Writing is a big part of our lives and not something we do or teach just in our classrooms. Writing is living and living is writing for us. This issue of Writing Notes focuses on all the different regions of Writing Programs where writing permeates. From the ViTA project, where we’re documenting the day-to-day lives of students and teachers in Writing Programs classes; to the our 2012 Celebration of the National Day on Writing; to the English 101 Studio Pilot; to recognizing “Behind-the-Scenes” university writers, writing and teaching writing reaches into almost every aspect of our lives as Writing Programs faculty and our identities beyond the program.

Finally, you’ll notice that short bios and headshots of our newest Writing Programs faculty (new TAs, FAs, and Lecturers) run throughout this issue, further illustrating that our faculty truly are the life of ASU Writing Programs.

In This Issue
By Emily Hooper-Lewis, Editor

Writing is a big part of our lives and not something we do or teach just in our classrooms. Writing is living and living is writing for us. This issue of Writing Notes focuses on all the different regions of Writing Programs where writing permeates. From the ViTA project, where we’re documenting the day-to-day lives of students and teachers in Writing Programs classes; to the our 2012 Celebration of the National Day on Writing; to the English 101 Studio Pilot; to recognizing “Behind-the-Scenes” university writers, writing and teaching writing reaches into almost every aspect of our lives as Writing Programs faculty and our identities beyond the program. Finally, you'll notice that short bios and headshots of our newest Writing Programs faculty (new TAs, FAs, and Lecturers) run throughout this issue, further illustrating that our faculty truly are the life of ASU Writing Programs.
Notes from the Director: We Teach Everywhere

By Shirley Rose, Director of ASU Writing Programs

Writing Programs teachers teach everywhere. Our classes are scheduled in buildings all over campus, from Durham Languages and Literature (LL) to Verbena Hall in Hassayampa Academic Village (HAV), from the Engineering Building (ECG) to Coor and a dozen or so other buildings around our Tempe campus. Those of us teaching Internet Courses meet in virtual spaces, but we access those spaces from computers in diverse locations such as our homes, our favorite cafes, or our faculty offices.

OUR TEACHING ACTIVITIES ARE INDEED DISPERSED.

Our students in iCourses and hybrid sections tell us they access these asynchronous virtual class meetings from equally diverse places, such as their residence hall rooms or their workplaces when they are on break. Our faculty offices where our 200 Writing Programs teachers meet with students for conferences and consultations are dispersed across six floors of LL, plus a few more in Mesquite Hall in HAV. The sites of our teaching activities are indeed dispersed.

This past semester, this dispersion has been especially brought home to me by several circumstances. First, I’ve had the privilege to visit the classes of several of our new graduate teaching assistants in my role as one of the teachers of the

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Notes from the Director: We Teach Everywhere

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English Department’s Seminar for New TAs, and I’ve also observed class sessions that were part of our Fall 2012 English 101 Studio Pilot; so I’ve had occasion to take a closer look at several of the classrooms we use. Second, as a result of the flood that temporarily displaced about forty of our teachers from their LL offices, there were a few days when our teachers held writing conferences in a multitude of alternative locations around campus, such as coffee shops and library study spaces, or at tables and on benches outside classroom buildings (thanks to our gorgeous late fall weather here in Tempe), in addition to meeting with students virtually via Skype and other internet-based tools. The third circumstance that’s

THE PHOTOGRAPHS IN THE [VITA] PROJECT, WITH TAGS ADDED BY TEACHERS AND STUDENTS, HAVE HELPED ME TO REALIZE THE GREAT VARIETY OF CLASSROOM ARCHITECTURES...IN WHICH OUR TEACHERS AND STUDENTS WORK TOGETHER.

helped me understand that we teach everywhere has been the chance to get a new perspective on where we teach through my examinations of the entries in our Visualizing Teaching in Action (ViTA) project. The photographs in the project, with tags added by teachers and students, have helped me to realize the great variety of

(continued on next page)
classroom architectures—sizes, shapes, and furnishings, including available writing technologies—in which our teachers and students work together.

