**Wednesday, April 13**

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

9:00 – 10:00  
SESSION A

*Library*

**The Evolution of the Argumentative Research Paper**  
Sandra Schaefer (Parkland College)

As curriculum advances to meet our changing populations and changing goals, and as our schools deal with cut budgets and larger class sizes, one thing remains constant in the composition classroom: the research paper. How do we continue to make this assessment, with its many requirements, relevant to our students? How must the research paper evolve to survive? This presentation will include a review of the argumentative research paper, strategies to make the assessment relevant to students, and brainstorming to discuss the future of this classic curriculum component.

*Oak*

**Autistic Student Writers: The Evolution of First-Year Composition**  
Crystal Harsy (Southern Illinois University- Carbondale)

As the students in our classrooms change, so must we change our pedagogical methods to meet the needs of those students. The population of students with autism in college is growing at a phenomenal pace. Since autism is primarily concerned with language and social interaction differences, it follows that writing, a social interaction through language expression, will be predictably different when it is constructed by an autistic writer. When instructors recognize these differences, they can adapt instruction to suit the students’ needs. In recognizing the differences of autistic student writers, this invariably leads to a discussion of audience awareness. In this presentation we will both discover what differences in language and social development can create in terms of an autistic writing style and practice some effective classroom techniques that increase student engagement with an unknown audience.

*Pine*

**The “Revelations” of Coding Student Work**  
Dianna Shank (Southwestern Illinois College)

It is not uncommon for instructors in First-Year Composition (FYC) to use themes (like race, class, and gender) as a method of adding relevancy and interest to a required writing course. But do these themes help us advance the objectives of FYC? Are these themes merely a distraction or are they useful? In this presentation, I would like to model how I used student writing to better understand how and why my students were writing about race (a theme used in a FYC course). Perhaps we can discover more about the linguistic and rhetorical movements that students are making in their writing by more fully investigating the texts generated in a FYC class. Attendees to this presentation will be asked to participate by “playing” with coding and discussing how we might learn from our very students.

*Butternut*

**Trauma, Victimhood, Empathy: Reading Toni Morrison’s *Beloved***  
Anne Matthews (Millikin University)
I would like to continue the conversation I started at Allerton last year about teaching Toni Morrison’s *Beloved*. Specifically, I would like to continue talking with my colleagues about how to teach the infanticide scene. Briefly, when the fugitive slave Sethe is found by her overseer, she tries to kill her children rather than return them to slavery. She manages to kill one, the baby girl who comes to be called Beloved. My students reacted to that passage with a vehemence I had never seen before; many of them resisted any sympathy for Sethe, no matter how warranted by the text. It came out in discussion that their responses were informed by trauma in their own lives. The challenge for me became how to integrate my students’ experiences into our discussion without misreading or misrepresenting the text (or violating anyone’s privacy). I am teaching *Beloved* again this spring, and I am rethinking how to teach “Sethe’s rough choice.” I plan to use last year’s responses as a baseline for my current students’ thinking, and to integrate all of the responses more intentionally. I also plan to use the work of Dori Laub and Shoshana Felman on trauma and witnessing—although in this case, not the trauma of the victim, but the trauma of the reader/indirect witness. Finally, I plan to share with my colleagues my findings about reading, trauma, victimhood, and empathy.

*Lower Level*

**From Books to Bytes: A Pedagogical Discussion of Digital Narratives and Video Games**

Tony Magagna (Millikin University)

If our focus this year at Allerton is on charting our futures in English Studies, then we must consider the many ways in which the creation, experience, and teaching of narrative literature is shifting in the digital age. As digital technologies have advanced—and as the video game industry has expanded and evolved—artists and writers have begun to gravitate toward these new forms in order to weave stories and explore themes that are increasingly complex and worthy of study. Further, the closest relationships to narrative that many of our students develop today often come through digital formats, whether in the form of video games, online fanfiction, or social media, among others. So, how do we as instructors of literature contend with these shifts, and how might we begin to study and teach digital narratives and video games as literature?

This presentation will begin to explore these questions, inviting broader conversations among participants about the whys and hows of including digital literature in our curriculum. During Fall 2015, I developed a course entitled “Hybrid Literatures” at Millikin University that centered on these topics, and I hope to share the successes and challenges of this class, while also debating and “workshopping” similar experiences—or, more broadly, the hopes and reservations—that participants have had teaching literature in our digital age. Together, we will explore how the very notion of “literature” itself has perhaps shifted for younger generations, and the ways in which we as teachers can engage with the increasingly interactive, nonlinear, alterable forms of narrative made possible—and popular—through digital media.

9:45 – 10:45  Refreshments (Solarium)

10:15 – 10:30  *Library*  
Welcome: Michael Day, Conference Chair

10:45 – 11:45  **SESSION B**

*Library*  
**Grassroots Writing Research: Genre Studies in First-Year Composition Through Cultural-Historical Activity Theory**

David Giovagnoli, Evan Nave, Jeff Rients, Sarah Warren-Riley (Illinois State University)

The theoretical frameworks for thinking about literate activity offered by genre studies and Cultural-Historical activity theory have already made their way into our writing pedagogies. Writing-about-
Writing programs and Genre Studies programs have become much more common in the last decade in college and university settings (e.g., Wardle and Downs’ *Writing about Writing* and the *Norton Field Guide to Writing*, by Bullock and Goggin).

