**Addressing the Moment: Resistance and Resilience**  
53rd Allerton English Articulation Conference  
April 19-20, 2017

**Wednesday, April 19**

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

9:00 – 10:00  
**SESSION A**

*Library*  
**Read Like A _________: Advancing Disciplinary Literacy with Diagnostics, Supplemental Instruction, Collaboration, and Tutoring**  
Julie Dockery and Gail Gordon-Allen (Truman College)

Meet the staff of Harry S Truman’s Reading Center, and discover how they use research-based literacy strategies to collaborate with instructors and advance students’ literacy skills across disciplines. Participants will have an opportunity to preview the daily operations of the Reading Center and then participate in hands-on literacy activities that are designed to improve students’ critical reading and writing skills.

*Oak*  
**Running Start: Do First-Year Composition Students Benefit?**  
Winnie Kenney (Southwestern Illinois College – Belleville)

In Southwestern Illinois College’s (SWIC) Running Start, high-school juniors and seniors take classes at the community college and simultaneously earn a high-school diploma and two-year college degree. While this raises several questions for me, the central one is who benefits from this program. Certainly, the students themselves benefit by reducing the time needed to earn both a high-school diploma and an associate’s degree. Relatedly, the participating high schools benefit by receiving state funds for students actually taught at the college. The college benefits by negligible degree-completion rates from the Running Start students. While this may increase diversity of ages in first-year composition classes, I wonder if it is truly a benefit for Running Start students and others in the same classroom. In addition to presenting an answer to this concern, discussion of other dual credit-related concerns will be invited of session attendees.

*Pine*  
**Voicing the Self and the Other through Interior and Exterior Narrative**  
Kristen Hren and Christina Marrocco (Elgin Community College)

Kristen Hren and Christina Marrocco will discuss the different ways each is using specific types of informed narrative in the first-year composition classroom to foster realization of self-identity and understanding of the identity and struggles of the other. Their methods work as bookends to the exploration of the self and of the other. Kristen will present on a method that explores issues of identity by having students explore their own relationship to dominant and subordinate identity groups as well as privilege and non-privilege through personal narrative that utilizes the identity theories outlined by Beverly Daniel Tatum. Christina will present a method that uses credible news accounts of migrant and refugee experience to develop fictional narratives that encourage students to fully understand a social context and develop a character within that context, thereby better understanding identities and experiences outside of their own. Both presenters will discuss how these methods fit into a larger course.
plan, how they are implemented, and student reactions and growth, particularly in this time when careful consideration of identity, privilege, and empathy are becoming marginalized ideas in our political context.

**Butternut**

**Film as Text in the English Composition Classroom**

Erik Kersting, Rowenna Miller, and Michelle Vella (Northern Illinois University)

Can film be incorporated effectively into the composition classroom? Film has found its way into the English curriculum most commonly through its affiliation with literature. Discussing topics based in narration and adaptation is more clearly the domain of the literature field; technical analysis of film might be considered the domain of the communications or film studies fields. However, film can be successfully incorporated into the teaching of English composition, not only as a link to literature and narrative elements of English studies, but as texts for analysis and comprehension of the basic skills of rhetoric.

Film provides an accessible entry into discussions of rhetoric, and can be used as texts upon which to base instruction and discussion. Though this does not discount or ignore the importance of utilizing written texts, visual and multimedia texts can be utilized in the classroom, as well. This session will explore practical methods for including film in the teaching of rhetoric and composition, including discussion of pitfalls and strategies to encourage active participation by students. Attendees will be invited to share their approaches and experiences including film in their classrooms.

