Metaphors We Teach By
51st Allerton English Articulation Conference
April 15-16, 2015

Wednesday, April 15

8:00 Arrival and Check-in
Registration (Grand Gallery)—Registration continues throughout day

9:00 – 10:00 SESSION A

Library
First-Year Composition is a T.E.A.M. Sport: The impact of Peer Advocates, Themed Learning Communities, Collaboration, and Creativity on student engagement in First-Year Composition
Mark Kotarba and Stephanie Kummerer (Northern Illinois University)

If it takes a village to raise a child, then first-year composition (FYComp) requires a true T.E.A.M. effort. Our T.E.A.M. approach involves a number of factors that can be important parts of the FYComp classroom to better engage students for their success and to increase retention.

Teach – Teach our students in ways that are accessible and valuable to them.
Explore – Explore new, creative ideas for enhancing our classroom for students and for ourselves.
Assist – Assist our students in becoming active participants in their education.
Mentor – Mentor our students, not just for the semesters they are in our classes, but for their academic and professional futures.

Oak
Marshmallow as Metaphor
Janice Neuleib (Illinois State University)

In his new book, The Marshmallow Test, Walter Mischel reports 40 years of research on the reasons why four-year-olds who can wait for a treat (for an unspecified—to the child—amount of time) do better in almost every aspect of life. This session will offer activities for the participants. Each activity will illustrate a set of research results. For example, children with reliable parents and other adult companions were better able to wait for a reward. The participants in the session will discuss their own experiences with reliability of remembered experiences and speculate on their own reactions to the research results. In addition, the group will consider the power of these reported research results (many more than just the original marshmallow test) to change our teaching and to describe our own teaching philosophies. How reliable are we as teachers, and how can we be even more so?
Pine

The Confessional Classroom: Self-disclosure as Pedagogy in Composition
Sandra Schaefer (Parkland College)

Confessional writing has long been compelling to us as readers and writers, from personal essays and the ever present “I,” to the Confessional Poets and the increasing popularity of memoir. Based on continuous qualitative study among second-semester composition students at a two-year college, as well as instructional notes, this presentation focuses on elements of the confessional in classroom delivery and its effect on student perception of the teacher and the subject. By creating the environment of the confessional, relationships and trust are fostered among students and with instructor. This community aspect improves student connection with the subject and their college goals as a whole, resonating particularly with non-traditional students. The presentation will end with open discussion of the ethical elements of self-disclosure in the student-instructor relationship.

Butternut

Honoring Narration
Suzanne Coffield, Ellen Franklin, and Jeanne Jakubowski (Northern Illinois University)

In our experience, meaningful classroom interaction is motivated by texts of all kinds—essays of personal philosophy, memoir, historically inspired film, and students’ own narratives among them. Our purposes, as varied as these texts, include teaching reading strategies, creating community, fostering literacies, and shaping opportunities for writing.

Our work with developmental writers has the lofty mission of preparing first-year students for participation in the academic, political, ethical, and cultural discussions of our time. Because the academic progress of minority students in higher education is both fragile and significantly influenced by motivational conditions, narrative reading and writing assignments give them the comfort and authority to gain the confidence necessary to tackle academic writing tasks. Narrative also embeds many of the moves they’ll need to navigate future reading and writing challenges—writing to explain, writing to examine, writing to persuade, and the like.

Our informal—and, we hope, interactive—discussion will focus on the ways we make first-year students aware of the degree to which personal experience and personal voice enter academic writing and academic life. We will share success stories, occasions when our students have viewed intellectual development as a personal matter.

Lower Level

Chaos as a Metaphor for Learning
Renee Wright (Triton College)

In 1979, Ann Berthoff asked, “What does it mean to say that composing is a process? Why is it important that, at all levels of development and in all grades, student of writing should understand that composing is a process?” The concept of writing as a process still haunts many of us today. This workshop will look at ways to make the most of writing assignments by creating reading experiences that students find purposeful and meaningful. Assignments should teach students the “writing process” lies on a continuum of making meaning, both in writing and reading. Discussing key strategies gives attendees opportunities to help student writers make sense of the text and possibly produce effective writing samples. Student writing examples will be reviewed and discussed.

9:30 – 10:30 Refreshments (Solarium)
10:15 – 11:15  
Library
Welcome: Michael Day, Conference Chair
Keynote Address: Phil Eubanks (Northern Illinois University) and Christopher Blankenship (Emporia State University)
**Metaphors that Refuse to Die: Contending with Persistent Frames for Composition**

11:15 – 12:15  
**SESSION B**

Library

**Press Start: Video Games and the Composition Classroom**
Joey Crundwell, Tabitha London, and Razel Navarro (Northern Illinois University)

We’ve designed a first-year composition course that speaks to our students’ increasing familiarity with virtual environments and their associated discourse communities. Building off of existing research, we’ve altered a rhetoric and composition course not simply using video games as the theme and central texts, but we’ve also designed our course as a game using contemporary game theory. Our students learn the same skills in research, writing, and presentation in an environment that encourages teamwork, creativity, and initiative. We will share the results of our research into the use of video games in the composition classroom, present our own course materials, and discuss our experiences thus far. We will then open the floor for questions and discussion.