The specific pedagogical approach this presentation will address is called “Creating Writing Researchers,” which differs from genre studies and WAW approaches in that it focuses on the development of a “writing research identity” that, when incorporated by writers, can dramatically alter that writer’s engagement with writing in diverse situations.

One critical problem with Cultural-Historical Activity Theory (for examples, see work by Paul Prior, Charles Bazerman, and Kevin Roozen), is that the complications introduced into the writer/researchers field-of-vision by these theories can seemingly create “chaos” in classroom situations where teachers can already feel overwhelmed by the need to try to teach “everything about writing” in very limited times and spaces. This is true for instructors both at four-year and two-year institutions.

In this presentation, we’ll focus on how a “citizen writing research” approach can provide a center-point for these complex investigations, helping both students and teachers to think about writing in complex ways, while at the same time, increasing their practical ability to compose in diverse situations.

Audience members will be given the opportunity to work through a common exercise we do with our own students: examining and documenting the features of an unfamiliar genre of writing, and then theorizing about what steps they would have to take to compose in that genre on their own.

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**Oak**

**Using Gagne’s Events of Instruction to Fine Tune an English Lesson**

Damon Geiger (Illinois Department of Juvenile Justice-Governor’s State University)

All participants in this workshop are encouraged to bring a lesson plan or activity they would like to revise to create a new lesson plan using Gagne’s design protocols.

K-12 students in today’s English classes are taught that all writing is to have a real life end or purpose. Designing lessons through this lens may cause challenges to instructors when they attempt to incorporate skills related to grammar, sentence structure etc. into a lesson. Gagne’s *Nine Events of Instruction* will allow an instructor or professor to fine tune a semester’s worth of reading and writing lessons that can incorporate all skills needed to meet the high expectations of post-secondary English courses.

Participants in this workshop will work through guided exercises with the presenter using Gagne’s lesson design protocols. Once the creation of worked examples is completed, participants will have the opportunity to apply Gagne to their individual lesson with the presenter being available as a design resource.

Upon completion of this session, the goal is for participants to have a completed lesson to use in the future as a model, as well as a completed lesson adapted from their individual course archives.

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**Pine**

**Intelligent Design: Homegrown Placement as Evolution**

Bradford Nadziejko (Southwestern Illinois College)

With the COMPASS placement exam quickly going extinct, and colleges all over the state of Illinois quickly trying to find a replacement, nationwide tests like Accuplacer are swooping in to fill the void. This test, touting for many years its common heredity with COMPASS, is now suddenly en vogue with those at the college’s highest level to replace it. My discussion will focus on the SWIC English department’s two-year long process of creating our own homegrown placement exam for writing—RADE-The Rhetorical Analysis Diagnostic Exam. We argue that a homegrown placement test meets
specific program and curricular goals, and it can easily adapt to the changing abilities of the local student population, more accurately, much faster, and cheaper than Accuplacer. Points will include arguments for homegrown program-specific assessment, the SWIC English dept. philosophy behind RADE, how we identified stakeholders and standards for success, and results from our spring department-wide benchmark assessment. I hope the tale of my program’s struggles to evolve on our own, spawns lively discussion of attendees’ placement evolution, that we debate the merits of standardized placement and assessment, and that we all leave with a stronger understanding of how English departments can control their own destiny and adapt to a world without COMPASS.

Butternut
From “Papi’s School” to “Countless Lockdowns”: First-Year Students Write About Justice and Family Members in Prison
Suzanne Coffield, Ellen Franklin, Jeanne Jakubowski (Northern Illinois University)

Like many other colleges and universities, for the past eight years NIU has been committed to a common reading experience. This year and next, our shared text is Bryan Stevenson’s Just Mercy: A Story of Justice and Redemption. Used in the university experience course taken by most of our first-year students, as well as in many first-year writing courses, Just Mercy exposes racial discrimination in the American criminal justice system using Stevenson’s own personal narrative and the narratives of others.

Even before the choice of Just Mercy as a common text, we have received essays on the implications of the criminal justice system in the lives of our students. From “Papi’s School” by Esperanza Torres to “Countless Lockdowns” by Carlisha McDonald, first-year students at NIU have expressed their views in essays on justice in relation to the imprisonment of family members. “Visitor for Whaley” by Alexander Ainoo, the winner of the NIU Unity in Diversity Essay Contest in 2015, describes his visit to prison. As students read about this topic in our text of student writings, Contemporary Voices, they share similar stories about the criminal justice system and its impact on society.

Lower Level
Charting Our Way Home: Pathways and Stories of Diversity
Robyn Stevens (John A. Logan College)

In response to this year’s theme and the challenges I face teaching about diversity and Native American Literature in my Lit. 284 Ethnic Literature course at John A. Logan College, I will provide my reflections in a five-minute introduction and five-minute summary to a set of activities that I will ask participants to complete during my individual presentation. During the twenty-minute period in the middle of the presentation, I will provide participants with an outline of the human body and a copy of Ellen Forney’s illustration of Arnold, the protagonist of Sherman Alexie’s The Absolutely True Diary of a Part-Time Indian. I will ask them to divide their human outline into two or more sides and to label and illustrate their drawing in response to this prompt: What areas of your life might feel divided or split? Next, I will invite participants to free write about the following:

- What does it feel like to “walk in two or more worlds at once”?
- How do these identities synchronize, clash, or something else?
- How do these differences impact decision making, such as deciding what is the right or wrong thing to do?