TELL ME: WHAT DO YOUR DREAM SPACES AND PLACES FOR TEACHING AND LEARNING WRITING LOOK LIKE?

What I’ve observed this past semester has convinced me that our Writing Programs teachers and students could teach and learn anywhere. Their ability to “hack” even the most awkward classroom space and make it work for them and their ingenuity and perseverance in finding places where they can carry out the work of teaching and learning is inspiring to me.

But that doesn’t mean I’ll stop dreaming of having attractive, comfortable, clean, and safe spaces specially designed with precisely our needs in mind. Tell me: what do your dream spaces and places for teaching and learning writing look like?

Bob Haynes, ASU Writing Programs Instructor helps a student in his ENG 302 class.
ViTA: The Life of the Class

By Ryan Shepherd, Assistant Director of ASU Writing Programs

Most of what we do as writing instructors is hidden—tucked away inside classrooms and offices, out of sight from colleagues and administrators. ViTA stands for “Visualizing Teaching in Action.” The goal of the ViTA project is to make visible the work we do with our students: visible to other teachers here or at other institutions, to our students, and to the publics who have an interest in the outcomes of our work. We want to challenge outdated or misguided ideas about what happens in a writing class and to offer each other different options for how to “do” writing with our students.

“THE GOAL OF THE VITA PROJECT IS TO MAKE VISIBLE THE WORK WE DO WITH OUR STUDENTS.”

The process of ViTA is fairly simple: after an instructor has volunteered to have us come to his or her class, another volunteer arrives to take pictures of the actual teaching and learning taking place within the classroom. Out of all the pictures taken, the 6-12 best pictures are selected and posted on the ViTA blog (https://asuwp.wordpress.com/) by the assistant directors. The instructor and photographer get together to add captions to the pictures. Then, we ask that the instructor send a link to the blog post to his or her students so that they can look over and comment on the pictures, letting us know what was happening from their points of view.

Lauren Espinoza is in the M.F.A. program in Poetry. Her teaching interests lie at the intersection of race, class, gender, sexuality, geography, and the borders of each. Lauren is a member of The Trinity, a poetry cliqua from the Rio Grande Valley, and often thinks about the best way to survive the zombie apocalypse.

Rachel Goldman moved to Tempe from Maine where she earned her B.A. in History and Art History at Bowdoin College. After studying documentary photography at the Salt Institute for Documentary Studies, she worked for a weekly newspaper as a reporter and photographer. Rachel has settled (temporarily) in Tempe after traveling the country for six months and seeing (nearly) every state. She is a creative writer, photographer, and avid runner, currently working towards her M.F.A in fiction writing at ASU.
ViTA: The Life of the Class

While pictures for the project so far have only included activities within the physical classroom, we also encourage instructors to include screen captures of writing activity that takes place online (e.g., postings on Facebook, virtual lectures on YouTube, or even just submitting papers on Blackboard).

WE ALSO ENCOURAGE INSTRUCTORS TO INCLUDE SCREEN CAPTURES OF WRITING ACTIVITY THAT TAKES PLACE ONLINE.

Several volunteers have already been photographed for the blog and their pictures are currently available: John Henry Adams, Katherine Daily, and Brent Chappelow were our three test subjects. In the spring semester, we are asking for more volunteers to take pictures and allow their classes to be photographed. If you’d like to volunteer to be the photographer or the subject, please send an email message to writingprogramsasu@gmail.com.

Brent Chappelow and his ENG 107 students as photographed for ViTA.
Fall ’12 Convocation: Making the Habits of Mind Visible in our Teaching and Learning

By Emily Hooper-Lewis, Assistant Director of ASU Writing Programs, and Brent Chappelow, ASU Writing Programs TA

During ASU Writing Programs Convocation Fall 2012 the activities in the breakout sessions were linked with the Spring 2012 Convocation activity in which Writing Programs faculty focused on the Habits of Mind as discussed in the Framework for Success in Postsecondary Writing created by the Council of Writing Program Administrators (CWPA), the National Council of Teachers of English (NCTE), and the National Writing Project (NWP).

