

MnWE 2023

BREAKOUT SESSION DESCRIPTIONS

SESSION	DESCRIPTION
<p data-bbox="203 451 527 609">A.1 Access and Equity in Open Educational Resources</p> <p data-bbox="203 661 584 840">Clayton Benjamin, University of Minnesota-Twin Cities and Cassandra Branham, Embry Riddle Aeronautical, (IP)</p> <p data-bbox="203 871 568 997">Kelly Donahue, Century College and Randi Madisen, Century College (Virtual)</p>	<p data-bbox="613 451 1414 1207">Benjamin and Branham: “Creating Open, Custom Textbooks W/ AI: A Discussion of ChatGPT’s Constraints and Affordances in Producing OER Resources.” Open educational resources (OER) are gaining in popularity, and some colleges and universities are encouraging faculty to adopt OERs to reduce the cost of education and increase educational access. While in the early days of the open education movement, OERs were often criticized as lower quality, no shortage of high quality OERs exists today. However, though OERs make education more accessible for students, their production and management often rely on educators’ uncompensated and unseen labor. In this discussion, we explore how AI technologies, such as ChatGPT, might be used to assist in the production of OERs to reduce production time and labor; and to create customizable, high quality textbooks. First, we present briefly on the findings of our own experiment using Chat GPT to co-produce a technical communication textbook. Then, we invite the audience to discuss both affordances and constraints of ChatGPT and to consider how, or if, tools like ChatGPT should be used for creating OERs. Both Dr. Clayton Benjamin and Dr. Cassandra Branham are graduates of the University of Central Florida’s Texts and Technology PhD program, an interdisciplinary digital humanities doctoral program, and have taught technical communication courses for over ten years. Dr. Benjamin is currently an Instructional Designer for Minneapolis Public Schools and a part-time Lecturer in the Writing Studies Department at the University of Minnesota. Dr. Branham is an Associate Professor of Humanities and Communication at Embry Riddle Aeronautical University.</p> <p data-bbox="613 1239 1414 1848">Donahue and Madisen: “Bargain-Baseament English Using Open and Library Resources.” At Century College, English and library faculty collaborate to get electronic versions of often used novels and other texts, increasing student equity and access, while improving course accessibility and quality. Century librarian Randi Madisen and Century English faculty Kelly Donahue will walk participants through how they collaborated to include many commonly used texts, first for Kelly’s classes and then for Century’s English department as a whole. Participants will *learn how to include open and affordable content in most English courses, *understand how free library content supports MN State’s equity 2030 project through providing access to diverse texts, *practice finding and linking to multiple free, accessible, and diverse English novels, picture books, and texts, *recognize benefits to students including decreasing student course cost, allowing first day course access, and increasing text accessibility, and *see how English and library faculty in MN State could easily replicate this process. Most English faculty already have access to multiple e-texts (novels, picturebooks, other texts) through the Internet and their college and MN State libraries. We will demonstrate how faculty can find and include links to OERs in their actual classes.</p>