Lastly, using story cubes and the theme “The Return Journey: Going Home,” participants will work in small groups to create a mini trilogy about voyages home.

12:00 – 1:00 Lunch (Dining Room)
• **“Open as Day”: No-Textbook Shakespeare**  
  David Leitner (Lincoln Land Community College)
  
  Can you teach Shakespeare without a textbook? Why not? Scholarly, annotated editions of all his works are available online. Additionally, the quality and quantity of online resources about Shakespeare continues to grow. This poster will display the syllabus, activities, readings, and videos to be used in a Summer 2016 online Shakespeare course with no required textbook. The purpose of this course is to make Shakespeare approachable while also engaging with Shakespeare's text and history. The resources have been curated from the Internet and the Lincoln Land Community College Library collection by Professor David Leitner and Humanities Librarian Ryan Roberts. Additionally, they have been collected on a LibGuide page for the convenience of students. During the poster session, attendees of the conference can interact with the LibGuide page.

• **Drawing History: Fostering Respect through Recognition of a Diversity of Perspective**  
  Tim Twohill (Madison Area Technical College)
  
  In Chinua Achebe's short story, “Dead Man's Path,” an ambitious schoolmaster attempts to bring reform to a remote African village. In a pivotal moment, the schoolmaster meets with the village priest, who asks the schoolmaster whether a compromise might be reached: “Let the hawk perch and let the eagle perch.” I have meditated on this story for many years and it occurs to me that whether we are inviting students to join us in the discussion of a subject or implementing changes in our department, that we always run the risk of falling into the typical roles of conflict as representatives of tradition and innovation. Both viewpoints are necessary and deserve respect, and one way I attempt to foster that in my classes is through creating a historical map. I ask the students to share their year of birth and then I group them accordingly. I ask their groups to discuss significant historical events in their lifetime (politics, pop culture) and then to choose the ones that best represent the era they have been assigned. Then, we create a class timeline and the groups are directed to draw a picture on the timeline and to explain to the class the significance of what they drew (its impact on history or culture). In this way, I learn a little about the students' perspectives about where they are in history and I can share my perspective. The same exercise might work in departments with generational strains or sudden shifts in curricular vision (or college restructuring). Department members might be asked to identify the year they joined the department and then to identify what was happening at the college, in the department, and in the broader culture that defined that moment for them. This way, the department can see its history through multiple viewpoints and maybe even detect cycles. This exercise can be an ice breaker or a way of identifying perennial issues. In my presentation, I will ask participants to work with markers and flip-chart paper and we will construct a map or timeline for discussion.

• **Electronic Portfolios**  
  Michael Day (Northern Illinois University)
  
  What are the conditions necessary for expanding electronic portfolio use from individual and class-based implementations to institutional and inter-institutional partnerships and collaborations? This poster tells the story of one writing program's Inter/National Coalition for Eportfolio Research-sponsored development of an electronic portfolio assessment that became the basis for an institutional eportfolio and a regional electronic portfolio partnership.
Provoking Prognostication, Part II: Addressing the New Realities of Two-Year College Careers
Sean Hill (Lewis and Clark Community College), Spring Hyde (Lincoln College), Sarah Quirk (Waubonsee Community College)

A quick scan through academic journals and online news feeds reveals that we are in the midst of flux and change throughout all levels, all roles within higher education. Those of us working at the two-year college level are certainly not exempt from change; we might, in fact, feel some pressures even more acutely and some challenges even more directly. We find ourselves, our students and our colleges adapting to the new realities of limited finances, increased pressure for program and course accountability, and graduation and retention initiatives. How do these realities influence what we do in the classroom? How do they change our relationships with students, administrators and colleagues? How do they alter what it means to pursue a two-year college career? How do we all, collectively, rise to the challenge and ensure student success?

As a participatory panel we aim to facilitate conversation and look forward to how we can, and will, meet these challenges, how our respective college roles have evolved, and how we can embrace rather than resist the new realities of higher education.

Oak
A Page Still to be Turned: The Fate of the Poetic Turn in Poetry Textbooks and Handbooks
Jake Morris, Michael Theune (Illinois Wesleyan University)

In “Andrew Marvell,” T. S. Eliot calls the surprising poetic turn “one of the most important means of creating poetic effect since Homer.” More recently, in *The Art of Syntax* poet-critic Ellen Bryant Voigt states that the turn “has become an inherent expectation for most short lyric poems.” However, despite its great significance, the turn has been attended to only sporadically in recent critical discourse. But what about in pedagogy? What has been the fate of the turn in introduction to poetry textbooks and poetry writing handbooks? This presentation will explore the ways the turn has been treated in such works, revealing how it has largely been overlooked or else relegated to its all-too-familiar domain, discussion of the sonnet form. However, it also will reveal moments in the discourse in which the turn has been a bit more fully acknowledged, including a few instances in which the turn is focused on intently but only very briefly and a single instance (the last chapter of John Ciardi’s *How Does a Poem Mean?*) in which the turn (the “fulcrum,” according to Ciardi) is robustly attended to. The presentation will conclude with some ideas about why and how the turn might be better and more consistently integrated into the poetry classroom and its texts. At which point, participants will be invited to examine a small number of contemporary poems in order to discuss the importance of the turn to those poems, and ways that locating and identifying turns could benefit poetry instruction.
exercises that challenge both reader and writer (even the experienced or savvy) to (re)conceive how literature and writing move forward through the dissolution of traditional boundaries. Writers begin to challenge themselves to experiment, discovering that the act of experiment itself can be more valuable than the product. With too much literature (and courses) focusing on works that students can easily use SparkNotes for, the way many students encounter a text is from an outside perspective that is far from being a collaborative act between reader and text. In this way, true engagement or investment with books is limited. However, when students are asked to read newer, stranger works, not only are they forced to become more intimate with the text, they also learn to think critically through struggle, especially when the text in play is one that is not created solely to entertain. Since students can become frustrated it is important to create a friendly, student-centered classroom where encounters with text turn into discussions that involve an understanding of the forces behind publishing.