Fall ’12 Convocation Breakout Sessions Focused on How We Can Make the Habits of Mind Visible in Our Classrooms and Practices

During Writing Programs’ Spring 2012 convocation breakout sessions, Writing Programs teachers expressed a strong interest in continuing the conversation about the Habits of Mind with particular emphasis on how to incorporate these Habits into their own teaching. In response to that request, Fall 2012 Convocation breakout sessions focused on how we can make the Habits of Mind visible in our classrooms and practices.

Youngwha Lee is a first-year Ph.D. student in the Rhetoric, Composition, and Linguistics program. Her research interests focus on TESOL, second language writing, and second language acquisition. She’s from South Korea. She earned her master’s degree at the University of Pennsylvania. She is excited to be in the TA program at ASU and to be living in Arizona!

Jordan Loveridge is from Moab, Utah and a graduate of Westminster College in Salt Lake City, where he majored in English language and anthropology. Some areas of interest are Old English poetic diction, medieval material culture and rhetoric, community literacy, and composition studies. When not sequestered in academia, Jordan enjoys aquascaping, tennis and board games.

Alex McElroy is from New Jersey. He waited tables for five years in Oregon and misses the job terribly, but he is excited for opportunity to teach at ASU.

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Breakout leaders briefly refreshed participants’ understanding of the Habits of Mind and encouraged discussion about individual Habits of Mind and what activities and/or practices might facilitate those Habits in the classroom. Participants brainstormed and reflected on their own practices and wrote suggestions or questions on the provided index cards to help with discussion.

Breakout leaders began sessions by asking participants to identify which Habit(s) they were interested in discussing first. Next, participants spent a few minutes thinking about what they continually do in their own classes to cultivate the Habits of Mind and then shared their practices with one another. Then participants brainstormed about additional ways to incorporate the Habits of Mind into teaching practices, syllabi, homework assignments, readings, writing projects, etc. Finally participants discussed whether and how they might articulate their cultivation of the Habits of Mind in order to make them more visible in their teaching and classrooms.

Fall 2012 Convocation breakout leaders included TAs Dan Bommarito, Brent Chappelow, Emily Cooney, Michael Notchka, Tina Santana, Alaya Swann; Instructors Shavawn Berry, Lindsey Donhauser, David Pegram, Ivan Wolfe; and Lecturers Meghan Bacino, Katherine Heenan, Ellen Johnson, Dana Tait, and Cornelia Wells.
National Day on Writing 2012 Celebration

By Paulette Zillmer, ASU Writing Programs Instructor

Where does writing take you? To the National Day on Writing, of course! As an organizer of NDoW for the past two years, I can confidently say that this year’s celebration represented the spirit and sentiment of the event with the added flair that ASU Writing Programs brings (∙insert bubbles and candy here∙).

NDOW WAS ESTABLISHED "TO DRAW ATTENTION TO THE REMARKABLE VARIETY OF WRITING WE ENGAGE IN, AND TO HELP WRITERS FROM ALL WALKS OF LIFE RECOGNIZE HOW IMPORTANT WRITING IS TO THEIR LIVES."

The National Council of Teacher’s of English gives NDoW an active purpose. NDoW was established “to draw attention to the remarkable variety of writing we engage in, and to help writers from all walks of life recognize how important writing is to their lives.” As part of our task to make Writing Programs visible to the rest of the campus, NDoW gives us first-class opportunity to showcase our personalities and talents as teachers and scholars while also helping the rest of campus connect to writing. Everyone writes, and NDoW stages ASU Writing Programs as the premier campus location for launching your writing.

(Introduced on next page)
This year’s celebration kicked off the English Department’s larger Homecoming celebration. We held ceremonies for various writing awards, including the “Behind-the-Scenes” Writer of the Year Award and the Randel and Susan McCraw Helms Writing awards. Both awards are very valuable to celebrate the variety of writing that happens on the ASU Tempe campus. The “Behind-the-Scenes” Writer of the Year Award recognizes a staff member at ASU for their contribution as a writer who isn’t normally in the limelight. The Helms awards give students the opportunity to submit work in the categories of Poetry, Short Story, and Scholarly Essay.