10:00 – 11:00    Refreshments (Solarium)

10:15 – 10:30    *Library*

    Welcome: Michael Day, Conference Chair

10:45 – 11:45    **SESSION B**

**Library**

**Engaging Students in Intrinsically-Motivated Writing with Online Platforms**

Alex Dzurick and Corey Huber (University of Illinois Urbana-Champaign)

Current first-year undergraduate students have grown up in an era where access to a variety of online resources and platforms has become the default. Online media has proliferated in this atmosphere, and students access much of the information they use academically from these online media sources. To engage students in authentic conversations about these sources, we advocate for using online platforms to provide a space for intrinsically-motivated written discussion. The literature shows that people lose motivation to complete a task when extrinsic rewards (such as grades) are withdrawn or no longer available (Bain 2004; Deci 1970); we argue that an online engagement space that is not tied to direct evaluation allows students to engage authentically with intrinsic motivation. This workshop will ask attendees to begin developing a plan by which they might incorporate online platforms—such as Facebook, Twitter or Google Drive—into their teaching practice and to share these plans in a collaborative online space.

**Pine**

**Incorporating Social Awareness in the Classroom: Teaching Information Literacy through Ethnography**

Amy Camp (College of DuPage) and Amy LeFager (National Louis University)

Though technological advances are thought to bring people of different cultures and backgrounds closer together, they can often isolate people into homogeneous groups where differing opinions are not apparent. Ethnography can help break down barriers to help students gain an awareness and appreciation of others. Information literacy is key in helping students become effective contributors to the scholarly
conversation, and ethnographic assignments can be a unique way to incorporate information literacy into
the curriculum. In this presentation, an adjunct English professor and academic librarian will participate
in a collaborative conversation with attendees to discuss ways to incorporate ethnographic assignments
that teach information literacy to students in introductory English classrooms.

Butternut
One of Us: Students, Teachers, and Trauma
Anne Matthews (Millikin University)

In her 2013 article, “Let Me Tell You a Story,” Rachel Spear writes about her Trauma and Healing
course, focusing on a “pedagogy of the wounded.” By reading and writing about stories of trauma, she
and her students learned to move beyond the pain of the authors they were reading by becoming
“wounded healers.” Significantly, this transformation from suffering to healing came about from the
willingness of some of the students to tell the stories of their own traumas, thereby creating their own
agency as well as deepening their understanding of the literature. However, while Spear movingly talks
about her students and the “crisis” in the classroom, she only hints at the possibility of the trauma teachers
may have experienced. I would like to argue that opening up space in the classroom for teachers to talk
about their own trauma is critical, not just to the teacher herself, but also to the students. While students
are undoubtedly moved by the stories they read, and are undoubtedly brave by telling their own stories,
they might find that hearing their teacher’s story of trauma forges student, text, and teacher into an even
stronger bond of healing.

12:00 – 1:00 Lunch (Dining Room)

1:00 – 2:00 SESSION C

Library
From Print to Pixels: A Conversation on Digital Narratives in the English Classroom
Matthew Gremo, Emma Hoyer, and Tony Magagna (Millikin University)

If our focus this year at Allerton is on how to remain resilient within English Studies during challenging
times, then we must consider the many ways in which innovation can itself be a form of resilience (and,
in some cases, resistance). In particular, this panel proposes to lead a discussion on the ways in which
ongoing advancements and experiments within digital culture increasingly allow—even demand—us as
English teachers to expand and adapt our curriculum to engage with literatures from beyond the printed
page. As digital technologies have advanced, 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 fan creations, or social media (among others).
So, how can English instructors—at the elementary, secondary, and collegiate levels—contend with these
shifts, and how might we begin to study and teach with digital narratives and video games, both in terms
of literary studies and composition?

This panel will begin to explore these questions, inviting broader conversations among participants about
the whys and hows of including digital literature and tools in our curriculum. During Fall 2016, Dr. Tony
Magagna developed a course entitled “Digital Literatures” at Millikin University that centered on these
topics, and Emma Hoyer and Matthew Gremo—two senior English majors headed into the classroom
themselves, Emma to teach at the elementary level and Matthew to teach English at the secondary level—
participated in the course, each focusing on the pedagogical impact of digital narratives. Together, we
hope to share the successes and challenges of our studies together, while also inviting participants to
debate and “workshop” similar experiences—or, more broadly, the hopes and reservations—that they
have regarding teaching English in our digital age. We will explore how the very notions of “literature”
and “writing” themselves have perhaps shifted for younger generations, and the ways in which we as teachers at all levels can engage with the increasingly interactive, nonlinear, alterable forms of narrative made possible—and popular—through digital media.