Oak

**Writing Is Like “To Fall in Love with Yourself”—A Case Study of Multi-Modal Narrative “My First Semester at NIU”**
Xiaoling Zhang (Northern Illinois University)

When university students are spending more time socializing with others, the multi-modal narrative assignment of “My First Semester at NIU” provides an opportunity for them to socialize with themselves. Designed to make students see their academic and personal growth as a university student, this assignment lasts for almost the whole semester. Beginning with selecting ten pictures of themselves taken at ten special moments over their first semester at Northern, followed by adding their written narratives of those moments and a song that highlights the dominant theme of their narratives, each student in my first-semester first-year composition class completes a PowerPoint presentation with written, visual, and audio texts and gives a 5-minute presentation two weeks before the final exam. By making themselves the protagonists of their writing, this multi-modal narrative enables them to “fall in love with themselves.”

Pine

**Customers, Quantification, and Content Delivery: Educational Metaphors We Would Do Well To Do Without**
Jack Haines (Joliet Junior College)

Throughout the history of education, we find a host of uncharitable metaphors referring to our students. Within the current framework of market-driven metaphors, our students are “customers,” reducing our institutions and our students to see higher education as a mere financial transaction. Some possible implications include: treating an education as a bounded product rather than an evolving process; dehumanizing students as “check writers”; viewing our institutions as brands; focusing on growth for growth’s sake; treating course content as deliverable, discrete elements; and extending easy credit to students (the downsides of which hardly need pointing out).

The current context of higher education may look grim, but this is not meant to be an axe-grinding session. Hopeful, productive discussion in defense of our students could turn the tide, resulting in students and citizens who prize healthy habits of mind, who don’t feel cheated and resentful for buying into huge
amounts of debt, and who help to pull our institutions out of so-called Free Market ideology and restore our shared mission of creating a more enlightened citizenry.

**Butternut**

**Walking Into Better Writing**
Katie Andraski (Northern Illinois University)

What do singing bowls, walking, breathing in, breathing out have to do with writing? In this session I will conduct a workshop inviting my participants to center themselves and write about a dramatic situation. Then we'll go for a walk sensing the sights, smells, tastes, feelings, and sounds. We'll return to the table and free write what we experienced. After inviting volunteers to share what they came up with, I'll invite them to revise their dramatic situation, adding what they saw, smelled, heard, tasted, felt during those events. Finally they can share what they wrote. I will use the singing bowl as a cue to mark writing time.

**Lower Level**

**“It certainly must be so, Socrates”**: Socratic Dialogues and Methods for the Rhet/Comp Classroom
Robyn Byrd (Northern Illinois University)

Many of us have tried some model of the Socratic method in our rhet/comp classrooms, both to stimulate discussion and to illustrate the power of rhetoric. After four years of trying to make it work, I decided I would teach straight from a rhetorically rich text—in this case, Plato’s Socratic dialogues. Using *Euthyphro* and *The Apology* I have found I can walk students through dialectic and rhetoric as they unfold in the dialogues, and when it is time for discussion we have (and the teacher has) models right in front of us. While there are caveats to using the Socratic method and a very old book in a less-than-lively classroom (which I will address at the talk), my own teaching style works best with a textual foundation, as is true for many teaching assistants who study literature. Plato’s dialogues have become my go-to for killing many birds with one stone—students learn to read actively, to look for rhetoric and the development of an argument, to use a text to make their own arguments, and most importantly, to engage in classroom discussion while using what they have read. All of this greatly facilitates my own use of Socratic methods at the front of the room. Students are primed for a teacher-led, yet student-centered discussion. By using rhetoric and dialogue as the basic building blocks, with some practice we can achieve mastery of discussions and engagement with texts by midterm. In my presentation I would like to talk about how we use rhetorically rich texts in the classroom, toss around ideas for other good texts that do what Plato does, and share some specific reading sequences and lesson plans (ala Socrates) that have proven to illuminate that confusing thing called “rhetoric” for our first-year writers.

12:20 – 1:20 Lunch (*Dining Room*)

1:30 – 2:30 **SESSION C**

**Library**

**Teaching: The Art of Juggling**
Kylee Thacker (Southern Illinois University)

My presentation will focus on teaching and will appeal to novice as well as experienced instructors. Teachers should be active, energetic, dynamic, effective, passionate, and flexible, as teaching is a constant learning process. Students will be interested and willing to learn if the work is relevant to their lives. Learning to be a writing instructor to college freshmen may initially appear to be an overwhelming assignment. As a graduate teaching assistant, it is nice to have a variety of innovative and effective teaching methods to meet the educational needs and learning styles of freshman students. Providing a
variety of different activities for each class is crucial to keeping students’ attention. My plan is to guide my audience through a variety of entertaining and educational English examples that I have used successfully; my PowerPoint presentation will include multiple slides: Helpful Hints, Lecture, Debates, Song Lyrics, Grammar Days, Scavenger Hunts, Grading, Useful Websites, Technology in the Composition Classroom, Classroom Participation, “Never Forget What It Is Like To Be A Student,” followed by a question and answer session. The presentation will be an interactive discussion, where I will welcome thoughts and questions. Teaching is a juggling act, yet it can be manageable; my goal is to provide multiple interactive activities to alleviate anxieties.