The NDoW booth was abuzz all day with activity. Individuals came and wrote on notepads, paper bubbles, and on the ASU Writing Programs Twitter and Facebook pages. Keeping with The English Department’s Homecoming theme of “Start Here, Go Anywhere,” we asked participants to answer the question, “Where does writing take you?” Of course, we didn’t look for right answers or even correct answers. The variety of answers spoke to the different paths writers take to get to a variety of specific “places.” NDoW highlighted the different journeys of our writers.

ELIZABETH

Elizabeth Ferszt is a new F.A. at ASU with over 25 years of teaching experience including at Ferris State University in Big Rapids, Michigan. She has a B.A. from U Michigan, Ann Arbor; an M.A. from U South Carolina, Columbia; and a Ph.D. from Wayne State U, Detroit. She is the author of two YA novels (historical fiction) based on the life of transatlantic poet Anne Bradstreet. She currently teaches English 101, 102, and 301 in Writing Programs.

MARK

Mark Sidey and his wife, Deb, are relatively new to the valley having lived most of their lives in Ohio and Indiana. Mark obtained his Ph.D. in rhetoric and composition from Purdue University. He has taught various composition classes for over 15 years.

CHRISTY

Christy Skeen began her teaching career in August 2004, as an adjunct at Phoenix College. In 2007, she became the ESL faculty chair at Rio Salado College, where she discovered her passion for working with international students. In 2009, she and her family moved to Ohio, where she began teaching international students in the College of Business at Ohio University. Recently, in July 2012, Christy moved back to Tempe and began teaching international students in the Writing Programs at ASU.
Looking at the images from the event, we could put together a map of the places writing has taken participants. Places like “a new world,” “the moon,” “my imagination,” and “to bed,” were among my favorites.

Keeping with The English Department’s Homecoming theme of “Start here, go anywhere,” we asked participants to answer the question, “Where Does Writing Take you?”

The energy of the event can be attributed to ASU Writing Programs as a whole. The “get the word out” campaign worked. Instructors invited students, even going so far as to physically bring entire classes over to give them the opportunity to participate. The NDoW booth never reached a lull. Soapy bubbles and candy aside, the NDoW booth gave people a place to be excited about writing, and I think that’s pretty fantastic!

On Monday, October 22, 2012 writing was celebrated and given a voice on our campus. If any of you all wish to join me and the rest of ASU’s NDoW team next year, please contact me (paulette.zillmer@asu.edu). I’m looking forward to planning and being a part of ASU’s NDoW celebration again next year!

MEGHAN

Meghan Bacino earned her Ph.D. in Rhetoric and Composition Studies from Michigan State University in 2008. She specialized in Rhetorical Genre Studies and is currently interested in the scholarship of teaching, creative nonfiction, and new approaches to teaching “invention.” Meghan also enjoys painting, music, and screenwriting.

KATHLEEN

Kathleen Hicks has been teaching for ASU Writing Programs since 2000. She was recently promoted to Lecturer and is now serving as Online Education Coordinator. Her primary teaching interests are professional writing and distance learning. She is currently seeking a certificate in Instructional Design online at George Washington University.
Molly Brush Wins “Behind-the-Scenes” Writer of the Year Award

By Debra A. Schwartz

Molly Brush thought she was in trouble. Liz Smith, her supervisor, had called Brush into her office. What did I do wrong? After the meeting Brush left in a daze.

“I just sat down and started working again,” said this year’s winner of the “Behind-the-Scenes” Writer of the Year Award. “I was happy when [Liz] told me about the award. I had no idea I had been nominated. It was a complete surprise when I found out I had won. My coworkers – they found out later when Liz told them,” Brush said.

“I think the best part was seeing her reaction. I could tell the honor meant so much to her,” said Smith.

Smith, who nominated Brush for the award, said, “I was very excited to hear Molly had been chosen, but I almost knew in my heart that she would be. She’s one of the best writers and editors I’ve had the honor to work with, so I thought she had a good chance.

“I think the best part was seeing her reaction. I could tell the honor meant so much to her,” said Smith, Outreach Director of the Walter Cronkite School of Journalism and Mass Communication & Office of the University Vice Provost at ASU.