*Oak*

“Writing Is…”: An Exercise in Brainstorming, Collaboration, and Revision  
Jack Haines (Joliet Junior College)

This session invites participants to experience a useful, early-in-the-semester writing task for students. The exercise includes individual brainstorming and thesis creation as well as opportunities for revision via collaboration with peers. An added benefit of the task in practice includes insight into students’ assumptions about writing as they enter your first-year course.

This is a fairly new assignment in my repertoire. Participants in this session can help me revise, develop, and strengthen it, but your participation in the session will provide you with a useful assignment to bring back to your classrooms. The fruit of your students’ labor in this task could be used as a diagnostic writing assignment, it will create discussion points for future class sessions, and it will enlighten/depress you as you learn what the word Writing signifies to your students.

*Pine*

You Want Me To Write What?!  
Alison Stachera (Lincoln Land Community College)

There is no question that squeezed budgets and administrative attempts to “streamline” degrees at community colleges have constrained many academics who instruct there. From cutting course offerings, restricting professional development funds, even (and especially) fostering a doom-and-gloom mood, we are left feeling powerless and paralyzed. That’s why I seek solace in the one place I’m not: my classroom. There isn’t much we, as academics, can do about the state budget. But there is a way I can help my developmental student writers break through writer’s block.

I begin each semester in my developmental writing courses by saying, “Take out a piece of paper and something to write with.”

I pause and watch the look of anxiety wash over their faces.

“I want you to write a paragraph for me. You can choose the topic; however, the writing has to be ‘bad.’ I want you to write a ‘bad’ paragraph.”

Confusion usually follows. Then, a chatter of voices:

“You want me to write what?”

“What do you mean by ‘bad’?”

“Oh, I’ll write how I always write!”

This exercise reveals important things about developing student writers and their connection to writing. First, they must define what they believe “bad” writing is before they can model it. They then share their paragraphs and we unpack them, revealing what we really think makes writing “good.” Finally, the exercise supports the spirit of “playfulness” with writing while also breaking down the writer’s block that so many face. This interactive discussion will ask participants to write their own “bad” paragraphs to illustrate what we value and devalue in student writing and discuss ways to support our students in their journey toward writing well.
Butternut
Jim Nagle (Columbia College Chicago)

During the 2016 presidential campaign and continuing in the early days of the Trump administration, “alternative facts,” tweets, and off-the-cuff pronouncements have rattled the news media and listeners alike. Is there a method to the madness? This session will suggest an analysis of the rhetorical techniques being used and abused, including a discussion of how we can make sense of this jumble for ourselves and our students.

2:15 – 3:15  
SESSION D

Library
The Work of Memory: Using Memoir to Teach Compassion and Craft
Emily Kingery and Grant Tietjen (St. Ambrose University)

In “Memory and Imagination,” Patricia Hampl writes: “Our capacity to move forward as developing beings rests on a healthy relationship with the past…. If we learn not only to tell our stories but to listen to what our stories tell us…we are doing the work of memory.” Though memoir as a literary genre exists primarily within the purview of English studies, its value extends to any academic discipline; indeed, beyond the classroom, how we choose to craft our lives’ narratives is fundamental to our human experience.

In this session, we will discuss memoir as a crucial intersection of the social sciences and creative arts. Following a brief overview of how the genre is thriving in both English and Sociology, we will discuss how we use memoir in our classrooms to underscore the concepts of rehabilitation and resilience. Examples will vary by discipline, including how writing positively impacts rehabilitation of convicts and addicts, supports recovery from traumatic injuries, and enables processing of emotional difficulties common among college students. This range of examples will converge at the restorative power of forming a personal narrative in writing. We will invite the audience to discuss other pedagogical uses of memoir, and to share their own experiences teaching the art of storytelling, especially in a way that fosters interdisciplinary collaboration.

