Wednesday, April 18

8:00  Check-In Begins
      Registration (Grand Gallery)—Registration continues throughout day

9:00 – 10:00  SESSION A

**Oak**

*When a Student Walks Out*

Janice Witherspoon Neuleib (Illinois State University)

This past semester a student rose to his feet on the third day of class and declared, “I should not be listening to this.” Now I’ve taught for a really long time and thought I’d seen everything. But I’d never seen a 6’3” guy stand up in class, toss his backpack over his shoulder and walk out of my class, purposefully, in front of me. The class was Bible as Literature 1. The student had made a declaration about his belief, and I had said, “Let’s get back to the story,” and pointed at the text itself.

I was completely perplexed and mused for a day or two before going to the philosophy professor who directed religion majors. He introduced me to a new version of “trigger situations.” I also talked with the class, and they assured me that the student had been waiting to collide with me.

So what do we do in a literature/writing class when values collide? How do we “bind and loose” the classroom decorum? Where do the boundaries of public and private lives lie, and what do we do when they collide?

This session will address the social situation of the classroom that inevitably addresses students’ ethics and beliefs. To whom are we as teachers and they as students accountable?

This workshop session will address such questions and issues, hoping for some resolutions, and expecting at least a lively discussion of this new world of personal emotional space.

**Pine**

*Student-Responsive Design: Reimagining the Student Experience of Your Composition Classroom*

Marcy Bock Eastley and Justina Clayburn (Northern Illinois University)

In today’s ever-changing higher education environment, composition classroom student populations are becoming increasingly diverse. As more students and faculty cross the boundaries of community colleges and traditional universities, we must find ways to adjust learning activities to address varied contextual frameworks of unique student groups. Drawing on user-centered design principles, we can develop successful learning activities that traverse the needs of our diverse classrooms. In this session, we will tap the collective wisdom of community college, and 4-year public and private university, composition faculty to engage in the following activities:

* Discuss current challenges adapting to varying student needs in different environments (community colleges, 2-year, 4-year, public and private universities, etc.)
* Apply proven UX methodologies to identify optimal user experiences for different student populations
- Modify a composition classroom activity to address diverse needs
- Explore opportunities for further application of these interdisciplinary methods

*Butternut*

**Flashes of Insight: Flash Nonfiction as Composition and Performance**  
Kathy Fitch (Northern Illinois University)

This session explores the challenges and advantages of students (and their teachers) composing flash nonfiction micro-essays ultimately designed for oral performance. As brief and powerful as flashes of lightning in a summer storm, these concentrated pieces require close attention to diction, concision, clarity, and spare but thoughtful form. Urgent, voice dominant, and often leaning toward the lyrical, the flash essay invites writers to pare and polish compositions, leaving readers and listeners to contemplate their condensed power in the stretch of silence that follows their sudden flash and sizzle. You are invited to collect sample assignments and essays, to contemplate lessons learned, and to consider and discuss the possible adaptations and applications of flash nonfiction exercises for your own students and your own writing at this session.

10:00 – 11:00 Refreshments (*Solarium*)

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

10:45 – 11:45 **SESSION B**

*Library*

**Not Quite a Full Untruth: Grappling with Gradients of Honesty in Workplace Writing**  
Alan Ackmann (DePaul University)

Textbooks and lesson plans focusing on workplace writing are quick to extol the virtues of honesty, whether as an ethical imperative or simply as a means of avoiding legal liability. In reality, though, maintaining a standard of honesty in workplace writing is often much more complicated than just avoiding statements that are factually inaccurate, or limiting writing to statements that are factually true. Dishonest writing comes in many forms, ranging from euphemism that softens an unpleasant truth, a silent lie that fails to correct a misassumption, a fabrication that is unconcerned with truth (only with achieving a result), a deliberately unclear statement meant to complicate reality, and a lie of theft (whether through plagiarism or copyright infringement). Similarly, the *reasons* writers might deceive are expansive: we avoid honesty because it makes us look good, because we seek to escape negative consequences, and because it gets us what we want—all of which is just another way of framing an unpleasant truth: we often lie simply because it works. This interactive session will consider the different gradients and forms of dishonesty as they present themselves in workplace writing, where even mostly honest writers are often tempted to identify a line between truth and untruth, persuasion and deception, but not quite cross right over it. We will also consider the ethical obligation we have as instructors to frame honesty in workplace writing as an active, complicated struggle, rather than a simple platitude to tell the truth. Participants will read and discuss several examples of workplace writing, whether they cross any boundaries of honesty, and the implications of their doing so. By the end of the session, instructors will have a fuller sense of how to manage the issue of dishonesty in workplace writing, and how to help students understand its consequences.
This presentation will focus on one First-Year Composition course assignment that uses the literary magazine *The Sun* as a potential audience for personal narrative writing. *The Sun* contains a section called “Readers Write,” which publishes personal stories on given topics each month. In the presenter’s FYC class, students read *The Sun*, become familiar with the readers and the types and styles of stories that the “Readers Write” often elicits, and figure out how to find a story in their own lives that could relate to the audience and topic of upcoming months. Session attendees will be able to review back issues of *The Sun* and engage in discussion about how they teach narrative, audience, and voice in their composition or non-fiction creative writing classes.