Butternut

The Pre-Twenty-Five Year-Old: Brain Games
Janice Neuleib (Illinois State University)

Current brain research provides fascinating possibilities for classroom activities and assignments. Students are both more creative and more risk-taking before twenty-five, so classroom activities can take advantage of these characteristics. This discussion will demonstrate some of those activities and provide further sources for inquiry.

Multigenre Research Projects for First-Year Rhetoric and Composition
Beth Wheeler (Northern Illinois University)

Multigenre research projects can add welcome creativity and fun to the Composition & Rhetoric classroom. But are MGRPs as academically rigorous as traditional research paper assignments? In addition to enhancing discussion of critical rhetorical concepts such as audience, voice, and genre, MGRPs can provide opportunities for students to learn about standard research formats and practices while also allowing for a greater degree of student choice, expression, and personal relevancy. During this panel, we will explore the strengths and weaknesses of MGRPs on the college level, focusing on how MGRPs can enhance Writing Across the Curriculum goals. After weighing-in on some sample projects and plans, participants will be encouraged to share their own experiences and to brainstorm further applications.

Lower Level

Inside the Teacher's Studio: Using Self-Produced Screencast and Video in Online Classes
Alan Ackmann (DePaul University)

Online teaching is becoming an increasingly prevalent part of higher education, for administrative, financial, and (yes) even pedagogical reasons. Even traditionally face-to-face classes, like writing and literature, now commonly have online sections. This trend, though, has also invited new opportunities for handling the challenges of asynchronous, distance-learning students. One of these opportunities is self-produced video training that can serve as a substitute for in person lectures. A limited range of video lecture/training materials on writing exists in for-profit libraries run by companies like Pearson, Lynda.com, and Pluralsight.com, but these offerings require subscriptions and are not tailored to individual courses. This conference presentation, though, will demonstrate several tools, strategies, and best practices teachers can use to self-produce their own face-to-face lecture content in video format for an on-line educational space, including both screencasting and on-camera work, while also allowing attendees to discuss the tools’ potential applications.

By the end of the session, attendees will have greater familiarity with an emerging technology and scholarship they can integrate into their own courses.
2:45–4:15 Refreshments (Solarium) plus walking, reflecting, and conversation
Garden Tour

4:15 – 5:15 SESSION D

Library

Teaching as Performance
Maggie Scanlan, Tanner Underwood (Northern Illinois University)

Have you ever had a great class without a great professor? Are certain works forever associated with the professors who taught them? In this presentation we examine the impact of persona and the concept of teaching as performance. We explore different teachers and how their eccentric personalities illuminate the subjects they present by branding the knowledge they impart with the flavor of their charisma. Through anecdote and performative styling we will emphasize the power of the professor’s personality in the cult of teaching. From the mesmeric half droning prof to the hyperbolic flamboyant instructor to the absent minded and Bohemian teacher, these idiosyncratic “performances” help to impart and unpack knowledge through a communication that goes beyond instruction into the realm and dimension of theatricality. The power of the personality and the passion it channels ….

Presenters will encourage lively discussion by participants and hope to hear about participants’ own well-remembered “performers.”

Oak

Blank Pages, Empty Screens, and Other “Apparent” Things
Bruce Erickson (University of Illinois)

Patricia Dunn once declared (to a class of graduate students at ISU—something like), “Much of what we do as writing instructors involves getting our students to make ‘the apparent’ explicit to themselves.” Using college students’ questions and their writing prose as evidence, I will present a handful of “apparent” things unrealized by my juniors and seniors, and such unrealized things will not include matters of punctuation, grammar, citation formats, et cetera. Attendees will privately note if (and how) these “apparent” things are part of their pedagogy, and then we will share/discuss our findings/experiences in the contexts of writing and writing instruction.

Pine

Revelations About iGen Students Bring Evolutions in Student Publications and Multimedia Storytelling in English Studies
Alexandria LaFaye, Jessa Wilcoxen (Greenville College)

Drawing on multimedia innovations in our student publications, the establishment of a Center for Visual Culture & Media Studies, and the development of a multimedia component in Composition, general education English Studies, and our English major, two faculty members from Greenville College will explore ways to recruit, inspire, and transform iGen students in an academically rigorous and interactive learning environment. Using our experience as only a launching point, we’ll explore ways academics in English Studies can evolve their own curriculum to connect with iGen students. Let’s work together to embrace, educate, inspire this generation, and many generations to come.