Oak
Walking the Tightrope: An Evaluation of Support for Special Needs Students in Taiwan
Jeremy Dziedzic

As American schools become increasingly diverse and teachers find themselves including a greater number of special needs students in mainstream classrooms, appropriate strategies are needed to manage a classroom effectively. In most American school districts, students with learning and behavioral disorders have support systems to help increase their chances of successful inclusion. In many other countries, however, they are not given such support—indeed, many are not even given evaluation that we would deem proper. Why are these students not given additional support, how do they cope with the pressures of the classroom, and how can teachers give them the tools they need to succeed? Although this presentation touches on the current discourse of special needs students and English language learners, the focus is on the presenter’s personal experiences with a variety of language teaching programs in Taiwan, with a focus on observations and accommodation strategies where applicable. Additionally, since educators in Taiwan have become more aware of these issues, there will also be a discussion of how teaching professionals in Taiwan are working to change the climate of education with respect to their special needs students.

Pine
Experiences with Community-Based Learning
Jeanne Popowits (English Language Services [ELS]/Dominican University)

While challenging, creating a theme-based first-year composition course that integrates community-based learning can be a great way to engage instructors and students to create authentic writing tasks that give students opportunities to think and write about what communities they belong to and what changes they would like to make. Community partners can be various: elementary school tutoring programs, social service agencies, senior services, and even campus alternatives. Partnering with a campus English language learning program, a composition instructor can give first-year composition students opportunities to build their skills as global citizens by interacting with international English language students who are preparing for university work. These relationships also help the language students acculturate to a college campus. These partnerships present challenges for faculty, among them providing opportunities for reflection that help students learn from their experiences and make decisions about what to do next. A first-year composition instructor and language program instructor will give a short presentation of experiences using community-based learning in the first-year composition classroom and will invite session participants to discuss their experiences.
Teaching First-Year Composition is Teaching Film Studies (or, at least it could be)
Bryan Mead (Northern Illinois University)

At least since Adele H. Stern’s “Using Films in Teaching English Composition” (1968), instructors of both English composition and film studies have attempted to connect the study of film with the study of writing. Many argue that the accessibility and popularity of films make their integration into the English classroom not only easy, but also enjoyable for the student. Yet, the fact that students will engage in discussion of film more readily than in discussions of literature does not necessarily mean that students will become skilled writers just by viewing and interacting with film texts. Ultimately, the test of whether using film studies in the English composition classroom is appropriate and beneficial is by connecting the outcomes of written works within the film studies discourse community and the expected outcomes of first-year composition pedagogy. This presentation will examine how introducing students to the film studies discourse community in first-year composition very easily connects to the expected outcomes of first-year composition programs as listed on the Writing Program Administrators (WPA) website. Not only will a brief examination of the importance of specific discourse communities within first-year composition be presented, but specific study on how film studies, as one of those communities, can produce the WPA outcomes in all of the WPA categories, will be provided. This presentation will also include discussion about sample assignments and semester sequencing.

Metaphors We Learn by: How Metaphors Can Inform and Shape Learning About Writing
Carie Gauthier (Northern Illinois University)

This is a work in progress on the potential impact of using student-generated metaphors to create a space where teachers and students can communicate about the writing process in like terms. Research done in science classrooms shows that this is very effective in teaching new concepts, but composition classrooms don't seem to spend much time defining “writing” and what it means “to write.” My initial inquiry reveals that writing tutors and their students describe writing in a way that is fundamentally different. The tutors focus on the ongoing process and are conscious of genre and audience (i.e. dancing, growing a tree), but their students have very little written detail and are focused on an ideal final product (a masterpiece painting, a perfect game). This presentation will give participants an opportunity to engage in this same research and discover for themselves how the metaphors we use for writing are varied and useful. Potential subtopics include multiple metaphors, artistic representations, and how to use them intentionally in a conversation about writing.

2:30 – 4:00 Refreshments (Solarium) plus walking, reflecting, and conversation
Garden Tour

4:00 – 5:00 SESSION D

Library
The Illinois Regional Eportfolio Partnership: Establishing Shared Pathways With Community Colleges
Michael Day (Northern Illinois University), Jack Haines (Joliet Junior College), Sarah Quirk (Waubonsee Community College)

Universities routinely employ ePortfolios to increase student collegiate learning and satisfaction; yet few efforts have focused on establishing a set of common institutional expectations for college readiness and general education outcomes. With its community college partners, Northern Illinois University is in the
midst of designing such a longitudinal approach regarding the role of ePortfolios in the transfer and articulation process between K-12, community colleges, and universities in the northern Illinois area.

This approach focuses upon the alignment of the Common Core Standards and general education to serve as a “pathway” for college readiness that can catalyze student preparation for productive careers as well as institutional restructuring of advisement, assessment, and professional development that better supports the whole student.

The presentation will describe our efforts today and explore our hopes and plans with audience members.