“*A Comedy of Errors*” [Leading to Failures]
Julie Dockery and Gail Gordon-Allen (City Colleges of Chicago—Truman College)

In this session, the title and themes from the Shakespearean comedy are juxtaposed to the college classroom and campus community. As educators, we have a social responsibility to be accountable to our stakeholders, which can include everyone (from our students to our colleagues) and everything (from our academic freedom to our disciplines). Thus, “in this age of austerity and incivility,” a focus must be on the reflection of our training and experiences to deliver knowledge gained through teaching and service that lead to academic success. This interactive session will be grounded in the affinity group format, centered on our common goal, educating students within our disciplines for the purpose of knowledge acquisition. But what happens when with all our academic training, experience (or lack thereof), and preparedness, we defeat the purpose of our goal? How then, must “we find the spirit and equanimity to support our students and colleagues through” the disappointment and failures when we fall short? This session (limited to 8 persons per session) will consist of the affinity group model that offers privacy, space, and—most importantly—time, for participants to reflect, share, unpack, and work to remedy professional failures and disappointments. There are no real criteria for the concept of “failure,” just that the outcome(s) fell below expectations for ourselves and/or stakeholders. Limited to eight participants per session, we ask that participants be prepared to unpack their own failures. Thus, an assignment improperly developed, a teaching demonstration that went on a horrid downward spiral, an innocent class discussion that led to hostility, a counterintuitive policy (or counterproductive one, for that matter), a biased rubric, lack of preparedness and experience, and the like, all qualify as examples of failures that can be addressed during this session. (Due to the limited number of participants, this session will be repeated at 2:15 pm.)

The Place of Trauma Narratives in the Composition Classroom and Beyond
Jacqueline Wilson (Western Illinois University)

As an instructor of Basic Writing at Western Illinois University, I have observed in recent years an upturn in students’ interest in writing trauma narratives—stories about child abuse, street violence, police brutality, and war. In many cases, the work they produce is extraordinary—not only in its artistic rendering of stories and scenes but its profound reflection on human experience and the world. To me, this is often the most important work that students do, not only for its own sake but because it can create an effective gateway to writing in other genres. At the same time, I am aware of colleagues who teach writing (and in our larger discipline) who are vehemently opposed to teaching narrative at all, or they may teach narrative in a way that confines students to “safe” topics.

I would like to share my experience and discuss this topic with others who teach composition, especially basic writing. Some questions I would like to pose for discussion include: 1) The writing of trauma narratives, what good does it do (for anyone, but especially for basic writers)? 2) Is there a place in the basic writing/college composition classroom for students to write narratives about trauma? 3) How do we create assignments that give students the opportunity to write about trauma if they wish to (or not if they
4) How is the writing classroom as a public space changed when students share trauma narratives with their peers? 5) How do we as instructors respond to and grade such work?

Lower Level

**Digital Collaborative Writing Environments Using Microsoft Office 365**

Sarah Bresnahan (Northern Illinois University)

The increased use of technologies allows for exploration of what can be used as a digital writing environment. At Northern Illinois University, our objective for the First-Year Composition program is not only to prepare students for writing in their various disciplines, but also to learn about the types of writing that will be done in the workplace. Collaborative writing is an integral part of both the classroom and the workplace, and thus it is essential to learn how to exhibit these skills through the practice of creating and using digital collaborative writing environments.

As NIU continues to use Microsoft Office 365, I feel it is important to not only teach instructors how to use this environment, but to also encourage its use in the writing classroom. As stated in Irene L. Clark's text *Concepts in Composition* discussing social constructionism, “...writers are not autonomous individuals, distinct and removed from culture, but, rather, that individual consciousness is shaped by culture through language (16).”

The current use of learning management systems (LMS) such as Blackboard and WebCT do provide basic forums for discussion, but it can be difficult for collaborative projects, as these LMS are designed more for student-teacher interaction, rather than student-student interaction. Microsoft's SharePoint program through Office 365 allows for all participants to be on equal footing (based on the instructor's discretion) and allows for more collaboration aside from comment-and-response.

I plan to use SharePoint groups that my classes are currently using to collaborate on research projects as evidence of the usefulness of this program. This exhibition will allow for an interactive discussion between the audience and me.

12:00 – 1:00 Lunch (*Dining Room*)

1:00 – 2:00 SESSION C

**Library**

**Punching Virtual Nazis: Video Game Social Commentary in the Classroom**

Joey Crundwell and Tabitha London (Northern Illinois University)

In politically-charged times, there tends to be an increase in politically-charged art. One area in which this has not historically held true is video games, an arguably young medium. In the last two years, however, mainstream video games have begun to mature, with narratives developed in direct response to contemporary social and political trends. With an increased call for college educators to engage with students in matters of social responsibility and accountability, it is useful to meet students at their most familiar points of literacy. According to the Entertainment Software Association’s 2016 industry fact sheet, U.S. consumers spent thirty billion dollars on video games that same year. Our students play video games, so these texts provide a convenient junction for discussions of political discourse and art/popular culture.

Using the recent and controversial releases of *Mafia III* (2016), *South Park: The Fractured but Whole* (2017), *Wolfenstein II: The New Colossus* (2017), and *Far Cry 5* (2018), we would like to explore ways to bring this discourse into the classroom, present some concepts for assignments in rhetoric and
composition courses, and in the last half of our session, engage in an open dialog about the pedagogical value of this approach.