Oak
The Freedom To Read: A Three-Part Writing Assignment That Improves Library Use
Jack Haines (Joliet Junior College)

In 1953, the American Library Association and the Association of American Publishers co-authored a document in response to governmental behaviors related to President Truman’s so-called Second Red Scare. The document asserts the public interest in the freedom to read; additionally, it advances seven propositions concerning book banning, encroachments on informational liberty, and the shared responsibility of publishers and librarians regarding the free access of ideas for Americans.

The assignment based on this document involves summary, argumentation/analysis, and narrative. It invites students to carefully consider reading and relating structures and lexemes while summarizing, to thoughtfully analyze and interrogate statements of grandeur, and to compose a Library Field Trip, in which no catalog searching with computers is allowed. Participants of this session are invited to discuss the perils of summary, to investigate the limits of freedom, and to learn how to demystify library-searching techniques for their students.
In Wisconsin, since 2011 especially, resources for education have been severely limited. Consequently, with the passing of ACT 10, a law designed to hamper collective bargaining and organized action, many schools simply increased the amount of work for employees, froze pay, passed dress codes, and cut benefits. Schools like Madison Area Technical College had a collective bargaining agreement in force until 2014, and so in the last year of the CBA’s life, the Union and College agreed to conduct talks under a modified form of “meet and confer,” which came to be known as the “Contract Alternatives Committee,” and, later, “Shared Governance.” This discussion is intended to contrast the two philosophies of the texts, *Rules for Radicals* (Saul Alinsky, 1971) and *Getting to Yes* (Fisher & Ury, 2011) and describe the evolution of “shared governance” at Madison Area Technical College. It will provide an opportunity for discussion of faculty and administrative relationships and even strategies for creating alliances.

**Butternut**

**Knowledge-Producing Approaches to Student Engagement**
Katrina Healey and Jaclyn Swiderski (Northern Illinois University)

Many recent arguments in defense of the humanities have asserted that the value of an education that involves the humanities will produce citizens who are interested in, and capable of critically evaluating, the laws and policies of the realm, and still others argue that the beauty of the written word alone should suffice. In a dissatisfying, if not downright oppressive, political and economic climate that increasingly values product over process and art as commodity, we educators struggle to generate enthusiasm in our students for developing their writing abilities. This presentation will make the argument that the inclusion of unheard voices is what makes an education in writing, and the humanities in general, an indispensable field of study and form of resistance. This refers not only to the inclusion of minority voices in the core curriculum, but also facilitating and encouraging our undergraduate students’ participation in the dialog of their disciplines and in local and national concerns. By treating undergraduate students not as mere consumers of knowledge, but as producers of it, we can demonstrate to students that they are active participants in not only their domain-specific fields, but also their communities, and the country as a whole.

However, implementing a curriculum that facilitates and encourages students in multiple disciplines to engage in a dialogue with their future professions and the political and economic systems that run our country is no simple task. This presentation will examine one institution’s attempt to do just that: the interdisciplinary showcase held at Northern Illinois University and the core English 203 curriculum that precedes it, which serves as an example of an attempt to engender student enthusiasm for creating knowledge and community involvement early in their college careers. Following the analysis of this example, the presenters will open the discussion up for questions and answers, and for sharing strategies and similar projects.
Thursday, April 20

8:00 – 8:50  Breakfast *(Dining Room)*

9:00 – 10:00 SESSION E

*Library*

**Students Are Not Data Points: Empowering Individuals in Basic Writing Classes**

English faculty members from several Chicago city colleges, including Harold Washington College, Kennedy-King College, Olive Harvey College, Truman College, and Wright College

The politics of remediation are explored, as panelists from several of the City Colleges of Chicago tell the story of how faculty has resisted the elimination of developmental English courses at CCC. The “politics of remediation” came thundering into the City Colleges of Chicago in the fall of 2014. Complete College America had proclaimed “Time Is the Enemy,” and our Chancellor serves on the Board; numerous movements were afoot nationwide to accelerate or even eliminate developmental education. Our District Office was clearly sympathetic to these trends. The faculty, however, was not. The faculty in one English department began to strategize in order to deter what we viewed as potentially harmful changes to our writing curriculum and our open-access mission. Our panel tells the story of:

- how we came to understand the economic motives behind educational reforms in remedial education;
- the problematic research behind the well-known Baltimore ALP model;
- the gross misplacement of students resulting from poor placement tests, including ACT Compass Reading and e-Write;
- the development of an in-house faculty-read placement exam;
- the development of a fully-integrated, intensive developmental reading and writing course (named ARC: Aligned Reading and Composition) that we feel holds great promise for long-term student success;
- a brief look at quantitative and qualitative data of the course from two colleges;
- and finally, the truly remarkable collaboration of faculty across all seven colleges in order to expand the program and preserve open access to the City Colleges of Chicago.

The journey has often been difficult and contentious, but over time we have found a way to move forward. We hope that by sharing our story and our work and by discussing current reforms in developmental English with colleagues across Illinois, we—the content experts of English and Developmental Education—can forge a stronger alliance to preserve the mission of open-access institutions of higher education by offering meaningful educational opportunities for all students, regardless of entry-level academic skills, race, income, or nationality.

*Oak*

**Jung at Heart: Applications for Carl Jung’s Psychological Theories in Literature and Composition Classrooms**

Sean Hill (Lewis and Clark Community College) and Spring Hyde (Lincoln College)

This two-part interactive session will examine the various ways the work of Dr. Carl Jung can be applied to composition, literature, and film as literature.

Though it was released more than ten years ago, The Melancholy of Haruhi Suzumiya continues to be one of the most popular anime series of all time. In this portion of the presentation, the presenter proposes the main character is experiencing neurosis and is in a depression-driven fantasy dream world featuring characters that represent stages of the individuation process. Audience members will view brief clips of
the series and discuss how these Jungian concepts may be applied to literature and film as literature within their classes.

Additionally, Jung’s theory of archetypes has long been studied in the literature classroom; the connections to literary characters are clear. Alternatively, using Jung’s theory can be a useful tool in remedial writing courses. This portion of the presentation will discuss the assignment of character analysis in remedial writing using Jung’s theory of archetype. Audience members will be asked to offer feedback on the assignment as well as discuss their own use of Jung’s theory in a composition setting.

**Pine**

*The Media in the Mirror: A Discussion on the Role of Movies, TV, and Music as Rhetorical Representations of Reality*

Matt Schering (College of DuPage, Moraine Valley Community College)

Uncertainty is a constant in the lives of students and instructors alike. As the world changes, it can be difficult for many to understand these drastic social, philosophical, and existential changes. Most students are aware of some of the more drastic changes occurring—economic inequality, climate change, and political shifts—but how can these potentially dolorous topics translate into something tangible for our composition courses? The answer to this question might be found in integrating media into our courses.

Barry Brummett, and his article, “Burke's Representative Anecdote as a Method in Media Criticism,” will be the centerpiece of this presentation. In this article, Brummett discusses how media, such as television, movies, and music can be used to engage students in the world around them. Brummett states “through types of components, or structures of literature people confront their lived situations, celebrate their triumphs and encompass their tragedies” (479). Brummett feels that media can encapsulate the essence of humanity and allow people to easily empathize with the world around them. With this as a pedagogical paradigm, instructors can use media as a bridge to engage their students in meaningful rhetorical situations.

In addition to a discussion on Brummett’s work, this presentation will also feature an interactive section where the audience will discuss media. As a group, we will examine various songs, TV shows, and movies to describe their value as rhetorical representations of reality. Through this activity, we can discuss how well media represents reality and how it can be used in the context of a composition course.

**Butternut**

*Teacher “Ignorance” as a Pedagogical Resource: The Non-Native Instructor in the Writing Classroom*

Yaqing Cao and Ayoti Simms (Northern Illinois University)

Teaching first-year composition as a non-native speaker to native speakers of English can be a daunting task. The teacher is confronted by self-consciousness because of an accent and concern over the students’ perception of a nonnative speaker teaching them how to write in their native language, and ignorance of popular culture such as sports and entertainment that is at the core of the average student’s daily life. There are several ways, however, that these perceived weaknesses can be used as resources in the classroom. This presentation discusses how the foreign teacher’s ignorance of the culture can be used as a pedagogical resource in the composition class: helping students expand their sense of audience and promoting classroom discussion and participation.