<p>A.2 Successes and Challenges for Supplemental Instruction in First-Year Composition: Insights from Instructors and Writing Coaches</p> <p>Linda Larson, St. Cloud State University (IP) Sarah Steinfeldt, St. Cloud State University (IP) Leanne Loy, St. Cloud State University (IP) Brianna Pace, St. Cloud State University (IP)</p>	<p>The four presenters will cover four areas regarding SCSU's first-year composition course with required supplemental instruction through the writing center. SCSU's English 190 program takes students and transforms them into scholars. We hope to include two students, who have successfully completed the course, for their insights into the program. Students will always arrive to English 190 with their own assumptions in order to maintain an essence of control as they attempt to navigate their environment. The instructor must understand the importance of anticipating who will enter the education space without relying solely on their own assumptions. Learning is dynamic. The classroom is at its most productive when we respect that. Diversity is the foundation and strength for writing coaches/tutors. Effective coaches build an empathic community to work collaboratively with a diverse student population. Before becoming a coach in the writing center at SCSU, the trainee enrolls in a course that focuses on writing center theory and practicum. Finding a balance between theory and practicum can be a challenge. While theory is beneficial and vital to the writing center, it is important to discuss the validity of implementing additional hands-on training.</p>
<p>A.3 Reforming Pedagogy and Building Classroom Community</p> <p>Ryuto Hashimoto, Minnesota State University, Mankato (IP) Alexa Johnson, Minnesota State University, Mankato (IP) Atlas James, Minnesota State University, Mankato (IP)</p>	<p>Education is always in a state of constant change as it must evolve and adapt to the needs of diverse student populations. This panel welcomes three undergraduate students who major in English Writing/Education programs at Minnesota State University, Mankato. The panelists will examine current writing classrooms in their programs and share their critical perspectives to reform them. As they transition from university students to early professionals, their input will inform educators and community leaders about how to incorporate students' experiences to reform writing pedagogy.</p>
<p>A.4 Innovative Approaches to Writing Pedagogy</p> <p>Jennifer Forsthoefel, Augsburg University (IP) Anna Gavrilova, University of Minnesota-Duluth (Virtual) Ben Harley, Northern State University (IP) Joe Moses, University of Minnesota-Twin Cities (IP)</p>	<p>Forsthoefel: "Teaching Composition as an Introduction to Writing Studies." This interactive presentation will focus on effective ways of teaching writing by engaging students in Writing Studies and Composition Scholarship. Often, Composition Instructors attempt to teach writing courses on topics that don't necessarily focus on writing scholarship and research, but instead concentrate on a topic a bit more arbitrary. When focusing a course on Writing Studies scholarship, students are able to consider their own assumptions about writing and examine those perspectives in light of scholarly work, encouraging students to consider writing as more intentional than automatic. The presenter will provide sample syllabi, assignments, and showcase student work from a Freshman Composition course that focuses on Writing Studies and Composition Scholarship through the Writing about Writing textbook. The presenter will reflect on the effectiveness of this course, the student outcomes that were accomplished, and share student reactions to the course material. As a result, this presentation hopes to break down the walls that exist between Freshman Composition instruction and Writing Studies scholarship. Building a bridge between these two entities will allow both students and instructors to have a richer understanding of the field and what it brings to writing</p>

instruction. The presenter will provide sample syllabi, assignments, and showcase student work from a Freshman Composition course that focuses on Writing Studies scholarship. The presenter will reflect on the effectiveness of this course, the student outcomes that were accomplished, and share student reactions to the course material.

Gavrilova: “Ways to Help Undergraduate College Students Improve Their Academic Reading Skills.” After developing and teaching a one-credit, five-week class called “Reading Hacks for College” for the past four years at the University of Minnesota-Duluth, I identified a few major methods of helping undergraduate students improve their academic reading process. These methods include introduction and implementation of metacognition and emphasis on active reading vs. passive reading process; use of non-linear and strategic reading techniques; and creation of a personalized active reading system.

Harley: “Critical Thinking, Critical Feeling, Critical Practice.” In this presentation, I offer an ecological model of critical thinking that is rooted in cognitive science, social science, and philosophy. While scholars such as Linda Elder see critical thinking as a process of “clear, accurate, and fairminded thinking” based on “rational, reasonable thought” (161), such definitions ignore, or attempt to circumvent, the emotional, social, material, and creative components of cognition. For this reason, I offer a more holistic model that I refer to as critical holistic practices. This model considers thinking, feeling, imagining, communicating, and being as intersecting and interdependent critical practices that all need to be cultivated in order to help students become critical thinkers able to evaluate methods, information, and ideas in a way that benefits them and society as a whole. Holisitic critical practices take seriously that to know something requires that an individual has researched it, considered their own emotional responses to it, imagined other possibilities and perspectives, discussed their ideas with others, and changed their practices based on their new knowledge. Without all of these components, one cannot be said to really be acting, or even fully thinking, critically.