**Oak**

**Creating an Atmosphere for Inquiry**
Beth Harris (City Colleges of Chicago)

This session will focus on ways to establish a classroom atmosphere in which students feel safe to explore, question, participate, and grow. Facilitating such a community is important in any classroom, but perhaps especially so in a classroom in which students are being asked to explore sensitive social justice issues to which they bring a variety of opinions and background experiences. The session will include participatory activities that can be adapted for classroom work in multiple disciplines. We will begin with an early-semester brainstorming activity that helps to establish an open workshop tone, and we will experiment with shortened versions of a controversial issue debate and a shared writing exercise. Session participants will be encouraged to share their ideas, activities, successes, and frustrations.

**Pine**

**Specifications Grading: Reflections and Discussion**
Patrick Dunn and Sara Elliott (Aurora University)

For the Spring 2018 semester, we instituted versions of a specifications grading plan in our sections of first-year composition at Aurora University. This strategy was inspired in large part by the book *Specifications Grading: Restoring Rigor, Motivating Students, and Saving Faculty Time* by Linda B. Nilson. Our goals for implementing this approach were: 1) to help students focus clearly on the characteristics of effective writing and take responsibility for developing those characteristics; 2) to maintain high standards while also giving students the opportunity to learn from mistakes and errors; and 3) to simulate a professional writing environment, in which writing is judged on its success in communicating rather than graded on a scale. In our session, we will briefly describe the specific structures of the grading schemes we used and share reflections on how this approach affected both student learning and our experience of grading. We will also share the set of specifications that we applied and invite session participants to spend some time developing a first draft of a set of specifications that they would identify as representing the most important goals for the classes they teach.

**Butternut**

**Viewing Intellectual Development as a Personal Matter**
Suzanne Coffield, Ellen Franklin, Jeanne Jakubowski (Northern Illinois University), and Jessa Wilcoxen (Millikin University)

NIU and Millikin faculty colleagues will introduce NIU’s writing program by focusing on one of its writers. We’ll detail our emphasis on the interconnections between “personal” and “public/academic” writing in his work, on the degree to which personal experience and personal voice shape academic writing and academic life. By tracing one writer’s development from a July placement essay to an April award-winning piece, we’ll describe how he gradually learns to view intellectual development as a personal matter. Finally, we’ll describe how one Millikin University student in his Arts Technology class meets the challenge of creating digital art to illustrate the NIU writer’s published essay. We invite participants to discuss their own programs and inter-institutional collaborations.
Lower Level

The Five-Minute Opener: A Student-Led Activity that Fosters Responsibility, Builds Community, and Sparks Interest in Class
Maggie Scanlan and Fredrik Stark (Northern Illinois University)

The first five minutes of class: during this important block of time, we argue, small groups of students—instead of the teacher—should regularly be up front and in control of the proceedings. In this presentation, we will explain how we have successfully implemented this twist to lesson planning, which we call the Five-Minute Opener, in first-year university composition courses in recent years. We will show how we have effectively scheduled Five-Minute Openers so that they smoothly integrate into other activities and lessons common in a 15-week syllabus. We will outline specific procedures for (1) planning openers, (2) recruiting student presentation teams, (3) ensuring that teams participate in and accomplish the activity, and (4) responding immediately to students’ performances in short follow-up sessions. In addition, we will note how we have successfully encouraged students to represent their own interests, language practices, and areas of expertise in their five-minute presentations, an approach which in turn has led students to take ownership of the classroom experience while helping them build confidence in their oral rhetoric. We will also note how this classroom speaking activity resembles and departs from practices common in task-based learning, flipped classrooms, and ritualized public-speaking domains. Finally, we will incorporate participation: we will call on attendees to demonstrate roles and procedures integral to the Five-Minute Opener, and our presentation will lead into a discussion session, during which we will actively elicit questions, comments, and insights from all present on ways the Five-Minute Opener can be refined, adapted, and implemented in literature, language, or other types of courses of any level, size, or length.

2:15 – 3:15 SESSION D

Library

Using Thematic Units as Social Getaways for Millennial Student Writers
Jack Haines and Heather Nadess (Joliet Junior College)

This presentation explores the power of thematic units in composition classes to increase student awareness of, and engagement in, broader social issues relevant to their lives.

Heather describes a unit of study about “millennials” in an English 101 composition course at Joliet Junior College that challenges students to analyze connotations associated with Generation Y members while practicing their emerging composition skills in summary, analysis, and argumentative writing.

Jack describes a unit of study about indoctrination and Habits of the Mind, which could be adapted for either credit-bearing or developmental courses. The unit focuses students’ attention on personal and professional behaviors, social justice victories, and economic burdens – bringing to light some challenges the next generation faces and potential considerations our students could cultivate.

During the presentation, participants will discuss pedagogical strategies for using existing social discourse to further students’ understanding of both academic writing skills and broader cultural issues. By the end of the presentation, participants should gain a greater understanding of the potential of thematic units to generate a greater sense of social responsibility among students through thoughtful, careful academic analysis.
Oak
Clapping for the President: When Does a Demagogue Become an Authoritarian?
Jim Nagle (Columbia College Chicago)

After his State of the Union speech, President Trump speculated that those who failed to clap for him were guilty of treason. His rhetorical style continues to confuse some and alarm others. As rhetoricians, we can help our students think critically and reason carefully about the words and logic of the President.