Oak
Using Metaphors to Explore and Frame Your Teaching Philosophy
Claire Lamonica (Illinois State University)

In this highly interactive workshop, participants will work to identify the metaphors that (consciously or unconsciously) guide their teaching; explore those metaphors in terms of both their promises and their limitations; consider how those metaphors are enacted in their teaching; and use those metaphors to begin creating (or revising) their teaching philosophy statements. The session may be of particular interest to those who do not yet have fully articulated teaching philosophy statements, but might also appeal to those who feel their philosophies have shifted over time or need to be re-visited. Come prepared to think and do!!

Pine
The Conceptual Metaphors Employed by Course Management Systems and their Pedagogical Implications
Bradley Smith (Governors State University)

The proposed presentation works from the conference theme “Metaphors we Teach By” in order to provide attendees with an opportunity to analyze the conceptual metaphors at work in the design and application of various course management systems. Using methods and theories from the work of Lynne Cameron (Metaphors in Educational Discourse) and Philip Eubanks (Metaphor and Writing: Figurative Thought in the Discourse of Written Communication)—in addition to foundational work by George Lakoff and Mark Johnson—attendees will identify metaphors implicit in the language used on sample course management systems, in promotional materials, and in sample courses. This analysis will serve to initiate a discussion of the way that different systems are conceptualized metaphorically and the way that these metaphoric constructions affect the work that we do as teachers. By analyzing and identifying the metaphors on which course management systems are formed, the presenter hopes to spur conversation about teachers’ pedagogical decisions and the way they are enacted in digital learning environments.

Butternut
Writing to Learn, Writing to Live: The English Instructor as Navigator
Adam Burgess (Northern Illinois University)

What value do we find in the practices of discovery and active-learning as it pertains to student writing, and how might college English instructors place these concepts at the core of writing assignments? Studies done by faculty in various disciplines at Quinnipiac University have raised questions about the importance of “writing to learn” and have offered examples of how to fuel students’ appreciation for writing by emphasizing the personal, individual qualities of, and the equally specific purposes for, writing (Segall & Smart 2005). My work draws upon these studies as a foundation for exploring practices and outcomes of this approach at Northern Illinois University (NIU). I begin with a literature review of theoretical and practical discussions pertaining to “writing to learn.” In addition, I incorporate qualitative data obtained via interviews with a geography professor and an advanced undergraduate student at NIU who find value and continued meaning-making in writing beyond the English composition classroom. In addition, quantitative (scored) and qualitative (student-reflective and instructor-reflective) data from my
own first-year composition course will be gathered and discussed in relation to the informed opinions of those practitioners addressed in the literature review and interviews. Finally, we understand that rubrics have become a common and necessary tool for evaluating written work, but how often do we meaningfully and purposefully assess learning outcomes and discovery as scored components of the writing project? By providing students with a compass and allowing them to take the helm, Instructor-Navigators become partners in students’ writing journeys rather than dictators of uniform conventions. This presentation argues for the importance of said evaluation and will call for debate and discussion as to how writing instructors may act as “Navigators” who aid students in becoming better writers, thinkers, and communicators by guiding them toward self-critique and self-awareness.

Lower Level

Grading Papers In A Postmodern World: The Myth Of Proteus Or The House Of Leaves?
Tim Twohill (Madison Area Technical College)

As teachers of composition and language acquisition, we tend to emphasize the creative and more energetic aspects of our work, though we do devote a lot of kvetching to an activity that we glibly denote as “grading papers.” The position one occupies in relation to one’s evaluative efforts is fraught and perhaps even seasoned with dread or insecurity about one’s changing positions during the act. Evaluating student work is presumed to be predicated on one’s professional judgment, but it is also part of one’s professional and public identity in a department, a college, and even in online sites such as “Rate My Professor,” and, thus, it could have political and economic consequences. The myth of Proteus offers one approach to grading that may possibly liberate the frustrated teacher from the drudgery and disappointment of this task. It amounts to something like this: “If I can just hold on long enough I’ll get there.” The implied metaphor here is that of arriving at a destination or at clear reflection of one’s anticipated outcomes (i.e., the stack of papers will reflect the efficacy of the lesson or treatment). But this perspective seems only to work while in the act and not in the anticipation of the grading event, which is often characterized by dread stemming from the narratives of the class/professional life in progress. Thus, House of Leaves, arguably a landmark horror novel, is about simultaneous and competing narratives seeking to contain the others, but as the novel suggests, the more we try to rationalize what is there, the more unpredictably the meta-dimensions of the texts we read begin to expand in ways that lead them away from us or exclude us altogether while still exerting significant influence on us. Overall, the prospect of grading papers, though no longer simply based in finite error correction, is widely and wildly speculative, and in an era characterized by such advanced capitalist ideologies such as “consumer satisfaction” coupled with “budget pressures” we would do well to reconsider this activity, particularly as it operates in different contexts such as tenure and promotion, contract-governed workplaces, and right-to-work states—all of which place pressure on definitions of “academic freedom” and “evidence of learning.”