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Molly Brush Wins “Behind-the-Scenes” Writer of the Year Award

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ASU Writing Programs Director, Dr. Shirley Rose, and Dr. Bruce Glenn, an Instructor in the program, had the idea for the award while considering how to recognize all of the good writing taking place all of the time all around the university.

“Our desire was to recognize the hard work of many staff writers at ASU who deal with challenging and even stressful rhetorical situations everyday, yet rarely if ever receive public recognition,” Glenn said.

The first award was given in 2010 to Linda Pedersen of the Provost’s Office. In 2011, the second award went to Colin Boyd, a staff writer for the W.P. Carey School of Business.

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Winnipeg, Canada. As Disciplinary Faculty with Barrett, The Honors College and given the more than 120 ASU students who have published OpEd type essays written for her classes, Wells has begun drafting an article on first-year composition and civic engagement to submit to FYHC (First-Year Honors Composition). She is also outlining a persuasive writing text with a civic engagement focus (working title: Person to Persons: Persuasive Passion). She hopes to have a complete draft by summer’s end. Meanwhile, Wells’ poetry self “Corri Elizabeth” published one poem this semester, “Learning to Read in a Southern Accent,” in South Loop Review, and her prose self “Cornelia Wells” published a creative nonfiction piece, “Dear Providence,” in Lalitamba.

Writing Programs/SOLS First-Year Composition Cohort Enrollment Partnership

By Alison Sutherland, ASU Writing Programs TA

This Fall semester Writing Programs completed our third year of partnering with the School of Life Sciences. We have a small but growing number of instructors who can speak to the unique experience of teaching first-year composition studies to a cohort full of science students.

SOLS freshmen come in to pre-designated ENG 101 or 105 classes as a science-focused cohort. They know their classmates well, because they move as a group from a statistics lecture or biology lab into our first-year composition courses.

We have been able to design some great curricula for this partnership so far, and we look forward to seeing how things will develop in the future. If anyone is interested in teaching in this exciting cohort enrollment project, please contact Alison at Alison.Sutherland@asu.edu.
Molly Brush Wins “Behind-the-Scenes” Writer of the Year Award

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Winners are selected based on four primary criteria. The work: (1) effectively communicates to a range of audiences; (2) shows commitment and dedication to the challenging craft of writing; (3) usually does not carry a byline or receive public recognition due to a “behind-the-scenes” position; and (4) contributes significantly to ASU’s mission of serving students and the community.

Brush not only writes the Cronkite School’s high volume of press releases, but also is the voice behind its print and online college communications – including brochures, presentations, invitations, Web copy, events listings, and more.

WINNERS ARE SELECTED BASED ON FOUR PRIMARY CRITERIA

In Smith’s words, Brush is “the quiet force behind The Cronkite Journal, the school’s annual ad-free, 120-page magazine.” The (continued on next page)
Molly Brush Wins “Behind-the-Scenes” Writer of the Year Award

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publication’s audience consists of more than 10,000 alumni, donors and media professionals each year.

“THE TACTFUL MANNER IN WHICH SHE IS ABLE TO BREAK DOWN [STUDENT] WORK, WITHOUT BREAKING THEM DOWN, [IS] A RARE AND ADMIRABLE EDITORIAL SKILL,” SMITH SAID.

As managing editor of The Cronkite Journal, Brush writes and repurposes articles as well as mentors the magazine’s interns. “The tactful manner in which she is able to break down [student] work, without breaking them down, [is] a rare and admirable editorial skill,” Smith said. In addition, she edits and proofreads “everything that goes out of our office, her eagle-eye the silent guardian of our simple standard of perfection, and nothing less,” Smith said.

“I don’t think I ever imagined winning an award like this,” Brush said. “I’ve worked hard over many years to become the best writer I can be, and it’s very rewarding to be recognized for that.” (continued on next page)

iPad Competition Sponsored by the Collaborative Network for Online/ Hybrid Teachers at TOWN Center

Paulette Zillmer was the happy winner of CIOT’s iPad drawing!