This session will examine the rhetorical tactics used by President Trump (consciously or unconsciously) as well as traits of authoritarian leaders. Participants will be invited to share their experiences, and we will brainstorm methods for dealing with such rhetoric. Time permitting, we will play a round of “Fake News, Real News, Washington Edition,” a card game with potential for classroom use.

Pine
“A Comedy of Errors” [Leading to Failures]
Julie Dockery and Gail Gordon-Allen (City Colleges of Chicago—Truman College)

In this session, the title and themes from the Shakespearean comedy are juxtaposed to the college classroom and campus community. As educators, we have a social responsibility to be accountable to our stakeholders, which can include everyone (from our students to our colleagues) and everything (from our academic freedom to our disciplines). Thus, “in this age of austerity and incivility,” a focus must be on the reflection of our training and experiences to deliver knowledge gained through teaching and service that lead to academic success. This interactive session will be grounded in the affinity group format, centered on our common goal, educating students within our disciplines for the purpose of knowledge acquisition. But what happens when with all our academic training, experience (or lack thereof), and preparedness, we defeat the purpose of our goal? How then, must “we find the spirit and equanimity to support our students and colleagues through” the disappointment and failures when we fall short? This session (limited to 8 persons per session) will consist of the affinity group model that offers privacy, space, and—most importantly—time, for participants to reflect, share, unpack, and work to remedy professional failures and disappointments. There are no real criteria for the concept of “failure,” just that the outcome(s) fell below expectations for ourselves and/or stakeholders. Limited to eight participants per session, we ask that participants be prepared to unpack their own failures. Thus, an assignment improperly developed, a teaching demonstration that went on a horrid downward spiral, an innocent class discussion that led to hostility, a counterintuitive policy (or counterproductive one, for that matter), a biased rubric, lack of preparedness and experience, and the like, all qualify as examples of failures that can be addressed during this session.

Butternut
Teacher’s Choice: Choosing De-Escalation as a Communicative Strategy with Difficult Students
Joyce Walker (Illinois State University)

In our current tense political and social climates, the threat of violence can feel ever-present. But even with the incredibly serious, ongoing threat of violence in our schools, the situation that faces most teachers of composition at the college level most often involves students whose behaviors and attitudes are not violent, but do represent a challenge to (a) classroom authority, (b) classroom atmosphere, or (c) the student's own success in the course. It's possible to find numerous management and life skills websites that can offer generalized tips for “de-escalating” tense situations in the workplace. However, as a WPA administrator I've found that these general rules are often difficult to interpret in the classroom setting, while “disciplinary” approaches to behavior, which can be a required element of teaching in K-12 settings, can also be difficult to translate to college classrooms. This presentation will be more of an open discussion, but I'd like to start by presenting some strategies for textual and verbal “de-escalation” in the typical types of tense situations that commonly occur in college-level writing classrooms, and then talk with participants about the importance of adaptation in these situations—where what works for one teacher-student pair may not work for another. How do we interpret the signs that can help us understand
what will work best for each student? How can we develop strategies that follow general principles for de-escalation, but also work with our own strengths and weaknesses as teachers? While I don’t expect this conversation to come up with any universal “rules of engagement,” I do think participants will gain new ideas and approaches they may find useful.

Lower Level
Establishing Electronic Ethos: Fostering Student Awareness of the Ethical Implications of Digital Communities
Matt Schering and Charles Woods (Illinois State University)

The digital age has drastically altered our ability to communicate with others, and as instructors, we need to be cognizant of these electronic transformations. With the development of new apps and digital technologies, our pedagogies must adapt to the evolving landscape of digital technologies.

Students filter their lives through a series of digital platforms. Through Facebook, Snapchat, Twitter, and Instagram, students have the ability to craft digital versions of themselves, but how does this affect their identity, and understanding of ethos? Is it our responsibility as instructors to foreground an awareness of the implications of taking part in digital publics? How do we foster a sense of digital rhetorical sensitivity when designing courses and activities?

In our presentation, we will discuss different ways to introduce the concept of ethos to composition students in first-year writing programs. Our presentation will engage in activities that can be applied to first-year writing classes. We will look closely at a variety of social media accounts to see what these can tell us about ourselves, and how our decisions can impact our digital ethos.

3:15 – 5:15 Refreshments (Solarium) plus walking, reflecting, and conversation

5:15 – 6:15 Social Gathering (Solarium)
(Cash bar: wine, beer, and mixed drinks)

6:15 – 7:15 p.m. Dinner (Dining Room)

7:30 p.m. Jim Nagle, “Old Man with Guitar” (Butternut)

7:30 – 9:00 p.m. Cash bar: wine, beer, mixed drinks (Solarium)
Thursday, April 19

8:00 – 8:50 Breakfast (Dining Room)

9:00 – 10:00 SESSION E

Library

Taking the Responsibility to Talk Back
Liz Bryant, Laura Guill, Ben Horjus, Jade L. Lynch-Greenberg, and Miranda Morley (Purdue Northwest)

Allerton’s theme of “Social Responsibility and Accountability within Our Discipline(s)” invites our roundtable discussions to explore why and how we, as writing teachers, ask our students to take on the social responsibility of “talking back.” We want to present this as a roundtable discussion. Presenters will explain how they developed writing assignments and classes that ask students to take on the social responsibility to study difficult issues and then write to join the conversations about those issues. We will ask attendees to respond and ask questions throughout the presentations.