Butternut

Finding Our Way Without a COMPASS: New Writing-Program Placement Procedures at Joliet Junior College
Jack Haines (Joliet Junior College)
This presentation invites discussion about new and/or current placement procedures at your institution. At Joliet Junior College we are setting parameters for multiple measure placement options for those students who have the requisite documentation of their skills. We are also busily devising placement procedures for non-traditional students and students who lack the appropriate skills or documentation of their educational competencies. At the same time, in order to satisfy the stipulations of a Title III grant, we are taking steps to reduce developmental placements and increase Accelerated Learning Program (ALP) offerings. I would appreciate hearing from other professionals in our discipline and how your program is coping with the dissolution of COMPASS, your success and failures with SI and other ALPs, as well as any attempts at your institution to ameliorate the rate of mis-placements through AccuPlacer and other “corporate” placement products. Please join me as I outline for you JJC’s best intentions, and please help me bring our state’s best placement ideas to our state's first junior college.

**Lower Level**

**Genre Awareness in Developmental Reading: A Tool to Unpack Textual Ideologies and Beliefs**
Tara Peck (Eastern Illinois University)

Rhetorical genre has gained traction recently as a pedagogical method for teaching textual analysis, and Amy Devitt’s notion of “genre awareness,” which she coins as “a critical consciousness of both rhetorical purposes and ideological effects of generic forms” (*Writing Genres* 192), explicitly teaches students to gain an awareness of the genres in which students read and write to unpack hidden ideologies and beliefs of genre users. Developmental students often lack the genre knowledge and discourse conventions of academic settings in which they are expected to read and write, and gaining exposure to a “genre awareness” approach equips students with another tool of unpacking those conventions that are crucial for their success in college. Even more, this approach to teaching reading and writing is beneficial in that it teaches students to read and write in certain genres with a critical eye towards audience, writers, context, and textual form. While discussion about “genre awareness” has been limited to composition classrooms, I propose that it can also act as another reading strategy for developmental reading students to use. My presentation will explore how this approach can enhance reading instruction at the developmental level with both discussion and activity. I will begin my presentation by defining the term “genre awareness” and fitting it into the larger context of developmental reading. Then, I will invite participants to perform a genre analysis—an activity that requires readers to decode texts through a series of rhetorical questions—and conclude with a discussion about how the participants could teach “genre awareness” in their classrooms. Because reading and writing are connected activities, this presentation need not be limited to reading instructors; rather, any instructor who teaches reading or writing can benefit from learning about a “genre awareness” approach.

5:15 – 6:15 Social Gathering (*Solarium*)
(Cash bar: wine, beer, and mixed drinks)
Open Microphone (*Butternut*)
5:15 – Nature Tour
5:45 – Mansion Tour

6:15 – 7:15 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*

**Accelerating Developmental Writers to College-Level Success**
Tony Bowers, Karin Evans, Sheryl Mylan (College of DuPage)

Developmental writing programs began with good intentions—academic inclusion for a diverse population of students who were underprepared for college. What has happened all too often, however, is that the students become mired in developmental classes, never making it into college-level courses and not completing a program or attaining a degree. Colleges and universities are increasingly concerned with rates of attrition and non-completion, but beyond these numbers are the tragedies of lost hopes and promise. The Accelerated Learning Program (ALP) pioneered by the Community College of Baltimore County has given rise to models adapted by schools around the nation with great success. Our pilot program at College of DuPage has also yielded some excellent results and interesting data. Karin Evans will share how our program is designed, Tony Bowers will discuss how we’ve tailored the program to our student population, Sheryl Mylan will discuss what went well and what challenges we faced, and we will all share how we hope it will evolve. We will all share our individual assignments, provide results of surveys and student comments from our focus groups for discussion with session participants.

*Oak*

**The Trumpian Moment in American Presidential Campaign Rhetoric**
Jim Nagle (Columbia College Chicago)

Although name-calling and exaggeration have long been staples of political speech in the U.S., this year’s campaigns have exhibited new heights—and depths—of rhetorical excess. Using examples from the 2016 presidential primaries, this session will examine rhetorical techniques in political rhetoric, with emphasis on making the topic accessible to students in writing classes. Participants will be invited to discuss their experiences with students and how best to present this material in class.

*Pine*

**The Well-Wrought Thesis Statement: A Conversation on Framing, Phrasing, and Style**
Jack Haines (Joliet Junior College)

What features define a well-written thesis statement? Is it just me, or does it seem like the many published examples of student-written thesis statements in handbooks could use another round of revision? This presentation provides strategies for tightening thesis statements, and it invites discussion about the value of a set of generalities or specifics leading to effective thesis-statement design. Exploitation of the syntagmatic and paradigmatic axes will be discussed, as will consideration of framing/phrasing concerns and their overall effectiveness. By the end of the session, it is hoped that a set of shared values and exercises will be developed for us to take back to our classes.

*Butternut*

**Why Don’t They Laugh More? Analyzing Humor in the Classroom**
Angela Sleeter, Spring Hyde (Lincoln College)

We all know...our students do not read the news, they do not follow politics, and they do not make cultural experiences such as reading a book or examining artwork a part of their everyday activities. Even worse, many of our students lack critical thinking skills. While none of this is funny, we propose that one of the ways to resolve these issues is to bring humor back into the classroom. Research indicates that humor in the classroom can improve both student engagement and content retention, but a lack of critical
thinking skills and a refusal to engage in daily cultural experiences means many of our students are ill-equipped to understand even the most basic humorous approaches to learning. This presents us with the unique challenge of teaching humor itself before we can teach WITH humor.

We propose an interactive panel discussion in which we will share ways we have brought humor back into the classroom through assignments, lectures and discussion. We invite the audience to share their ideas with us as we work to bring back culture and critical thinking through humor.