Moses: “Supporting Inclusive Participation in Team Writing Projects.” Collaborative writing, group writing, and team projects that include a writing component can all support student learning by exposing teammates to different perspectives on topics, on problems worth solving, and on a variety of potential solutions. At the same time, students and instructors may be nervous about unequal participation and dread the challenge of managing projects. Low participation from some students can occur for reasons other than an unwillingness to pull their own weight. Students are responsible to many others outside of class and outside of school, and those responsibilities can take a toll on the strongest commitment to a team project. Students sometimes fall short not because they’re lazy or inconsiderate but because everyone has to weigh priorities, so we consider demands on student time and attention that can affect participation. Key questions: How should we understand equal participation in team writing? What are some team norms and expectations that value inclusive participation? How should teams divide work in ways that promote inclusive participation? How can peer response and editing roles support inclusivity?

<p>B.1 Sustainable, Ethical Program Ecologies: Reflections on Supporting English Teachers and Students through Pandemic Program Development</p> <p>Holly Hassel, North Dakota State University (IP) Alison Graham-Bertolini, North Dakota State University (IP) Lisa Arnold, North Dakota State University (IP) Emily D. Wicktor, Valley City State University (IP)</p>	<p>Our roundtable session is made up of faculty in English departments who have taken on departmental leadership roles in the pandemic period. Speakers 1 and 2 served as past and present directors of our first-year writing program from 2020 on; Speaker 3 is serving as graduate director of our department program, which includes both masters and doctoral degrees, and is breaking new ground by incorporating racial literacy training into our first-year graduate seminar. Speaker 4 has transitioned between graduate faculty at one institution to a sister institution within the system primarily serving undergraduates with a robust, distance Master’s program in a department that serves secondary teachers and other working professional student populations. In our roundtable, we discuss some of the following program challenges and successes as part of pandemic management: *Teaching racial literacy to first-year graduate students, *Developing course shells in our learning management system, *Preparing instructors for asynchronous, remote synchronous, blended, and HyFlex instructional approaches, *Supporting instructors' development of flexible pedagogical strategies to accommodate COVID-compatible attendance and participation practices, and *The importance of providing intra-departmental support/supporting others in positions of departmental leadership The goal of the session will be to share insights gained from our work and learn from similar efforts at participants' institutions.</p>
<p>B.2 Writing Center Ecologies</p> <p>Amy Bakke, Walden University (IP) Kerry Langin, University of Minnesota-Twin Cities (IP) Lauri Webster, St. Cloud State University (IP)</p>	<p>Bakke: “AI and Chat GPT in Writing Support and Academic Support Work.” Writing support and academic support professionals are at various stages in identifying how we move forward with AI technology like Chat GPT. Some of us may be wanting to avoid dealing with it altogether, and/or figuring out what our questions even are, and/or identifying short-term or long-term strategies, and/or providing input to university leadership on how we address or embrace the use of AI in academic writing. At Walden University, I've been leading a group of academic support professionals in engaging in thought leadership on AI in academic writing for our university community. While the tools and capabilities of AI, as related to academic writing, are continually changing, I plan to bring key questions and ideas we've identified to this MnWE roundtable discussion.</p> <p>Langin: “Increasing Communication Between Course Instructors and Writing Centers to Set Students Up for Success.” In writing center work, we often talk about our role “talking in the middle” (Harris, 1995), that is, operating in the space between student and instructor. We engage with students on work introduced by, created for, and evaluated by the instructor, and we navigate the balancing act inherent to that space. Despite the complementary nature of the instructor and the writing consultant in terms of student support and development, too often there is little conversation between these two positions and too little consideration of how each role can set the student up for success with the other. In this round table, I open discussion on how instructors can promote writing center use in ways that set realistic expectations and make the most of writing center pedagogy. Moreover, I ask how practices of introducing and referring to writing centers might unwittingly perpetuate a remedial or even punitive view of writing center work. Beyond this, I invite conversation about concerns instructors have about writing center use and how writing consultants can work toward addressing these concerns and support instructors, along with their students.</p>