Thanks to everyone who posted a profile on TOWN Center!
Molly Brush Wins “Behind-the-Scenes” Writer of the Year Award

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Experience, Brush said, taught her “writing takes practice, patience and perseverance – it doesn’t happen overnight. Even the best writers struggle and get frustrated, and it’s important to keep working at it and not get discouraged.”

What makes a good writer? “I think the best writers have the ability to write in such a way that their readers don’t notice the writing,” Brush said.

“I THINK THE BEST WRITERS HAVE THE ABILITY TO WRITE IN SUCH A WAY THAT THEIR READERS DON’T NOTICE THE WRITING,” BRUSH SAID.

“That sounds counterintuitive, but what I mean is that good writing, whether it’s a newspaper article, a magazine story, a book, or something else, draws in readers and makes them forget the individual words and sentences and instead get lost in the story. Good writers write so that readers focus on what they’re saying, not how they are saying it.”

Writing Programs T-Shirt/Temporary Tattoo Competition to Win a Kindle Fire HD

Congratulations to Kerri Linden Slatus, winner of the Kindle Fire HD!

Writing Programs faculty posted pictures of themselves in their WP t-shirts or sporting WP temporary tattoos to our Facebook page, each for a chance to be entered into a drawing for the Kindle. Thanks to everyone else who posted pictures!

(All photos for this story and the NDOw ‘12 courtesy of Bruce Matsunaga)
The studio pilot is a trial of an innovative delivery model.

The studio format operates like a hybrid – students attend one 75 minute lecture once a week and complete online work outside of class. What makes the studio pilot special is that students have the added bonus of attending optional workshops held Monday-Friday for 75 minutes, the topics of which coincide with the writing projects.

WORKSHOPS THEN - ASIDE FROM A LECTURE POPULATION OF FIFTY STUDENTS - ARE THE DEFINING ATTRIBUTE OF OUR STUDIO MODEL

Workshops then – aside from a lecture population of fifty students – are the defining attribute of our studio model.

In order for workshops to be relevant to every student across the five studio sections, the courses share a curriculum. That is, the cohort of teachers, Katherine Heenan, Robert LaBarge, Kent Linthicum, Benjamin Minor and Tina Santana, met over the summer to devise a shared sequence of three assignments while paying particular attention to identifying workshop topics that would meet students’ needs.

Identifying topics that would be useful to many students, while ensuring that essential information about course assignments, expectations, and performance were clearly communicated to students, has been one of the greatest challenges for the pilot teachers. Writing Programs Director, Professor Shirley Rose, who served in a researcher role for the pilot, suggested we choose workshop topics by focusing on students who might need just a little more help.

Our curriculum planning assumed that students would attend workshops, but we experienced increasingly low turn-outs over the course of the semester. In response, we struggled (and will continue to struggle next semester in the 102 studio pilot) to entice students to come on their own accord, but it was clear from early on that we needed to help them make the decision to attend workshop.

IT WAS CLEAR FROM EARLY ON THAT WE NEEDED TO HELP [OUR STUDENTS] MAKE THE DECISION TO ATTEND WORKSHOP.

Around the middle of the semester we switched our focus to marketing the workshops. To “sell” the added benefits, we developed self-assessments for students to use (see below). They were designed to be simple
“yes” or “no” questions that helped students recognize what they did, did not and still needed to know about the writing project to be successful. For instance, the following is an example of one week’s workshop topic and corresponding self-assessment questions.

THE SELF-ASSESSMENTS BOOSTED WORKSHOP ATTENDANCE FOR A SHORT TIME, BUT WE NEVER COULD MAINTAIN THE TEN STUDENTS PER DAY MINIMUM WE AIMED FOR.

“Week 8 (10/15-10/19):

TOPIC - Draft Workshop: Developing Blog Entries and Evaluative Criteria

• Do You Need to Attend this Workshop?
  • Are your annotations focused by evaluative criteria?
  • Have you had someone navigate your links successfully?
  • Does your introduction prepare a reader for the project?
  • Do you have at least 500 words drafted?”