Lower Level

Princesses Who Save Themselves
Dianna Bellian (Eastern Illinois University)

In the last decade, there has been an increasing trend in popular literature and culture towards retellings of fairy tales. Although retelling involves many alterations to a tale, one particularly prevalent change is the abandonment of the “damsel in distress” archetype for a much more powerful and assertive, but still feminine, heroine. The heroines in contemporary fairy tale retellings not only defeat powerful villains and follow their dreams, but also often fall into the role of the “white knight” rescuing their very own Prince Charmings. This presentation will discuss the historical roots of the self-reliant heroine, as well as look at how the trend is appearing in recent literature and media through more detailed discussion of works by Gail Carson Levine (Ella Enchanted) and Marissa Meyer (Cinder) as well as the television series Once Upon a Time. Throughout my presentation I hope to encourage consideration of how archetypal female characters have evolved and what progress is left to be had. Audience members will be asked to participate throughout the discussion by giving their own insights and observations, and will help to develop a “Quality Princess” check-list that can be used in literature and creative writing classrooms in order to test for or create relatable, respectable princess role-models.

10:15-11:15 SESSION F

Library

Revelation and Conversation: Tutor to Instructor and Back
Alicia Arnold, Jonathan Brown, Fern Kory, Tara Peck, Jessyca Walton (Eastern Illinois University)

EIU writing consultants will highlight some lessons learned from their writing center work that have affected their classroom practice. We will first demystify what happens in the writing center, then introduce discussion points related to the most tangible form of communication between instructors and writing center consultants: the assignment sheet. Our goal is to share the writing center perspective with participants and open up a conversation about how writing centers can help students fulfill their instructor’s expectations.

Oak

Congratulatory or Critical Commentary?: Rhetorically Re-Evaluating Instructor Evaluations
Rachel Eversole-Jones (Eastern Illinois University)

Over the last thirty years, many scholars have recognized that responding to student writing is a precarious balance. An instructor wants to be a cheerleader of a student’s writing, while simultaneously providing him/her constructive criticism to promote individual growth. But there is a basis that needs to be considered: the infamous rhetorical triangle. When applied to evaluating student writing, the triangle then represents the rhetorical idea that commentary is a three-way relationship. Instructors need to keep in mind that the subject, the student writing, will and should be the focus, not the instructor attempting to undermine a student’s writing with his/her own agenda. Therefore, a change in the way in which they approach evaluation and commentary will result in a more balanced conversation between student and teacher. This more rhetorical tactic can then translate into stronger teacher-student relationships and
improved student writing. Overall, this individual presentation will look at the different situations and aspects of teacher commentary according to some of the most promising theorists over the years and bring about a discussion of how looking at student writing rhetorically can improve written response. Inevitably, reevaluating how instructors evaluate will lead to some new ideas that participants can then take and implement themselves.

This presentation will include an overview of the various methods of commentary, including the rhetorical model. With these ideas in mind, the lecture will then lead into group commentary exercises, followed by informal discussion and ending in a Q&A session.

**Pine**

**The Windows World and the Classroom**  
Wallace Ross (Lewis University)

Recent research in neuroscience has found a number of startling changes in consciousness as a result of living in the contemporary media-saturated world. Students' minds work in significantly different ways than they did only twenty years ago. Millennials live in a world where social, intellectual and personal life are done through various social media technologies rather than directly. This needs to inform our teaching methods even more than it recently has. Active learning, group projects, games and other techniques are stopgap measures that may not have the kind of long-term viability needed to truly transform instruction as much as is needed to keep education relevant to the world of traditional students. In the end almost everything we do in the classroom may be transformed by the new interdependence on media and the ways it has changed the cognition of our future students.

**Butternut**

**Two Open Educational Resource Classes**  
Keturah Haferkamp, Joe Klein (Triton College)

In a time when MAP grants and support services are at risk, our students at Triton College are increasingly unprepared for both the academic rigor and economic commitment of college. This presentation will explore how we have met these challenges by using Open Educational Resources (OERs) rather than hard copy textbooks in our composition courses to improve our culturally relevant pedagogy, save students money, and ensure they have the learning materials. We will present how and why we have modified our courses and how students are responding to the changes. Using their mobile devices, audience participants will be guided to experience our courses from a student’s perspective, explore English-related OERs that they might incorporate into their own courses, and collaborate with us to brainstorm innovative uses of these resources.

**Lower Level**

**Boys Must Be Boys: Writing Masculinity into Adolescent and Young Adult Literature**  
Kate Midday, Alex Woolard (McHenry College)

We will present on and facilitate a discussion around current research into American gender identity for boys in popular children's literature. In a culture where gender roles are in flux, we will examine how boys are constructed in fixed positions as men in fiction for adolescent males. We will discuss traditional boys’ fiction (*Hatchet*, *The Outsiders*, *The Chocolate War*, etc.) and non-traditional/marginalized boys’ fiction (*Rainbow Boys*, *Monster*, *Mexican White Boy*, etc.), focusing on rites of passage, transitioning into manhood, and the patrilineage. Research will incorporate sexuality and heteronormative behaviors on a sliding scale, performative masculinity, violence, and shifting cultural expectations. We will engage the group in reflection about their own favorite characters, and attempt to map their positionings onto our gender spectrum. We can then look at the ways they reap textual fulfillment or rejection based on these performances, and attempt to co-create a chronology to conclude about the genre’s movement as a modern, culturally productive presentation of our American dogma.
Library