	<p>Webster: “ChatGPT Comes to the Writing Center.” Where is the line between academic rigor and assistive technology tools? Of primary concern are the implications for ELL students and writing center applications. Recently, an international student coach had a writing center session with an ELL student, wherein the student utilized ChatGPT to re-word a section of his paper. After the session, the coach approached me and asked what our stance would be in regard to the use of AI writing software. In my dual roles as both a writing center tutor and administrator, I occupy a space where there are intersecting ELL considerations that have emerged and which extend through writing center practice to all of academia. We know that students often make use of templates in Word, reference assistance through CiteThisForMe, word selection with Thesaurus.com, grammar help from Grammarly.com and translations with GoogleTranslate. Now we have AI that can create compositions. How does this fit into writing instruction? At what point does academic rigor demand less technological support? How do writing centers continue to support an ever-growing international student body with limited second language skills in English, when this technology is available? These questions and more are ones we must face.</p>
<p>B.3 Including Diverse Readings in the Classroom</p> <p>Danielle Donalson, St. Cloud State University (Virtual) Gene Gazelka, North Hennepin Community College (IP) Lori-Beth Larsen, Central Lakes College (Virtual) Brian Lewis, Century College (IP)</p>	<p>Donelson: I am a Cultural Rhetorician and study decolonial theories; my dissertation explored / theorized how a settler/non-BIPOC person could (if at all) use decolonial pedagogies. I will discuss how I learn from and employ indigenous epistemologies and non-western readings in my courses and how they inform my pedagogical approach.</p> <p>Gazelka: Introducing a diverse group of students to diverse readings offers its own challenges. I first try to establish a framework for positionality before giving them a chance to engage with these works. We first reflect on our own dominant and subordinate groups. In assigning the readings, I have my students perform close readings in which they investigate their own assumptions and beliefs and where these originated. I, then, have them summarize one reading and respond with observations where they have witnessed what the writer is discussing or personal experiences that relate.</p> <p>Larsen: “Diversifying Readings in the Humanities.” In a typical liberal arts education, students are required as part of their program to study humanities. This might consist of a study of religion, philosophies, and the arts. Central Lakes College has had a Humanities course that focuses on expression of human values within a social and historical context. Students are expected to demonstrate knowledge of differences, demonstrate an awareness of works of art, and present or write essays about these topics. The primary problem is that students have a difficult time engaging in transformative learning experiences. The content is primarily limited to a study of western historical figures and values, and the presentations and essays are rather teacher-centric assessment. The Open Education Resource I’ve created and used encompasses a study of global humanity; the content includes a variety of cultural and historical representations of religion, philosophy, and diverse expressions of art; and the pedagogy adheres to a more student-centric model. I plan to share this resource, describing the content and sharing the learning experiences, and offer suggestions for tweaking curriculum in a mini-workshop format. - Is there a topic in your curriculum where you could include a non-Western voice? - Is there a space in your curriculum where you could ask students to complete a 'non-throw-away'</p>

	<p>assignment? - How do you define transformational learning? - Is there one space in your curriculum that could be tweaked to offer this type of learning experience? Or do you already have this type of learning experience included in your curriculum that you could share?</p> <p>Lewis: “Graphic Novels with a Global Appeal: Using Tagame's <i>My Brother's Husband</i> in the Classroom.” I will share my experiences with teaching Gengoroh Tagame's graphic novel <i>My Brother's Husband</i> in my Comics: Intro to Literary Studies and Composition I classes. In both classes, we used the text to explore issues of gender, sexuality, and multiculturalism. Students learned how to do visual analysis effectively with this text as well. It also provided a nice supplement for the class trip to Tokyo, Japan that some of the students will take in May 2023.</p>
<p>B.4 Workshop: The Elimination of Remediation and Developmental Education is Harmful and Diversionary</p> <p>Alexandros M. Goudas, Delta College (IP)</p>	<p>State systems and institutions across the nation are severely restricting or eliminating stand-alone prerequisite remediation and developmental education based on a narrative that it is a barrier. However, two decades of nationally representative data and a preponderance of evidence have shown that this is a false narrative. In this presentation, I will demonstrate that stand-alone prerequisite remediation has been successful for many students; therefore, it should be kept as an option for at-risk students who need access to these vital courses. More importantly, institutions should create frameworks of support surrounding these and all first-year courses to further increase student success.</p>
<p>C.1 Workshop on Trauma-Informed Pedagogy: Effective Strategies for Educators and Learners</p> <p>Kingsley Chigbu, University of St. Thomas (IP) Oluchi Nwaobia (IP)</p>	<p>Pedagogical trauma as well as trauma that is carried from other environments into classrooms can impact learning outcomes. Often, discussions around trauma occur in disciplines that are closely associated with mental health. However, studies have shown that mental health issues and trauma do manifest across all disciplines. In this presentation, we will model effective strategies for educators to recognize signs of trauma in their classrooms, as well as ways to address them effectively through communication and writing. Questions we will be addressing include the following: How may I recognize signs of trauma in my classroom, especially if I am not a mental health professional? How might I implement a trauma-informed pedagogy to create a collaborative and safe environment for learning? How might I assess my success with trauma-informed pedagogy in my own classroom, using creative approaches?</p> <p>Both presenters are in the area of health and mental health as well as education. Our session will involve the audience in completing pre-determined tasks with hand-outs and instructions. The audience will also form groups that will brainstorm different scenarios to identify many needs in the classrooms as well as ways to address them.</p>