The self-assessments boosted workshop attendance for a short time, but we never could maintain the ten students per day minimum we aimed for. This goal was meant to target about 20% of each class; the number of students we assumed would benefit from the extra help during the workshops.

Aside from the low workshop attendance we couldn’t seem to boost, each of the studio instructors experienced major retention problems. In fact, across the five sections we taught 241 students, but on average 9% withdrew on their own, 13% failed due to absences, and 12% failed due to very poor work or not completing assignments. We suspect that these numbers are due to the large classroom environment; students may have felt less invested in class due to the large computer lab spaces where they met or the 50 student per section cohort. Other factors might include online attendance requirements or an attitude of “optionality” perhaps inadvertently fostered in student consciousness. Even the instructors largely felt that they had a more difficult time than usual developing working relationships with students due to the large-than-normal class sizes.

But all new projects experience speed bumps in their early phases, and although we have experienced our share so far this semester, we are learning with every opportunity we can. Looking forward, we are optimistic that the problem of elective workshop attendance is manageable – we have already begun figuring how we will market next semester’s workshops to help students choose to attend workshops. We will also be working to increase retention by finding ways to make the large classrooms feel smaller. Ideas include assigning more group work and requiring that students visit their professors during office hours (once or twice over the semester).

Braving the English 101 Studio Pilot
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Kacie Kiser, ASU Writing Programs TA, explains an upcoming draft to a classroom of WAC 107 students.
**Kudos and Milestones**
Compiled by Egyirba High, ASU Writing Programs Instructor

**John Henry Adams** had the privilege of participating in a seminar this summer on "Printed Books to 1800: Description and Analysis" at the Rare Book School in Charlottesville, VA, which is among the foremost institutes for bibliographic study in the world.

**Cindy Tekobbe Cowles** presented a paper, "Pinterest: A Site for Fresh Eyes," at the 13th annual International Association of Internet Researchers (IR13) conference at MediaCityUK, Manchester, United Kingdom in October. In November, her paper, "A Site for Fresh Eyes: Pinterest’s Challenge to 'Traditional' Digital Literacies" was accepted for publication in the journal of Information, Communication and Society.


**Kaitlin Gowan** had an article published in the academic journal Wordsworth Circle (Vol. 43, Issue 3) co-authored Dr. Mark Lussier entitled "The Romantic Roots of Blade Runner."

**Emily Hooper-Lewis** presented at two conferences over the summer. In June, she gave her paper, “Curricular Control in the FYC Classroom: A Cohort Enrollment Project with the Biological Sciences” at the International Writing Across the Curriculum Conference hosted by Georgia Southern University in Savannah, GA. In July, she presented some of her other work, “Leveraging Passion and Affinity in the FYC Classroom” at the Council of Writing Program Administrators Conference hosted by The University of New Mexico in Albuquerque, NM.

**Kacie Kiser** presented at several conferences including, “Positions Statements as a Forgotten Dream: Designing Composition Pedagogy that Connects with Multilingual Writers;” (a panel discussion with Kevin Eric DePew and Angela Dadak at the NCTE Annual Convention, Las Vegas, NV, November 15-18, 2012. She also presented “What is My English
Kudos and Milestones
(continued from previous page)