We’ll begin with Ben Horjus and Liz Bryant covering writing theorists who explain how writing is “talking back.” The following writing teachers will speak for 7 minutes to explain how they invite students to read and write about issues in order to join those conversations and share different perspectives.

Miranda Morley will explain how she works in a basic writing class to support students to “talk back” via the Internet and social media. Working with Marilyn Manson’s piece “Columbine” and other texts, her class discusses issues of mental illness, access to firearms, and how the changing political landscape (1999 vs. 2018) has influenced how we talk about school shootings.

Laura Guill will explain how our second semester of composition has an experiential learning component that requires students to work with community service agencies and compose texts that support the work of the agency.

Jade L. Lynch-Greenberg will share how she encourages students to take their projects outside the classroom where first-year composition assignments have given birth to slam poetry, “real” activism, and sub-cultural experiences that find authentic audiences, “talk back,” and change our worlds.

Discussion that is directed by the attendees will follow these presentations. We hope to support teachers to take the risk of setting up spaces for teaching students how to “talk back” in safe, respectful discussions.

Oak

Disciplinary Cross-Roads
Joli Boerma and Spring Hyde (Lincoln College)

As our college moves full-force in its transition back to a university, we have moved forward in developing and redeveloping bachelor degree programs. However, due to constraints with the so-called higher education market in Illinois, a bachelor’s program in English Studies is not feasible. How, then, do we keep English Studies alive outside of the required composition sequence? How do we make our English Studies minor seem as value-added to bachelor-seeking students in programs such as Business and Organizational Leadership?

In the spirit of cross-disciplinary collaboration, we may have found a solution. Within our Business program, we have identified several possible courses that could benefit from the insertion of literary
examples. For instance, next Fall, we are implementing the use of *Hamlet* in our Business Ethics course as a prime example of how ethical behavior, or lack thereof, can ruin a corporation (kingdom).

Though we are in the planning stages of this endeavor, we have reached a point where we seek external input and ideas about how to better marry Business and English Studies.

**Pine**

*Making History: Writing Our Way into the American Past*

Julie Dockery and Kate Gillespie (City Colleges of Chicago—Truman College)

How do our experiences in the United States today connect to people and events from the past? How are present-day political issues rooted in American historical events? This session will explore how two composition courses in the first-year writing program at Harry S Truman College address these questions by incorporating historical content as a starting point for students’ writing. Topics covered include the Great Migration, the Women’s Suffrage movement, and American governmental involvement in Central America. The presenters will share some of their resources and instructional approaches by involving participants in discussion of the course materials. In addition, participants will discuss the purposes, benefits, and challenges of using historical content to engage, inspire, and broaden the thinking of first-year writers.

**Butternut**

*I Was, I Am, I Might Be: Encouraging Empathy by Imagining Self*

Katrina Healey, Natalie Santiago, and Maggie Scanlan (Northern Illinois University)

Students entering college find themselves in a critical moment of transition, between adolescence and adulthood. As newly-minted adults, we ask them to choose concrete life goals and personal identities, treating them as subjects in transition, progressing towards a stable state. This presentation will discuss the benefits of asking students to consider themselves as subjects “becoming” rather than subjects in transition, focusing on the role of imagination in building empathy. Trans critic T. Garner describes the concept of “becoming” as “an ontological concept that describes change and movement in opposition to the stasis of being” (30). In trans scholarship, this concept questions and undermines essentialist concepts of the natural body, as well as the binaries of nature and culture, body and technology, self and other. By asking students to consider themselves as individuals in a constant state of change, we hope to encourage them to think empathetically of individuals who do not fit neatly into normative identities. As part of the presentation, we will share, test, and workshop assignments and classroom activities that make use of storytelling, digital rhetoric and identities, and acting to help students imagine themselves and others as individuals in a state of “becoming,” and discuss strategies and pitfalls of employing such assignments in the composition classroom.


**Lower Level**

*What Do Fake News, Wonder Woman, and Information Literacy Have in Common?*

Robyn Stevens (John A. Logan College)

In *Wonder Woman*, the 2016 block-buster movie about a beloved Marvel comic book superhero, Diana (Wonder Woman) progresses through the stages of the hero’s journey, and her insights about human nature and the nature of truth are challenged. As an Amazon, she has been taught to respect a central tenant of her culture—to recognize, abide by, and to discover truth. For the Amazon warrior women, respect for the truth is a key component of their culture. In fact, the honor they hold for truth is so important that one of the powers the Amazons use is the golden lasso that compels whoever it binds to tell the truth. But, when Diana leaves her home and journeys into the world of humans, her understanding of truth is confronted with the knowledge she gains from the destructive forces of war and her battle with Ares, the God of War. Ultimately, it is truth that at once protects, shatters, and reshapes her psyche, and
her understanding of humanity and her own identity. What can this contemporary hero teach us about ourselves and our relationships with family, friends, co-workers, community—in the United States and outside of it, and ultimately, our relationship with truth? Who are your heroes? If you could be a superhero, what superpowers would help you on your journeys? What are your truths? And, how can you learn to defend yourself from powers and forces that have effectively declared war against common sense and facts? In this session that will incorporate and apply information from the study of mythology and information literacy, we will work in pairs to explore, write (5-10 minutes), and draw (10 minutes) our inner superhero, and discuss (10 minutes) the power of information literacy that we should pass on to our students. To be a good consumer of information in America today, it just may take a few superpowers and a golden lasso.

