 10, 2014, before an audience of research specialists in the area of *Monde Anglophone Contemporain* (Contemporary English-Speaking World) at the University of Toulon. On May 23, 2014, at the Sorbonne Nouvelle University – Paris 3 in Paris, France, she will be presenting a paper entitled "The Much-Maligned F Word" at the AFEA Annual Congress (Association Française d'Etudes Américaines – French Association for American Studies). The paper will address the evolution of feminism in the United States from the nineteenth century and influential friendships that developed between early feminists and Native American women that helped to shape the movement's vision. On June 5, 2014, Angela will be presenting in French a seminar entitled "L'identité de genre et les Deux-Esprits" ("Gender Identity and the People of Two Spirits") for research specialists in the area of Women and Gender Studies at the University of Toulon, treating the subject of some traditional Native American perspectives on the question of gender.

Maureen Goggin's publications include: Bullock, Richard and Maureen Daly Goggin. *A Guide to Teaching The Norton Field Guide to Writing with Readings*. Rev. 3rd ed. New York: W. W. Norton, 2014. She also published: Goggin, Maureen Daly. "(De)Constructing Gender in Needle and Thread: Political Assertions and Gender Bias." *The Challenge of the Object*. Ed. G. Ulrich Großmann and Pera Krutisch. Nuremberg, Germany: Germanisches National Museum, 2014. 1191-98.

Her presentations include: 2014 Yearning for Greater Transparency and Freedom from Fear: Needlework Protests on Deaths and Disappearances from the "War on Drugs" in Mexico. Conference on College Composition and Communication, Indianapolis, IN, 20 March 2014. (cont.) Grandmother's, or Great Grandmother's Style. Conference on College Composition and Communication, Indianapolis, IN, 19 March 2014. She also presented 2014 Knitting Arguments: Feminist Strategies for Public Protest. *Writing Research*

Maureen Daly Goggin (continued) Across Borders Conference. Paris, France, 21 February 2014. Another presentation was 2014 Embroidering (for) Peace: A Memorial Sampler for Every Victim in the Mexican War on Drugs. The Attic's 2014 Sampler Symposium. Mesa, AZ, 18 January 2014. (Keynote Address). Finally, she presented 2014 Stitching Life Narrative: Elizabeth Parker's Nineteenth-Century Autoethnography. The Attic's 2014 Sampler Symposium. Mesa, AZ, 17 January 2014. (Keynote Address)

Richard Hart was an invited artist in the commemoration of musician Bruce Hornsby's 25th anniversary in the music business. His track was responsible for the most number of downloads on the tribute website. All proceeds raised were donated to charity. He was interviewed for the fan site and his interview was featured on the front page for several months. At the time of this writing you can read the interview at <http://www.bruuce.com/2013/12/24/salivate-contributor-richard-hart/>.

Egyirba High participated in the A - Z Blogging Challenge for the month of April, producing a daily blog post (except Sundays).

Emily Hooper-Lewis presented a bit of work from her dissertation in the form of a conference paper titled "Individuals Negotiating Access to Religious Social Goods via Facebook: The United Methodist Church's Ongoing Debate over LGBTQ Inclusion" in March at CCCC 2014 in Indianapolis, IN.

Paul Matsuda's recent publications include: Jeffery, Jill V., Michael Kieffer and Paul Kei Matsuda. "Examining Conceptions of Writing in TESOL and English Education Journals: Toward a More Integrated Framework for Research Addressing Multilingual Classrooms." *Learning and Individual Differences* 28 (2013): 181-192. Print. Then there is: Matsuda, Paul Kei, and Matthew J. Hammill. "Second Language Writing Pedagogy." *A Guide to Composition Pedagogies*, 2nd ed. Ed. Gary Tate, Amy Rupiper, Kurt Schick and H. Brooke Hessler. New York: Oxford UP, 2014. 266-282. Print. Third: Matsuda, Paul Kei. "What is Second Language Writing—and Why Does it Matter?" *Journal of Second Language Writing* 22 (2013): 448-450. Print. Finally: Racelis, Juval V., and Paul Kei Matsuda. "Integrating Process and Genre into the Second Language Writing Classroom: Research into Practice." *Language Teaching* 46.3 (2013): 382-393. Print.

Nicholas Behm and **Keith D. Miller** contributed an

essay to *Race and Writing Assessment*, which won the CCCC Outstanding Book Award for the best edited collection of 2013. The award was announced at CCCC in Indianapolis in March 2014. The essay by Behm and Miller is titled "Challenging the Framework of Color-blind Racism: Why We Need a Fourth Wave of Writing Assessment Scholarship." Editors of the collection are Asao Inouye and Mya Poe. Additionally, along with Kathleen Blake Yancey and Michael Neal, Keith appeared on a panel titled "New Views of Writing Assessment" at Florida State University on April 17, 2014. On the same day he delivered a presentation titled "Rethinking the Civil Rights Movement: Why the National Memory Is Wrong" at Florida State University.

Katherine Daily O'Meara was also recipient of the GPSA Teaching Excellence Award. She also presented at the Research Network Forum at CCCC in March 2014.

Shirley Rose presented "Access and the Digital Exhibit: Revelations, Alterations, Surprises and Critiques." at the 2014 Conference on College Composition and Communication in Indianapolis, March 19, 2014. She also presented "ViTA: A Visual Ethnography of Teaching and Learning Writing in an American University," at the Writing Research Across Borders Conference, University of Paris West Nanterre La Defense, February 19-22, 2014.

Kaitlin Gowan Southerly was a recipient of the GPSA Teaching Excellence Award.

Kyndra Turner, a Ph.D. candidate researching American literature, film, and material ecocriticism at Arizona State University, completed her dissertation chapter, "Rethinking the Commons from the Global North to the Global South: Mary Shelley's *Frankenstein* and Richard Power's *The Echo Maker*," which has been accepted for publication in the forthcoming collection *Critical Norths: Space, Nature, Theory*, edited by Kevin Maier and Sarah Jaquette Ray, published by Univ. of Alaska Press. In this chapter, she argues that by juxtaposing Shelley's prescient *Frankenstein* (1818) with Richard Power's US novel, *The Echo Maker* (2006), the reader can see how novels, both old and new, and, more specifically, the environmental humanities, are contributing to growing awareness of the Global North's long term/large scale human impact on the planet. She was competitively awarded the Wilfred A. Ferrell Memorial Fellowship (2014-2015). She was also elected, to co-represent ASU's Graduate Women's Association (GWA) to CLAS.