**Portfolio Projects and the Teaching of Freshman-Level Composition**
Sara Gerend (Aurora University)

In an effort to continually evolve as an effective instructor of freshman composition, I took part in a Course Portfolio and an Inquiry Portfolio Project at Aurora University over the last two academic years. In both projects I followed a process in which I documented, measured, and assessed the impact of my instruction on some of the course objectives in Introduction to Academic Writing. For instance, I zeroed in on specific assignments and activities I wanted to reevaluate and improve upon from the teaching of grammar points, the synthesis essay, and revision, to helping students better evaluate how far their writing has come over the course of a semester. My conclusions have allowed me to come up with better tools and approaches for the teaching of writing while finding ways to heighten students’ awareness of and responsibility for their growing composition skills. During my presentation, participants will be asked to reflect on and share their own strategies for effective instruction of freshman writing and learn how valuable a portfolio project can be in remapping what we do as composition instructors.

**From Rubrics to Templates: Collaborating with Students in First-Year Writing Assessment**
Sara Elliott (Aurora University)

In this presentation, I will offer a brief description of the potential negative impacts of using rubrics for assessment, drawing on Maja Wilson's book *Rethinking Rubrics in Writing Assessment*. Then I will propose that one way to engage students more fully in the process of assessing their own writing is to apply some of the concepts from Graff and Birkenstein's *They Say, I Say* to the assessment process. Specifically, I am going to ask my first-year composition students this semester to create their own templates to provide to me to use as the basis for giving them feedback on their writing. The goals of this exercise are: 1) to help students develop a greater sense of ownership and participation in the act of assessing their writing; 2) to allow students to guide me by letting me know what aspects of their writing they are most concerned about; 3) to help students be more comfortable with (and therefore possibly more receptive to) my feedback because they are creating the basic structure for how the feedback is offered; 4) to re-invigorate my own enthusiasm for responding to student writing.

This proposal is largely in response to a session from the 2015 conference led by Tim Twohill, which asked attendees to consider and discuss the various external and internal pressures that complicate the process of grading papers for writing instructors. In a similar vein, this presentation will invite conversation and reflection and perhaps some brainstorming about ways others might revise this exercise or create a new one designed to increase engagement in the assessment process for both students and teachers.

**Oak**

**Remediation as Refinement: Making Research Personal**
Amy Camp (College of DuPage), Amy LeFager (National Louis University)

The remediation project in composition courses typically has students reflect on what they have already written, but what would be the impact on student engagement and learning if remediation was used for the purpose of refining their perspective during the writing process? Advocating that the student’s opinions and perspective on a topic has value can help students better understand their personal contribution to the research process. Having students develop a clear point of view early in the writing process by
completing a remediation project can enhance critical thinking because the student must make connections between his or her view of the topic and the information presented in the sources found during the research process.

Using remediation for refinement rather than reflection was born from a collaboration of a community college English Lecturer and a university Instruction Librarian. Utilizing librarian expertise and library resources throughout the research process enhances instruction of the writing process by giving students multiple opportunities to use library resources to identify a topic as well as find sources that support their opinions about their topic. Remediation as refinement gives the students more clarity about the topic and allows them to reflect on the writing process in a creative format. By not restricting the type of remediation project, reluctant writers may be able to better express their point-of-view on a topic that can then lead to more effective search strategies and finding appropriate sources on their topic.

In this session the presenters will invite participants to reflect on their own perspective on common research topics used in introductory research writing courses and envision what their refining remediation project might be. The presenters will share examples of student remediation projects used during the writing process and how this impacted the final product. Recommendations for how to collaborate with librarians to support student research throughout the process will be shared, and the presenters would like participants to share their unique approaches to engaging students in the writing process.

Pine

How Many Words is a Picture Really Worth? Introducing Visual Literacy to First-Year Composition Assignments

Matt Schering (College of DuPage, Moraine Valley Community College, Governors State University)

How many words is an image really worth? What rhetorical value, if any, can images have in contemporary composition courses? In this presentation it is my goal to discuss the merits of teaching visual literacy, and how adding multimodal assignments can increase student engagement in their composition courses. Having used various types of media to augment text within an essay offers the opportunity to create an infinitely more expressive piece. Images can be a powerful tool, but must be properly integrated in order to achieve the desired rhetorical effect on one’s audience.

Throughout my presentation, I will discuss the various ways images can contribute meaning to a piece of writing; I will also discuss strategies for integrating images into a piece of writing. To conclude this presentation, I will ask members of the audience to pick an image, and hold a group discussion about the various meanings found in a single image. By showing how people will have drastically different interpretations of some common images, such as Jay Cutler, and the Facebook logo, it will create some lively discussion, and drive home the importance of understanding your audience.

Butternut

Contemplative Practices: Remapping the Way We Approach Reading and Writing

Carmella Braniger, Emma Hoyer, Abigail Wieser (Millikin University)

Scholars and writers such as Mary O’Reilley and Arthur Zajonc are giving increased attention to the use of contemplative practice for developing introspective pedagogies across a variety of disciplines. Contemplative practice fosters self-awareness and reflection, freeing us to become active participants in learning. Teaching students to read and write introspectively can help foster mindfulness, compassion, and active participation.