First of all, by recognizing that their audiences include readers who are unaware of the cultural items in their writings, students make an effort to provide more detailed and descriptive information that would otherwise be omitted on the assumption that they are obvious. Second, encouraging students to explain an unfamiliar cultural item in class shifts the power dynamics from a designated power to an integrative power, promoting classroom participation. The benefits of “ignorance” do not take place automatically. It requires teachers’ efforts to recognize and consciously turn these perceived challenges into learning and teaching opportunities. This presentation discusses how teacher “ignorance” is a pedagogical resource on
these two aspects by sharing two foreign composition teachers’ experience in the classroom and during conferences. It concludes that this “ignorance,” if properly employed, is an invaluable resource in the composition class.

10:15-11:15  
SESSION F

Library  
Developing a Faculty Learning Community  
Bonnie Harrison, Tonia Humphrey, Jocelyn Turner, and Michelle Yisrael (Kennedy-King College)

A faculty learning community (FLC) is a small group of faculty in various disciplines who are committed to a yearlong collaboration for the purpose of community building and to explore the scholarship of teaching and learning to enhance instructional practices of each individual in the group. This presentation will discuss the steps the Transformations & Conversations Faculty Learning Community at Kennedy-King College, one of the City Colleges of Chicago, took to develop a topic-based and collaborative faculty learning community. The workshop will use active learning strategies for discussion to walk participants through the process. Participants will leave with resources to develop an FLC on their campus.

Oak  
The Old Testament/Hebrew Scriptures and American Politics: The Rhetoric of Caution  
Janice Neuleib (Illinois State University)

1 Samuel 8:10-22 English Standard Version (ESV): Samuel's Warning Against Kings

10 So Samuel told all the words of the LORD to the people who were asking for a king from him. 11 He said, “These will be the ways of the king who will reign over you: he will take your sons and appoint them to his chariots and to be his horsemen and to run before his chariots. 12 And he will appoint for himself commanders of thousands and commanders of fifties, and some to plow his ground and to reap his harvest, and to make his implements of war and the equipment of his chariots. 13 He will take your daughters to be perfumers and cooks and bakers. 14 He will take the best of your fields and vineyards and olive orchards and give them to his servants. 15 He will take the tenth of your grain and of your vineyards and give it to his officers and to his servants. 16 He will take your male servants and female servants and the best of your young men and your donkeys, and put them to his work. 17 He will take the tenth of your flocks, and you shall be his slaves. 18 And in that day you will cry out because of your king, whom you have chosen for yourselves, but the LORD will not answer you in that day.”

This session will discuss the rhetoric of warning and why we often ignore clear warnings. I am unashamedly addressing the rhetoric of our present political moment, of course. At the same time, I’d like to open a discussion about how we use power in writing programs, in academia, and in our professional lives.

What rhetorics do we choose and why? How do we develop these rhetorics? What do they mean for our teaching, our research, and our careers? I’ve always been carefully political and cautious. Now I’d like to move into the discussion about what “political” means for writing programs now.

Pine  
Is Your Writing Program in the Gutter?: Using Visual Narrative to Map a Curriculum  
Tim Twohill (Madison Area Technical College)

In his book, Understanding Comics, artist and author Scott McCloud notes the space between individual frames in a comic is called the “gutter” and that the reader is relied upon to fill in the gaps, mentally
completing what is incomplete based on past experiences (a phenomenon known as “closure”). In this group activity, participants will map their understanding of their writing programs or course sequences as a visual narrative to show how students are intended to proceed. In doing so, we may come to recognize what is implicit or tacit in our assumptions about what particular courses are intended to do and how they interact with other courses.