Yvette Johnson. Also on the panel project by an ASU undergraduate, The film started as a research New York Times LA Times. and the Tribeca Film Festival and praised in Wright that was screened at the documentary film about Booker Booker's Place panel following the screening of Review. In September, he served on a forthcoming in the journal Rhetoric discussion of Corder that is forthcoming as part of a general solicited short essay on Jim Corder Rhetoric and Public Affairs. His journal Scholarship”— is forthcoming in the Landscape of Civil Rights Fannie Lou Hamer, and the essay titled "Martin Luther King, Jr., Martin Luther King's rhetoric—an book review of five books on 2012. His solicited essay-length which met in Philadelphia in Spring, the Rhetoric Society of America, proceedings of the conference of will be published in the selected Barack Obama's Identity Critics” will be published in the selected proceedings of the conference of the Rhetoric Society of America, which met in Philadelphia in Spring, 2012. His solicited essay-length book review of five books on Martin Luther King's rhetoric—an essay titled “Martin Luther King Jr., Fannie Lou Hamer, and the Landscape of Civil Rights Scholarship”— is forthcoming in the journal Rhetoric and Public Affairs. His solicited short essay on Jim Corder is forthcoming as part of a general discussion of Corder that is forthcoming in the journal Rhetoric Review. In September, he served on a panel following the screening of Booker's Place, a one-hour documentary film about Booker Wright that was screened at the Tribeca Film Festival and praised in the New York Times and LA Times. The film started as a research project by an ASU undergraduate, Yvette Johnson. Also on the panel were Johnson, her ASU teacher Sherry Robertson, and film director Raymond DeFelitta. Neal Lester ran the program at Tempe Arts Center as part of his Project Humanities. They are scheduled to do a similar screening and similar panel as a Featured Session at CCCC in Las Vegas in March, 2013. In October, Keith attended the dedication of a statue and garden honoring civil rights pioneer, Fannie Lou Hamer. The dedication was held in Ruleville, MS. He is now writing a book about The Autobiography of Malcolm X.

Meredith Moss received the Graduate Research Support Program grant from the Graduate and Professional Student Association to support her dissertation research. She also presented a paper, "The Use of Navajo English in Promoting Navajo Language Revitalization" at the American Anthropological Association's Annual Meeting in San Francisco, CA in November, 2012.

Dawn Opel (PhD Rhetoric, Composition & Linguistics) presented her paper entitled "Betting on the Table: Thomas Jefferson’s Hybrid Hospitality and Political Gamesmanship" at the 38th annual Meeting of the Southern Comparative Literature Association on October 26, 2012, in Las Vegas, Nevada.


Over the summer, Debra Schwartz designed and taught a master class in composition online at Bryan University in Tempe. The course, titled Introduction to Graduate Research, involved initiating students in the ways of: (1) qualitative research methods, (2) components of a Master’s thesis, and (3) guiding students through writing projects including a 20-page literature review. It was the first time Schwartz designed an online course and worked with instructional designers. The effort involved not only creating a syllabus and course map, but also online activities beyond class time including chat room questions and multi-modal experiences (surveys, quizzes, etc.). Classes were online yet conducted in real time face-to-face through cameras and audio equipment. The experience involved learning a new online course delivery program (Collaborate, formerly "Eluminate!") and learning how to engage students in an online environment. Examples included having them write on the shared whiteboard, add to PowerPoint slides Schwartz created for class meetings, and taking students out onto the Web to guide them and illustrate various points.
Kudos and Milestones
(continued from previous page)


Cindy Tekobbe Cowles and her husband, Chris, celebrated their 23rd wedding anniversary on August 5, 2012.


Kaitlin Gowan got engaged to her fiance Adam over the summer while vacationing in Italy.

Janice Kelly has been working at ASU for 30 years as of this past November.

Cornelia “Corri” Wells' took advantage of ASU's amazing health coverage to have her spine rebuilt this past summer after 8 years of full-time employment at ASU. 6 months and many hours of physical therapy later, she is "virtually pain free for the first time in decades.”
Call for Submissions: Writing Notes Spring ’13 Issue

Writing Notes is looking for contributors for the Spring edition. We invite book reviews of approximately 500 words on pedagogical texts of interest to the Writing Programs. Also, we ask for other article submissions or ideas.

Additionally, we ask for 150-word submissions on “Classroom Strategies that Work,” a continuing segment devoted to sharing the practices we employ in our own classrooms with other Writing Programs teachers.

Have any article submissions or suggestions? Please share them with us. And don’t forget to submit your Kudos and Milestones during the next semester. Submission information will be sent out early in the semester. If there is something that we have not mentioned that you would like covered in Writing Notes, please let us know.

Want to discuss what you’ve read in this issue? We welcome your feedback!

Visit the Writing Programs Blackboard site and comment in the “Writing Notes Fall ’12” discussion board, and/or email Shirley Rose (shirley.rose@asu.edu) and/or Emily Hooper-Lewis (emily.hooper@asu.edu) to provide your feedback/ commentary.

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