5:00 – 6:00 Social Gathering (Solarium)
(Cash bar: wine, beer, and mixed drinks)
Open Microphone (Butternut)
5:00 – Nature Tour
5:30 – Mansion Tour

6:00 – 7:00 p.m. Dinner (Dining Room)

7:30 – 9:00 p.m. Cash bar: wine, beer, mixed drinks (Solarium)
Jim Nagle, “Old Man with Guitar (and Banjo)” (Butternut)
Thursday, April 17

8:00 – 8:50  Breakfast (Dining Room)

9:00 – 10:00  SESSION E

Library

Provoking Prognostication: The Future of the Two-Year College
Carl Fuerst (Kishwaukee Community College), Spring Hyde (Lincoln College), Bonnie Miller (Kishwaukee Community College), Sarah Quirk (Waubonsee Community College)

Recent political interest in community colleges, declining enrollments in higher education as a whole and in English majors in particular, K-12 adoption of the Common Core State Standards, and the ever-changing demographics of students suggest the two-year college system may be at the crossroads or in the crosshairs of major change. What will change look like? How will our developmental, general education and English major curricula respond? What will we look back on years from now as the road not taken or the opportunity squandered? Join our diverse discussion panel as we offer predictions and possibilities for the future of the two-year college.

Oak

Writing is a Sport
Céline Bourhis and Tricia Dahlquist (Bradley University)

We propose to discuss how our pedagogies for teaching writing and literature courses in different classroom environments involve team efforts from both instructors and students. Reading and writing, while being an individualistic endeavor, are also communal enterprises. Thus, we envision teaching as practicing a team sport where the instructor acts as a coach to facilitate reading, writing, and collaborating with peers to enhance students’ performances.

Our presentation will be an interactive discussion focused on strategies and assignments used to engage students with writing and literature. Participants in this presentation will be expected to be team players and share experiences and thoughts about pedagogical approaches: "pre-season" preparation, "in-season" execution, and "post-season" reflection.

Pine

Poetry & Baking: A Dash of Metaphor Mixed with A Scoop Of Process
David Mathews

Inspired by my online Word Riot interview, “Poetry & Baking: A Conversation with Kathleen Rooney,” I would like to have an informal discussion about the connections between poetry and baking, which would include an Emily Dickinson recipe, perhaps a poem or two about baking, and have what I would like to call a “creative recipe workshop.” Exploring the crossover between writing, teaching, and even baking enriches our perspectives.

Teaching First-Year Writing is Like Making a Multilayer Rainbow Jell-O Mold
Therese Jones (Lewis University)

The whole process of making a colorful, multilayer rainbow Jell-O mold reminds me of the stages a teacher and students must go through when experiencing a first-year college composition class. The instructor begins the course with the basics of explaining the writing process and how/why it is effective. Next, skills in writing a summary are described and students perform such an exercise with revision. Various essays are assigned that may be a personal narrative, comparison/contrast, argumentation, and the
like. Lastly, teaching a rhetorical analysis is a good idea to prepare students for their second course in composition. Of course, all of these papers will include the final steps of revision and reflection. As you can see, there are many cohesive layers to this mold, and the whipped cream includes the techniques of group work, peer evaluation, and conferencing, to assist the writer by providing an audience and feedback for his/her work. However, sometimes the mold doesn’t set, and as teachers we move a little too fast and pour the next layer of Jell-O on a bit too soon. This is why we need to come together to discuss our successes and failures in teaching first-year college composition.

**Butternut**

**Something Rare and Profitable: Using Historical Rhetoric to Answer the “Why Write” Question**

Doug DePalma (Northern Illinois University)

In “Something Rare and Profitable,” an article I originally composed for a blog I contribute to, I make the case for using examples of both written and spoken rhetoric from historical moments to help answer the “why write?” question in first-semester writing courses. I first highlight a case study from my experiences tutoring junior-high-level students struggling in Language Arts. In this case, I had the student read extensively from John Bunyan’s *Pilgrim’s Progress*. As the student read more, we looked for more context behind Bunyan’s readings, leading ultimately to a short essay on the reading. The student’s test scores in Language Arts increased four times the average gain from one year to the next. In the second portion of the paper, I connect this case study from lower-level students to first-year composition students in highlighting a unit I lead that followed the major figures in the development of race relations in the United States. Because the issues in Ferguson were erupting around the students, the issues at hand became interesting for them and discovering the historical precedent of the problem created a sense of lineage for students where rhetoric and writing had purpose and power. In such a pedagogical construction, effective writing becomes more than a personal goal for employment or enrichment, but a task with social and historical implications. The historification of the present was my answer to the “why write?” question and it has, as the paper elucidates, been successful at multiple levels of education.

**Lower Level**

**Beyond Embodied Teaching: Incorporating Mind, Movement, and Imagination into the Classroom**

Jennifer Consilio (Lewis University)