10:15-11:15  
SESSION F

Library
Andy Warhol’s “Pop Manifesto” and Fordism at the End of the Line
Matthew Schultz (Illinois College)

For the last seven years, I have been teaching an interactive week-long unit that focuses on Andy Warhol’s 1975 “Pop Manifesto.” College students in English, American Studies, and International Program courses have helped me to expand and improve it. I have taught it to students in a majority minority women’s college, an Adult Degree Program, an on-line class, and currently in first-year composition courses at Illinois College. In a time of growing political polarization, we try to uncover the deep forces of political economy that have been moving the ground beneath everyone’s feet, as historian Eric Hobsbawm used to say, over the past forty years. This historical perspective on the contemporary U.S. offers a way for students from either side of the partisan political divide to see how different or divisive political positions can be usefully seen as reacting to the same long-term social changes that are shaping popular culture and examples from everyday life. I use the Warhol piece to mark a crucial, mid-to-late 1970s tipping point in economic trends and cultural logic, whose combination of increasing individualism, inequality, and challenges to older identities has both good and bad features which continue to affect us all. As a newcomer to Illinois, I will be especially interested in hearing some regional and local examples in our discussion.

Some of the topics discussed, depending on interest, could be among the following:

- When is a Coke not a Coke? From Pot to Keurig?
- Decline of the First-Come Line in a Just-in-time World
- Marketing the “Long Tail”: Niches, Tiers, and “Configurable Culture”
- Any Color of Black Car and the Rainbow
- From “Mary” to “Nevaeh”: U.S. Naming Practices
- The Five Dollar Day and the Fight for Fifteen: Profit & Productivity in One Graph to Rule Them All

Civic Engagement for Student Professionalization in Professional Writing: Responsibilities and Risks
Joy Santee (McKendree University)

This presentation explores how a course in Civic Engagement within the Professional Writing program at McKendree University prompts students to conduct research on writing for civic purposes and guides them through writing and revising documents for a local nonprofit organization. Throughout the semester, students begin to see how their work makes a real difference in these organizations as they see their volunteer recruitment documents deployed, fundraising letters sent to donors, and social media strategies implemented. They also place these documents in their professional portfolios to demonstrate that they are capable of creating meaningful, compelling work. From a programmatic perspective, the course also prepares students for internships or capstone projects and provides key
documents to use in program assessment. Following the presentation of how this course functions at McKendree University, participants will be guided through discussion of the benefits and risks of adding civic engagement to their programs or existing courses. Following the discussion, they will be prompted to create an action plan to integrate civic engagement through writing at their institutions. The action-plan handout will help participants identify enabling and constraining conditions of their institutions, develop strategic alliances, and identify resources needed to integrate civic engagement in ways that benefit students’ professional development while also serving their communities.

**Pine**

**Telling “(Y)Our Secret”: The Narrative Remix**  
Scott Stalcup (Northern Illinois University and University of Southern Indiana)

For the last two years, I have been using a “Narrative Remix” as the inaugural essay for my Advanced Composition (Junior level) courses. I base this on the “collage” essay “Our Secret” from Susan Griffin’s *A Chorus of Stones*. Students conduct a similar activity to Griffin’s essay by taking a four-page section specific essay with each focusing on a particular aspect of their identities/experiences (micro to macro) and shifting the paragraphs so that their essays mirror Griffin’s work. While the activity initially causes discomfort for students, their attitude shifts to fascination as the class begins to recognize affinities with post-modernist writers such as Ana Castillo and William S. Burroughs, Jay David Bolter’s theories of hypertext, and the practices of remix currently being explored by scholars like David J. Gunkel. Following a brief overview of the Griffin piece and the assignment’s practical/theoretical grounding, attendees will enter into the project *in media res* and (either individually or in groups, depending on attendance) manipulate the order of the paragraphs in the model essays to see what hidden logics emerge, followed by a discussion of implementation/adjustment for one’s own courses.

**Butternut**

**Contingent Labor, Ethics, and the Faith-Based Small University**  
Timothy Hendrickson (Trinity Christian College), Michael Keller (Quincy University), and Alison Lukowski (Christian Brothers University)

In 2016, the NCTE found that between 2005 and 2013 the number of contingent faculty increased or remained steady at every level of secondary education. For English and First-Year Composition, the reliance on contingent labor is especially troubling because student success in these courses correlates with retention and graduation rates. Unfortunately, in 2007, the Association of Departments of English of the MLA found that contingent faculty in English teach nearly seventy percent of all composition courses.