<p>C.2 Naming the Work: Writing Center Staff and Peer Tutors Grapple with Emotional Labor, Study Skills, and the “Hidden Curriculum”</p> <p>Alyssa Adkins, Macalester College (IP) Jake Mohan, Macalester College (IP) Kamini Ramakrishna, Macalester College (IP) Haoxuan Gao, Macalester College (IP) Phoebe Thoroughman, Macalester College (IP)</p>	<p>We—students, tutors, instructors—are all doing so much work: completing assignments across multiple classes; tending to our mental, emotional, and physical health; trying to solve the problem of time to get all this done. And we’re doing so in an educational system structured by implicit rules set by historically privileged groups. In this presentation, professional staff and peer tutors laboring within a small liberal arts college’s writing center will attempt a response to this complex context. Our perspectives draw upon previously distinct threads in our writing center work: one peer tutor’s sociological research on tutors’ emotional laboring with writers; an emerging desire in our writing center to more explicitly address with students how academic writing gets done; and one professional staff member’s ongoing work naming and revising the hidden curriculum that structures our collegiate learning ecologies. We are motivated to bring these threads together in conversation with conference participants to explicate the often invisible labor happening in our writing and learning centers. Our intention is that such an inquiry will support ongoing advocacy for more just and accessible laboring conditions not only for students but also for the staff and writing tutors who partner with them in the writing center.</p>
<p>C.3 Engaging and Including Student Voices</p> <p>Julia Lin, <i>MSU Reporter</i> (IP) Geoff Peck, Truckee Meadows Community College (Virtual) Larry Sklaney, Century College (IP) Sara Waddle, Century College and St. Catherine University (IP)</p>	<p>Lin: “Adapting to Change Regarding Student Journalism.” As the editor-in-chief of the <i>MSU Reporter</i>, MSU’s student-led newspaper, I present a few experiences we as a newspaper face as the pick-up rates have declined over the past few years and how we’ve adapted to that change. I talk about the adversity we have undergone regarding starting more multi-media platforms without much funding and how you can accomplish your goals in different ways. Since MSU does not have a formal journalism program, I also touch on the importance of gaining real-world experience while in college and how to gain that experience.</p> <p>Peck: “Building the Inclusive Classroom Through Course Content, Methodology, and Student Responses.” This presentation discusses strategies for building an inclusive classroom in the first-year writing course. Within the framework of inclusivity, the conversation will focus on research about the impact of instructional methods on student engagement and success. The presentation also explores how student response data can at times conflict with the research, and given these contradictions, ultimately ask how we as educators can best serve our students and continue to help close the equity gap.</p> <p>Sklaney: “Share that Remote! Why and How to Let Students Choose Texts.” One of the English teacher’s chief joys is selecting wonderful texts and then forcing other humans to read them. But I suggest we collaborate with students in building a reading menu, and not only to respect their tastes and give them a greater stake in a course’s success. Students will learn more from finding and selecting texts than following a ready-made syllabus and/or reading impressive essays from an expensive anthology. They will collectively create a greater variety of readings than even the most inventive instructor, and those readings will represent a wide range of genres, purposes, intended audiences, and, frankly, quality of prose, source use, and argument. I will show how I incorporate choice into Freshman Composition, where each student devises an individual research topic, picks one argumentative article on</p>