Gesa Kirsch (2009), asks what it would take “to create spaces in the classroom which allow students the freedom to nourish and sustain an inner life?” and goes on to share that it takes faith, wonder, courage, and most of all the willingness to take a chance. Responding to that invitation, this speaker has integrated a writing pedagogy that pays attention to the whole self—both mind and body—where she can bring that whole self into the classroom, take risks, and be vulnerable as a teacher, as a learner, and as a collaborator with her students. She asks the central questions of: How can instructors best integrate mindfulness and other contemplative practices into writing pedagogy? And, how can we, as instructors, create spaces to incorporate more risk, for both us and our students, into classroom learning environments? Through her experiences as a writing instructor, yoga teacher and practitioner, and drawing on yogic philosophy (Jois, Iyengar) and embodied pedagogy (Fleckenstein, Hindemann, Perl), this speaker has learned the importance of building and reflecting on her strengths, weaknesses, and abilities to create change and observe how she embodies these. For our students, who are incredibly immersed in a fast-paced, digital realm who often do not take the time to breathe and connect, this speaker will share her experiences, pedagogy, and reflections in taking risks in the classroom through her approach to teaching writing that not only uses contemplative practices, such as mindfulness, meditation, and yoga, but also “bodyfulness” (Caldwell) with writing pedagogy. She will also lead participants in example contemplative practices, reflections and discussion. By taking risks, paying attention to the whole self, and asking students to do the same, we can help our students more fully attend to writing processes, texts, and the world, using both their minds and bodies—with practices cultivated in the classroom for transfer outside the classroom,
seeking, like Kirsch to make a “real difference, perhaps even a radical difference, in the education of our students.”

10:15-11:15  SESSION F

Library
Reading the Culture: Teaching With Non-Traditional Narratives
Andrew Burt, Amanda Roberts, Caitriona Terry (Northern Illinois University)

In this panel we will explore three different approaches to including non-traditional texts in the classroom. Our texts range from popular television to urban legends to English folk ballads and show how different voices can be useful tools in broadening our students’ understanding of the world and our discipline. Andrew Burt’s presentation explores using urban legends to help students understand genre and authorial intent in a new way by exposing them to a number of different means by which the same story can be told. By using well-known legends, like the vanishing hitchhiker, the students are simultaneously able to work with familiar texts while exploring folk-process and the rhetorical processes of childhood. Amanda Roberts’ presentation focuses on using popular television, like AMC’s Mad Men, as a tool for teaching cultural analysis examining the portrayal of gender and culture, while at the same time using it to explore the writing process. By looking at how Mad Men depicts the advertising industry she also shows how it can be used as a dramatization of the writing process and an opportunity for looking at rhetoric in a familiar context. Caitriona Terry’s presentation discusses how the folk ballads of the 19th century can be used both in a traditional English class and in the rhetoric and composition classroom to help broaden the student’s understanding of literature and how narration can be used. By looking at ballads alongside traditionally canonized texts students can see firsthand the interconnectedness of “high” and “low-brow” literature and explore language in the context of genre. By using three disparate mediums, our presentations show how non-traditional texts can engage students in wider discussion of how narratives are generated and how they can be used to gain a richer understanding of both writing and the wider culture in which they were created.

Oak
Ink and Fibers
Alison Stachera (Lincoln Land Community College)

As an academic, I’m not quick to admit my devotion to stamping and paper crafts. I keep my hobby and my academic life separate. I like the division. But I am a teacher of writing and a teacher of stamping and so I see the similarities between my students’ responses to both tasks. The creative process that yields the best results with paper is the same process that yields the best results with text (that other paper). When I am inventing with paper and stamps, I have a loose idea of what I’m after—a birthday card, a gift-card holder, a personalized envelope. But I don’t know what it will look like when I’m done. I scan my materials, pull out different colors of cardstock, various stamps, multiple colors of ink and then start. Starting is the hardest part. It’s that first cut. The scrape of the blade against the fibers of the vanilla cardstock. It’s so permanent. The first time the ink touches the paper is alarming. It’s such a contrast. But the ink and the blade are my tickets to “play.” I punch, I score, I cut. I fold, I stamp, I trim. I throw out the crummy bits, the mistakes, the scraps. My students are far less willing to “play.” They hesitate to stamp the unblemished paper. They are reluctant to split the fibers lest their measurements be off. They second-guess. I have been teaching writing for nearly 20 years. I have been crafting with paper for 10. How is it that I only just realized my inexperienced stampers and my inexperienced writers share a similar anxiety about that first alarming strike of ink on the page? Knowing this helps me tailor my “invention” techniques in my developmental writing class. I would like to illustrate the apprehension students feel committing words to the page by providing all participants an ink pad, a piece of cardstock and a stamp. I
will then offer ideas on how to make the task of stamping less stressful and then use the metaphor to remind participants of the anxiety our novice writers may feel before their ink strikes the page.

**Pine**

**Sundial Dialectic: Musings Upon the Process of Writing and the Writing Process**

William Akers (Elgin Community College)

Whether the earth rotates around the sun, or the sun rotates around the earth, a sundial works just as well. Yet, the first conception accurately describes a process of our natural environment, the second does not. In much the same way, the Writing Process—a linear, serialized approach to writing that assumes a step-wise movement from brainstorming -> to outlining -> to drafting -> to revision -> to final draft—may result in an acceptable, predictable text. Yes, the Writing Process protocol works; however, has prescription become conflated with description to the extent that the Writing Process has been accepted by some as analogous to (borrowing from Dewey) *How We Think*? Within the context of the current exigencies of the composition classroom, participants will be asked to reflect on their instructional practices as well as their personal writing practices. A brief discussion of models and metaphors of divergent and convergent creativity will be reviewed and a few models of cognitive processes associated with writing will be considered. To conclude, the emergence of new, dialectically unifying metaphors will be sought and shared to help us better guide our students toward both a mastery of the Writing Process and an experiential appreciation of the creative process of writing.