Small colleges and universities are not immune from the increasing pressures to cut programmatic costs by hiring contingent faculty. However, they often struggle even more than larger and more prestigious (public and private) schools due to a relative lack of resources, e.g., graduate assistant labor. Additionally, many faith-based institutions both advertise their small faculty to student ratios, faculty advising, and faculty involvement in student life and attempt to espouse and live out Christian values such as charity and justice. How, then, are these schools to balance economic realities and adhering to the core values they claim to cherish? In what ways must they be more creative than their larger academic cousins?

This roundtable will open with brief statements by the panelists about their experiences. Each will address the above challenges from both the administrative and faculty perspective and describe how they navigate the liminal spaces between students, peers, and administration. More specifically, we will address a new position created at Trinity Christian College meant to serve as a liaison between full and part-time faculty members, one that tries to strengthen the bond between institution and contingent laborers. Additionally, we will look at Quincy University to discuss the challenges of maintaining smaller English departments during the significant financial struggles that many smaller, faith-based colleges are facing. And finally, we will look at Christian Brothers University strategies for training, retaining, and supporting contingent faculty. We’ll then open the discussion up to the floor to discuss different strategies that other programs
have used to improve working conditions for contingent labor. We hope participants will leave the roundtable with a variety of ideas that they can bring back to their home institutions.

11:30 – 12:30  Lunch (Dining Room)

12:30 – 1:30  SESSION G

Library
Acronym Soup and Word Salad: Terminology for Emergent English Professionals
Sean Hill (Lewis and Clark Community College), Spring Hyde (Lincoln College), and Sarah A. Quirk (Waubonsee Community College)

What’s the difference between an outcome and an objective in the assessment process? Why would we need an RFP to implement IRW or expand SI composition sections? Why would the ICCB, IBHE, and ISBE disagree on college placement procedures or benchmarking? What is the current IAI stance on AP equivalences?

If reading those sentences left you feeling at all confused, know that you are not alone. Acronym soup and word salad are elements of any profession. Over time we all become conversant in this new and strange academese, but we can speed up this learning process. We can create order out of verbal chaos.

Using games and helpful mnemonics we’ll attempt to make sense of the acronym soup and word salad of our profession. We’ll discuss how the stakeholders behind these acronyms, whether professional, governmental or institutional bodies, influence our profession. As we examine the trends and tendencies in today’s academic jargon, we’ll also reflect on our malleable roles as educators and scholars.

Oak
Female Sexual Agency in the Fairy Tale Tradition
Anne Matthews (Millikin University)

For the last couple of years, in both my literature and freshman writing classes, my students and I have been working with fairy tales and fairy tale-inspired literature. A theme that we return to again and again is female sexual agency (or the lack thereof) in the fairy tale tradition. This spring our talk has taken a different turn. Perhaps because of our concern with sexual exploitation in the era of Harvey Weinstein, Larry Nassar, and the #MeToo movement, the texts have become especially charged. Female students, in particular, resist my reading. For me, the stories depict female sexual maturation in a fairly unproblematic way. For my students, however, it is extremely troubling that the stories’ depiction of sexual relationships invariably involves a degree of sexual confrontation.

In my presentation I would like to discuss how I might address my students’ concerns more effectively and find a more profitable way of conducting our dialogue.

Pine
Building a Stronger Department: Adjunct Engagement Through Professional Development
Anne Close (City Colleges of Chicago—Truman College)

Like other disciplines, English Studies struggles to support its adjunct instructors, who are often underpaid, overworked, and marginalized within their own departments. At Truman College, one of the City Colleges of Chicago, the Communications department works to support adjunct faculty (within our admittedly limited resources) by focusing on professional development. Adjunct faculty are assigned full-time faculty mentors for each course they teach. We offer paid orientations and professional development
opportunities throughout the semester, largely based on our system of portfolio assessment. As a part of this year’s theme of “Reflection and Growth,” we offered presentations, a survey, an interactive seminar, and an independent professional development opportunity that encouraged adjunct faculty to gather data about their own performance and use that data to make informed decisions about their teaching. This discussion will review our best practices and areas for growth as a springboard for large and small group discussion and brainstorming about how we can better serve some of the most vulnerable members of our scholarly community and, by extension, our students.

**Butternut**

**Why So Serious? Creating Low-Stake Environments for High-Stake Discussions**  
Jen Jenkins and Ayoti Sims (Northern Illinois University)

Now more than ever, students come into the classroom from a wide variety of socio-economic and socio-political backgrounds, and for many of them, college is the first time they are forced to confront ideas that are very different from their own. Indeed, the confrontation and examination of their intrinsic ideals is one of the goals of a liberal arts education. First-year composition courses, in particular, require students to not only examine and question their beliefs, but express them clearly and cogently in their own voice. Further, social justice and societal awareness comprise a core component of the composition classroom. This means that the topics they will often be required to discuss and write about are complex, hotly debated, and sometimes contentious.

We would like to share and discuss the strategies we use in our classroom to create a low stake environment for students to discuss high stakes topics, where they can grapple with ideas in a space that is willing to let them explore, and ensures that they do not feel alienated or discouraged from contributing their view because it may be the unpopular opinion. The expression and discussion of their thoughts in such a space creates an opportunity for both the silent majority and the vocal minority to come together and begin to create mutual understanding, if not agreement.