This panel will feature a faculty member and two undergraduate students who have collaboratively developed contemplative reading and writing practices for the 21st-century classroom. Students will share writing generated as a result of these practices. Faculty will guide a discussion with participants regarding how to implement contemplative practices into literature and writing courses.
Lower Level
No Mere Fetch Quest: Video Games and the FYCOMP Sequence
Joey Crundwell (Northern Illinois University)

At last year’s Allerton conference, Tabitha London, Razel Navarro, and I shared our experience in running a second semester FYCOMP course built around video games. The course was designed with the idea that our students are increasingly familiar with digital texts and their associated discourse communities. It asked students to analyze video games, engage in collaborative work in a virtual environment, and present their work in a variety of ways. Given that we found success with this design, I would like to expand on this concept to encompass a full two-semester FYCOMP sequence. I will present course schedules, sample assignments, and texts that may be of interest to someone considering such a course. As this is something that my partners and I continue to research and fine-tune, I will leave ample time for feedback, questions, and discussion.

1:45 – 2:45 SESSION H

Library
I’m Not Dead Yet: Reanimating Grammar in the College Classroom
Dianna Bellian, Rachel Eversole-Jones (Eastern Illinois University)

This group presentation will be an interactive session on effective ways to integrate the teaching of grammar into the college composition classroom. Many students come to college lacking fundamental grammar knowledge (parts of speech, verb tenses, etc.) that is vital to positive writing process growth. Unfortunately, countless English composition instructors believe that formal grammar instruction is passé, ineffective, and altogether dead. However, by combining grammar instruction with shorter creative and professional writing assignments, instructors can reanimate the grammar discussion and enable students to focus specifically on conquering these mountains of mechanics in a contextualized space. Each writing assignment would provide students with a different exigency and a single grammatical or mechanical skill to practice. This approach requires identification of students’ needs for grammar instruction (done through initial diagnostic writing assignment(s)) and customization of future assignments to suit those needs. The result of reimagining grammar instruction is stronger writing skills and stronger editing and revision skills, all of which can be transferred into later courses and job opportunities. The presentation will be conducted in three parts: first as a “pitch” for new ways of looking at and teaching grammar and a demonstration of a possible lesson/unit plan structure, followed by sample assignments and an invention activity to formulate future assignments. The session will then close with Q&A and an informal discussion.

Oak
Using Malcolm Gladwell as an Alternative to the Traditional Research Paper
Adam Scott (Heartland Community College)

Most first-year writing courses have some sort of research paper requirement. When students hear the words “research paper” they often picture two models. First, is a paper where they are presenting information about a topic to display their knowledge. The second is a paper where they use research to persuade readers to adopt a certain point of view to show their rhetorical abilities. Rarely do they imagine anything else. The writer Malcolm Gladwell though, in his essays in the New Yorker and collected in the book, What the Dog Saw, offers an alternative model to the traditional research paper, one that takes readers on a journey by weaving together narrative storytelling with scientific research and interviews with experts as he presents and then explores a research question. In my presentation, I want to talk about my experiences in first-year writing courses at Heartland Community College working with students to critically analyze Malcolm Gladwell’s essays and then using this knowledge to have students write their own “Gladwellian” essays, based on their own unique research questions. I plan to present my
observations about the strengths and weaknesses of this approach, and then open up discussion with conference attendees about how else we might reimagine the research paper to better engage students.

**Pine**

**Multimodal Composition Within Composition Classrooms**  
Khaled Almohawis (Southern Illinois University-Carbondale)

The aim of this presentation is to shed to the light on the authenticity of applying multimodal composition in today's composition classrooms. Some of the advantages of applying it in addition to arguing some of the disadvantages of applying it are going to push teachers and instructors of compositions to discuss, agree, or argue applying such new way of composing in their classrooms. Most of the discussed advantages and disadvantages are extracted from scholars and teachers who adopted multimodal composition in their classrooms. Some of the advantages that are going to be discussed and shown are easing communication by utilizing videos and images, focusing on experiences more than linguistic abilities, encouraging students to be creative, encouraging collaboration, and producing authentic materials for real audience. After that, I am going to show some of the effective modes that might help in producing multimodal compositions. Before discussing the disadvantages, I am going to introduce some concerns of compositions' teachers that help audience to identify all dimensions of the new method of composing. Lastly, I am going to introduce the drawbacks of adopting multimodal composition in today's classrooms. The aim of showing drawbacks is not devaluing multimodal compositions, but to help teachers be aware of these drawbacks and take their precautions if they planned to adopt the new method in their classrooms. After that, I will open the floor for discussion and questions. If there is enough time, I am going to show some examples of multimodal compositions that were made by students.

**Butternut**

**Moving Beyond the Label of “Culture”: How an Extensive Literary Constitution Contributes to a Student’s Textual Production**  
Dmitry Kalmykov (Northeastern Illinois University)

This presentation will consist of visuals to help the audience emotionally assimilate the student's extensive journey. The second half of the presentation will generally consist of discussions centered around a process based analysis of the student's transition from their well ingrained understanding of scholarship to that of institutional requirements in the U.S. Some role play activity is also to be expected to get a better comprehension of the student's obstacles during her transition, participation in the role play Q&A from audience members will be encouraged. With this we will successfully illustrate a few moments in the process one encounters when pinpointing a student’s deep literary roots and understanding the causes of their seemingly anomalous academic struggles. In the role play I also hope to raise questions about several of the institutional requirements that the student struggled with.

With this project I hope to unlock an often overlooked portion of the potential intellectual labor pool entering the United States.

2:45 – 3:00 Refreshments (*Solarium*)

3:00 Closing General Session (*Library*)  
Michael Day, Moderator