**Butternut**

**A Digital Media/First-Year Writing Collaboration**

Suzanne Coffield, Ellen Franklin, Jeanne Jakubowski (Northern Illinois University), and Jessa Wilcoxen (Millikin University)

Last year Jessa attended a panel where NIU faculty members included a description of an anthology of first-year writing, *Contemporary Voices*, now in its 31st edition. During the discussion following the session, Jessa proposed a collaboration between her sophomore digital media students and NIU’s writers. Students enrolled in Millikin’s new Arts Technology major and the current Graphic Design major would create digital art pieces inspired by an essay in *Contemporary Voices*. As Jessa described the challenge to her sophomores, they would “represent the essence of the story in a single two-dimensional image in a way that is memorable and metaphoric.” In addition to presenting a visualization of the paired essay, each design student described his/her approach to the essay that inspired the digital art piece. Since their creation in the fall of 2016, these digital art pieces have been showcased at two public exhibitions on Millikin University’s campus.

We hope audience members might discuss similar collaborations between schools and between digital and prose projects.

11:30 – 12:30     Lunch *(Dining Room)*

12:30 – 1:30    **SESSION G**

**Library**

**Moving Developmental Writing Students Forward? Multiple Measures of a Co-Requisite Course Model**

Julie Dockery, Catherine Gillespie, Gail Gordon-Allen, Geoff Martin, Keith Sprewer, and Kim Steffen (Truman College)

As a response to the local and national push to accelerate seemingly low-performing developmental writing students into freshman composition, the Harry S Truman College Communications department implemented a co-requisite model (“Accelerated Learning Program”) that allows students who would traditionally test into developmental composition to co-enroll in freshman composition while receiving “just-in-time” basic writing instruction. This program has grown successively each semester since 2014 and has been folded into Truman’s HLC Quality Initiative, a two-year self-study of the various “linked” and “co-requisite” courses on offer at the college. Despite this program growth, there remain certain program and instructional challenges and questions. This presentation will give an overview of the metrics, student response data, and faculty surveys that Truman is using to look honestly at the benefits and challenges of its Accelerated Learning Program in comparison with the department’s stand-alone, upper-developmental English course and another, long-standing college-level, co-requisite course structure. The goal of the presentation will be to provide a brief sketching of an extensive, in-house comparative study of different English course models for other English/Communications faculty and administrators who are facing similar pressures and instituting similar course re-design efforts. The presentation will provide a springboard for a lengthy, open discussion amongst session attendees on the experiences, practices, and assessments of these kinds of developmental writing reform efforts at other institutions.
I teach the Fundamentals of Speech Communications. In class, I first introduce the concept of frame of reference and how students filter their own attitudes, assumptions, and perceptions to create meaning. I then require students to develop an outline focusing on three main areas of interests. They are then to use the complete sentences from their outline to create their speeches as a 5-paragraph essay. I then use the students’ completed essays to submit to our Writing Across the Curriculum coordinator for the committee to assess a segment of our students’ writing. However, the assignments for the students do not end there, because they must also create a vision board that supports their goals that they want to attain over the next year. As a result of the students examining many potential aspirations and then narrowing them down, the students can be more concise and thus communicate effectively. In this session, the participants’ learning outcomes will be their self-awareness of how they communicate with others and the underlying goals they may be seeking to personally explore, or inspire their students to do the same. Perhaps they will be motivated to go even further and create their own vision board.

First-year composition (FYC) is one of the most important courses for any incoming college student. This course (often designated as ENG 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 an FYC course that focuses on a topic. Using discourse analysis, I recently completed a dissertation study that worked to better understand how student writing is impacted by race as a subject matter in FYC. This presentation will provide a hands-on activity in terms of how I used coding to analyze the students’ writing—and how we can continue to examine teaching practices and identify moments of resistance—and learning. I hope that this session can also instigate a discussion on the use—and the success—of themed FYC courses.

Teaching critical media and data literacy has never been more important. In other years, this may have sounded like hyperbole, but today it has become an understatement: As we learn that the 2016 election was more influenced by “fake news” than real news, as we face a president who directly interacts with the public through tweets and popular culture, we in English studies cannot afford to go about teaching in the same ways we’ve done in the past. While text-based notions of literacy and writing have long ago stopped being the norm for our students and many of their future employers, and English studies has long engaged with the idea of multimodal composition, we have not yet done enough to educate students on the structures, functions, and possibilities of social media, networks, and data. To begin to do so, we would need to combine computational tools and established rhetorical ways of analyzing discourse’s relationship to ideology, identity, and citizenship.