**Using Metaphor to Scaffold Learning in the Composition Classroom**

Jason Sharier (Kent State University)

This individual session is about the pedagogical role metaphor plays in scaffolding learning within the college composition classroom. In general, the pedagogical aim of metaphor is to move from the abstract to the concrete; yet the metaphor that currently dominates composition theory is: WRITING is a PROCESS. This metaphor, however, is confounded because both terms are abstracted. My proposal is that we need “new” metaphors for conceptualizing rhetoric, writing, composition, and design. We are in need of a critical pedagogy that encourages students to develop their own metaphors for conceptualizing what writing is and does. Therefore, this session will cover both practical and creative methods for utilizing metaphor in the instruction of writing. Furthermore, it will culminate in an exercise where the audience engages in a metaphor invention workshop. We begin this exploration by tracing the metaphorical progression of the discipline by first recalling that we are in a WRITING is a PROCESS era, an era which is the reaction against the previous WRITING as a PRODUCT ideology. Our field has even exchanged WRITING for COMPOSITION, and many instructors advocate for a WRITING/COMPOSITION is RHETORIC metaphor. We might also recall that the New London Group advocated for a WRITING/COMPOSITION is DESIGN metaphor (and maybe this is the direction of the new paradigm). Moreover, this is what it means to be aware of the implicit metaphors that dictate our pedagogy and inform our theories. This presentation will return composition’s attention to the metaphors we live, teach, and write by.

**Butternut**

**Remembering, Witnessing, Acting: Teaching and Learning in My Classroom**

Anne Matthews (Millikin University)

I think of my teaching as a web of related metaphors: remembering, witnessing, and acting for social justice. We remember by reading, for example, slave narratives, learning about human beings who were bought and sold, owned and exploited by other human beings. We bear witness to today's injustice: Trayvon Martin, Jordan Davis, Mike Brown, Eric Garner, Tamir Rice. And because once we see something we can’t unsee it, we become responsible for it and we must do something about it. We talk about protesting, marching and demonstrating. We talk about Frederick Douglass, Harriet Jacobs, Martin
Luther King, Viola Liuzzo. But we are not giants—we are ordinary people in an ordinary classroom, and so we try to do our ordinary work in as meaningful a way as possible. I encourage my students to conceptualize their research and writing as acts of conscience. I ask them to conclude their essays by imagining what they might teach their children. Gandhi reminds us that “whatever [we] do will be insignificant, but it is very important that [we] do it.” It may not seem like much, but it’s a start.

Re-Interrogating a “Normal” Teaching Practice: FYC and Race
Dianna Shank (Southwestern Illinois College)

Undoubtedly, first-year composition (FYC) is one of the most important courses for any incoming college student. This course (often designated as English 101) provides students the rhetorical tools to fully engage in critical thinking and writing on the college level. One of the most common methods of organizing FYC is to use a topic (or a course theme) as the center of all the reading and writing prompts. The use of topics has sometimes been the focus of public debate (i.e. the Hairston Debate in the early 1990s) and has continued to be “normalized” with little attention given to interrogating what actually happens in a FYC course that focuses on a topic. Using discourse analysis, I recently completed a study that worked to better understand how student writing is impacted by race as a subject matter in FYC. This conference panel will be a hands-on activity in terms of how I used coding to analyze the students’ writing—and how we can continue to examine “normal” teaching practices.
teaching methods. In this session I would like to lead a discussion on the impact of the internet on the inquiry method and our students’ learning.

**Pine**

**Social Media’s Influence on Students’ Writing—Round Table Discussion and Presentation of Results and Implications**

Ann Wolven (Lincoln Trail College)

Social media is influencing the way we teach and the way our students learn, write, and communicate. While some may view the permeation of social media as apocalyptic for composition students, there were 11 major themes and considerations that arose from my doctoral research that will influence faculty and students in composition classes. This would be beneficial to composition instructors and students, because this issue is influencing the way we teach, what we teach, and how our students learn. In addition, social media and mobile communication devices will be utilized by our students when they enter the work world, which is globally interconnected through social media. Technology is pervasive in almost all parts of our students’ lives (and most English instructors’ lives as well). Discussion of the utilization of texting, Textese, Short Message Systems, and mobile communication devices in the classroom and outside of the classroom needs to be addressed by faculty.

**Butternut**

**Table Talk: The Metaphor of the Table in Rhetoric and Rhetorical Analysis**

Ben Parker (Northern Illinois University)

This presentation will explore the metaphor of the table and its use in composition courses in teaching rhetorical analysis with a view to critical source selection in composing an argumentative essay. Students often find the connection between rhetorical analysis assignments and their own persuasive writing to be a difficult link to make, and bridging this gap can make composition studies much more meaningful for typical undergraduates. The metaphor of the table can be highly useful in encouraging students to exercise their developing critical reading and analysis skills toward improving their own argument both in the capstone persuasive essay typical as the culmination of the composition regimen at any given college or university and in future essays in other disciplines. This presentation will expand on the metaphor as an illustration of the necessity of thoroughness and breadth of research as well as critical scrutiny of prospective sources and their relevance to the argument at hand.