**Lower Level**

**Scaffolding for Success in the ALP Classroom: Design Thinking Techniques and Interactive Online Tutorials**  
Amy Camp (College of DuPage) and Amy LeFager (National Louis University)

Developmental writers can struggle with finding their own voice, and this is often caused by barriers in understanding the structure of writing as well as confusion for how to effectively incorporate sources into their writing. In this presentation, an Adjunct English Professor and an Academic Librarian will participate in a collaborative conversation with attendees to discuss ways to better scaffold writing tasks for developing writers. The presentation will share ideas for incorporating “design thinking” techniques that have been utilized to teach Accelerated Learning Program (ALP) students in order to better understand more complex organizational structure in writing, specifically in writing a Profile essay. The presenters will also share how incorporating interactive online tutorials in the course can help to demystify the citation process, particularly for developmental writing students. Participants will try out a “card-sorting” game that they can adapt to their own classroom assignments. Participants will engage in a conversation about specific techniques that attendees use to help struggling writers succeed in their courses.
Library
Navigating and Mitigating Incivility and Activism on College Campuses
Sean Hill (Lewis and Clark Community College)

According to some scholars and historians, we are currently experiencing an unprecedented degree of incivility along with levels of student activism that have not been seen since the 1960s and 1970s. This presentation will provide some perspective on these views of incivility and activism. We will also focus on psychological and cultural factors that contribute to personal and institutional (in)stability; and identify some of the pros and cons of student activism. The presentation will conclude with a discussion of best practices for promoting civility with students in classrooms and student groups; and actions that can be taken by colleges to manage student protests and activism.

Oak
Multimodality and Teaching First-Year Composition: Helping Students and Educators Think Differently About SAE
Meghan Shannon (Columbia College Chicago)

This presentation will highlight the shortcomings of exclusively enforcing discriminatory Standard American English in first-year composition courses, typically to be used as an indicator for students’ writing and comprehension competency. This presentation will be divided into three parts: a first portion of verbal presentation, interactive activity, second portion of verbal presentation, and a final discussion. The first portion of five-minute verbal presentation will hold that SAE is exclusionary on the basis that it promotes linguistic bias against non-native speakers and speakers with variations in American English vernacular. The first portion of verbal presentation will also contend that words can be inherently vague; thus, they are unable to articulate the fullness of an idea and/or experience. Continuing, attendees will partake in a five-minute interactive activity that requires them to match short text-based descriptions with an image, which is an example of creating multimodal work. This activity will open up the second portion of five-minute verbal presentation, in which multimodality will be introduced as an effective agent to reassign the ways in which students and educators talk about and approach SAE. This will include mentions of multimodality in the classroom having the ability to promote the following: it provides other modes of expression that do not directly adhere to SAE conventions, it actively works to dispel biases surrounding hierarchical SAE usage through the embrace of examining and creating multimodal work, it opens the conversation about how meaning can be derived from work outside of textual SAE writing restrictions, etc. The second portion of verbal presentation will then consider the drawbacks in including multimodality in the classroom, which will then lead into a five-minute discussion opened up to the attendees.

Pine
Ecocriticism, Mapping, and Place—The Influence of Where or How We Write to Learn
Jeanne Muzzillo (Bradley University)

This discussion and activities will draw upon my years of teaching Travel Writing in London coupled with my “pilgrimages” in Spain, Portugal, and France. When writers are experiencing unfamiliar cultures and geographies, the influence of place is illuminated. Faced with travel challenges, we process observations and events in essential ways, shown in the mapping activities I will ask participants to try. My activities include mazes, signage as codes, scales and perspectives, and escape mysteries. The cognitive and affective results will be related to other travel writing sources such as de Botton, Theroux, Hughes, Harmon, and Lonely Planet. Place informs us as teachers, readers, and writers as a glimpse into more tangible ways of understanding underpinning theory. I will also relate mind maps and personal geographies to theoretical eco-critical foci that emphasize social responsibility such as extinctions,
nature’s resistance, and politicized ecology. Conclusively, a highly effective way teachers can respond to student needs is for us to understand where they’re coming from and where we’ve been.

Butternut

**Negotiating Place and Identities: Finding One’s Language as a First-Year International Student**

Munira Mutmainna (Illinois State University)

Every year, a large number of international students leave their home countries and set out on a journey to pursue higher studies in different foreign countries and different continents. The United States witnesses students from almost every culture around the world coming to the U.S. to get all kinds of degrees in all kinds of fields. Transition in one’s educational setting in itself can be challenging and stressful. Add to it the anxiety of adjusting to a completely new place, cultures, practices, and even time-zones, and one can see how identities of international students are shaped. The challenge becomes bigger if these students go to a country that does not speak the same language as they do. For English-speaking countries such as the U.S., non-native English-speaking international students often face a sudden loss of agency and voice when they make the shift. This presentation focuses on several ways in which international students and particularly non-native English speaking students negotiate the place they come in and their places within that place. Through observation in real-life scenarios, it attempts to see how these students re/define and reform their identities, specially language identities, as incoming first year students in such a foreign socio-cultural-linguistic setting. One goal of this presentation is also to make further additions to the original idea through in-session discussions and idea-sharing as a part of the conference.

2:45 – 3:00 Refreshments (*Solarium*)

3:00 Closing General Session (*Library*)

Michael Day, Moderator