In this presentation, I will discuss one possible approach by analyzing and engaging conference goers in meaningful play with social networks, social media platforms, and data, while also discussing and problematizing such a pedagogical approach in an undergraduate English, media studies, and/or writing classroom. I argue that this sort of play and experimentation is an important step toward innovative critical literacy that works in concert with today’s political and technological climate as well as students’ lived experiences. Through such study, I further argue, students will gain knowledge in multimedia and
data literacies that contribute to new rhetorical lenses by which students can more critically engage in scholarship, professional engagement, and citizenship.

1:45 – 2:45  SESSION H

Library
Pedagogy, Professionalism, and Authenticity in an Age of Austerity
Sean Hill (Lewis and Clark Community College), Spring Hyde (Lincoln College), and Sarah Quirk (Waubonsee Community College)

Every day our newsfeeds are cluttered with articles detailing the decline in student enrollment, state and national budget crises, and the push for greater accountability in higher education. Yet we, dutiful professionals committed to student learning, are not disheartened and press on, doing our best with ever dwindling resources. How can we survive, thrive even, in this newfound age of economic and social austerity? Teasing through the major themes, concerns, and controversies in Nancy Welch and Tony Scott’s *Composition in the Age of Austerity*—the push toward outcomes assessment, the renewed interest in competency-based education, the marginalization of writing and English studies programs, and the ever-shrinking public investment in higher education as a whole—the panelists will detail how “austerity” has changed what we do and how we interact with students and colleagues alike, and then suggest ways we can remain authentic to ourselves and our discipline. We invite all to come share ideas, strategies, and success stories as we explore the ever-shifting landscape of the austerity age.

Oak
Adjunct Faculty are People, Too!
Pamela Cannamore (Kennedy-King College)

Professional development is very important for adjunct professors because there is no formal student teaching process in place for instructors who teach past high school. This session will support both the adjunct faculty and their support team (mentors, Chairs, peer coaches, and staff) to help them have a clear understanding of the expectations required to teach their classes.

Pine
Weaving the Tapestry: Discussion Strategies for Culturally Relevant Classroom Conversations
Jennifer Giangrego (Triton College) and Stephanie Whalen (William Rainey Harper College)

With students and faculty feeling overwhelmed and frustrated by the current political context and budget crises, creative ways to support and inspire students are of the essence. What can we do in a classroom to facilitate meaningful engagement and keep discussion moving with merely paper and pen? Join two community college faculty colleagues for strategies to help students interact with material and find their voices in a developmental reading and writing class. Classroom engagement techniques will be supported by tenets of culturally relevant pedagogy (Ladson-Billings, 2009) and culturally responsive teaching (Gay, 2010). Simulation of multiple techniques will be provided followed by a group discussion connecting theory with practice.

Butternut
Strategies for Creating Learning Communities in First-Year Composition
Maggie Scanlan and Tanner Underwood (Northern Illinois University)

Our presentation will be primarily concerned with how group dynamics play out in the first-year composition classroom, with particular concern over how we as teachers can increase attendance, participation, and community through improved inter-class relationships. We will explore how to become better “people-readers,” both in how we facilitate large and small group projects, in addition to our general lectures. How can we make each student feel welcome? How can we invite students into
conversation while maintaining structure in the classroom? How can we turn non-participants into active participants? How can we foster a healthier classroom dynamic during our activities and lectures, and what are the benefits of doing so? What does it look like? We will focus less on policy creation within the classroom and more on our relationship with students within it. Ultimately, we will suggest that a sense of belonging is critical to student participation, and we will offer various strategies and mindsets for working past separation within the organic whole of the classroom. We will then have an open discussion about our shared experiences as teachers and the strategies that have helped create these sorts of learning environments.

2:45 – 3:00 Refreshments (Solarium)

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