**Deceptive Appearances: Distinguishing Between Primary and Secondary Research in the Composition Classroom**

Ardis Stewart (Heartland Community College)

After going over primary, secondary, and tertiary sources in my ENG 101 class, my students were still confused over the differences between primary and secondary research, so I took advantage of a peculiar situation in the class to help my students—and to satisfy my curiosity. You see, out of 20 students, 18 of them were male. For the primary research, I had them take a scientifically-developed personality test (free and available on-line) designed to evaluate an individual’s levels of dopamine, testosterone, estrogen, and serotonin. Then, the students had to analyze a fellow peer’s test results based on secondary research (as well as reflect on their own results). While the students did gain a better understanding of primary and secondary research, the end results of the actual research activity were not quite what one might expect.
Lower Level

Metaphorical and Historical Criticism of World War II Propaganda Cartoons and the Dehumanizing Effect Thereof
Crystal Sturgeon (Northern Illinois University)

This presentation relates the effects of portraying an enemy as less than human, and shows that the effects of this strategy still are embedded in the cultural psyche long after the conflict is resolved. This project demonstrates the treatment of enemy countries using the Walt Disney cartoon Der Fuhrer’s Face and the Warner Brothers cartoon The Ducktators as primary examples. Using the metaphorical criticism method, this presentation examines the effect of rarely showing the antagonists’ faces, of portraying them as animals, and looks at the characteristics common to both cartoons which show how simple it is for a government to dehumanize an entire country or nationality, even long after the dispute between countries has been resolved.

2:45 – 3:00 Refreshments (Solarium)

3:00 – 4:00 SESSION H

Library

Student Collaboration in the English Classroom—Making Teams, Team Projects, and Managing Team Dynamics
Timothy Hendrickson (Trinity College) and Susan Jardine (Northern Illinois University)

Countless studies have demonstrated that writing collaboratively helps students become better writers. However, many English classrooms limit collaboration to peer review or the writing center. As instructors, we may be reluctant to ask students to engage in projects that force students to depend on one another for good grades. And yet, when team work goes well, students find that they learn a lot from working together; they describe learning skills without being overwhelmed by a large project. Our panel will examine how to create, engage, and manage student teams. We will describe the benefits and challenges of using the Myers Briggs personality test for creating teams. We will also share a variety of writing and presentation assignments that ask students to work together and create engaging essays and presentations. Finally, we will discuss techniques for managing team dynamics, such as self-evaluation and team peer review. Our presentation will demonstrate how team projects can work in a variety of English classrooms.

Oak

Student Composed Vade Mecums: Resurrecting Old Pedagogical Methodologies
Joseph Donaldson (Northern Illinois University)

From the Latin “to go with me,” implying that “pocketbook” is a very literal epithet, a vade mecum is a small guidebook used for quick “how to” references. The function is similar to a commonplace book, which is essentially a hand-written repository of knowledge on a specific topic. Even when instructors force students to take notes on specific content, the form of those notes (formats, organization, clarity, presentability, etc.) becomes a missed opportunity to instill such valuable lessons. Requiring each student to complete his or her own vade mecum effectively places a single-semester writing course into the larger context of a student’s entire undergraduate career and beyond where the student presumably will still be engaged in some facet of composition. Aside from modeling positive academic behavior and consolidating class material in one location, a vade mecum’s greatest asset can come after the course is over. How to properly quote and cite a source, diction tips, lecture notes, and much more can remain at a
student’s fingertips for years to come. This presentation weighs the positive and negative effects of resurrecting this old pedagogical practice.

Pine
“Toilet Trees,” “Hammie Downs,” and “College Two-Wishing”: The Art of Using Students’ Background Knowledge and Raw Language to Advance College Literacy Skills
Julie Dockery and Gail Gordon-Allen (Truman College)

College students bring a myriad of life experiences into the classroom environment that oftentimes explain their academic successes, fears, and challenges. Developmental reading and writing instructors are particularly tasked with connecting students’ cultural and social experiences to schematic learning opportunities in order to advance these students’ critical reading and writing skills. In this interactive workshop, participants will learn how to effectively connect students’ language and experiences to critical reading and writing instruction in order to improve their academic success across disciplines.

Butternut
Integrate and Inspire: Harmonizing Reading and Writing in a Composition Classroom
Rachel Eversole-Jones (Eastern Illinois University)

Many scholars over the course of the last twenty-five years have recognized that the popular practice of minimized reading in a writing classroom, especially in first-year courses, is detrimental to both the student and the instructor. Because of this minimalist pedagogy, many collegiate institutions are not challenging students enough to understand what, why, and how we are writing, not just in an English classroom setting, but across the college curriculum. What balanced reading and writing can do together is build understanding and in that, restructure beginning composition courses and their hierarchy in collegiate studies. This can then translate into better reading, writing, and critical thinking skills outside the English department and into the world outside academia. Utilizing practices ground in genre theory such as collective topic selection, in-class student writing, group discussion and analysis, and multimedia sharing, students can excel in a composition course and in college with better understanding, better critical thinking skills, and, moreover, better writing.

4:00 Closing General Session (Library)
Michael Day, Moderator