	<p>that topic for the class to read, and then leads our discussion of that source. Students tend to show more interest in a classmate’s research topic and source article than an instructor-assigned reading, especially since they hope their peers will return that curiosity when it’s their own turn to walk us through a research topic source.</p> <p>Waddle: “A Non-Traditional College Student's Journey Through the Pandemic: Finding Hope and Opportunity in Education.” The pandemic upended the routines of my life as a full-time mother and part-time sales and service associate. While trying to survive the chaos of motherhood, working, and navigating a middle-life crisis, I looked for career paths that would enable me to find more self-fulfillment. As the pandemic dragged on, I saw children and parents struggling to stay afloat during school closures while dealing with massive learning loss. My decision to become a literacy tutor through AmeriCorps was conditioned by my primary responsibilities as a mother to two young children attending school first online and then hybrid in 2020. Tutoring became a ticket to my freedom, propelling me to enroll at Century College with the Segal Education Award. Thus began my ongoing journey of self-discovery through working with low-performing early learners, taking a full load of college courses, and continuing to see a therapist. As I chipped away at the pandemic-induced chaos, I excavated the personal anxieties I had been experiencing, which brought me not only uncomfortable moments but also exciting possibilities for the future. While helping myself, I was inspired to spark the same curiosity in others—by finding calm and confidence.</p>
<p>C.4 Workshop: BIPOC Writers & Narratives & History</p> <p>David Mura, Author (Virtual)</p>	<p>David Mura will speak on the themes of his two recent books, <i>The Stories Whiteness Tells Itself: Racial Myths and Our American Narratives</i> and <i>A Stranger’s Journey: Race, Identity & Narrative Craft in Writing</i>. In both books, Mura argues for the inclusion of the history and narratives of BIPOC in the teaching of creative writing, writing, and history, and he critiques how white narratives of our history and our present often leave out the voices, consciousness, and narratives of BIPOC. He examines the effects of race in an epistemology where white knowledge is always valid, objective, true, and official, and Black/BIPOC knowledge is always suspect, subjective, false and unofficial and how these assumptions can manifest themselves in the classroom and creative writing. He will also touch on The Innocent Classroom, a program designed by educator and novelist Alexis Pate to train teachers to improve their relationships with students of color.</p> <p>David Mura is the author of <i>The Stories Whiteness Tells Itself: Racial Myths & Our American Narratives</i>, <i>A Stranger's Journey: Race, Identity & Narrative Craft in Writing</i>, and co-editor of <i>We Are Meant to Rise: Voices for Justice from Minneapolis to the World</i>.</p>

<p>D.1 Contemporary Learning Ecologies and Critical Education</p> <p>Patrick Bruch, University of Minnesota-Twin Cities (IP) Mark Brenden, University of Minnesota-Twin Cities (IP) Thomas Reynolds, University of Minnesota-Twin Cities (IP)</p>	<p>As the global pandemic ebbs into a new normal, students and teachers must conduct their work inside a new and challenging ecology of curricular culture wars, Learning Management Systems, and bureaucratized, boiler-plate forms of accessibility and equity. What are the roles and where are the opportunities for liberatory education under such circumstances? Our roundtable explore these questions, as well as invites the audience to share and discuss strategies that are proving useful for engaging students in critical transformative learning in today’s post-pandemic classrooms. Speaker one will introduce the idea of “the neoliberal arts” as a way of defamiliarizing and questioning accepted or expected features of the post-pandemic learning ecology. Speaker two will investigate the ways that new pedagogical modalities have altered the rhetorical ecologies of “the classroom.” Audience members will be invited to read now-ubiquitous digital technologies such as Learning Management Systems as transformative rather than additive in their effect on contemporary learning ecologies, and to consider the possibilities for critical education going forward. Speaker three will consider how terms such as multimodality can get taken up in writing classes through a contextual logic that presses forward on a technological front but ignores and possibly worsens inequalities in education.</p>
<p>D.2 Fostering a Diverse Social Space for Coaches and Students in a Post-Pandemic Setting: Four Viewpoints from a Writing Center</p> <p>Carissa Natalia Bacongus, St. Cloud State University (IP) Brianna Pace, St. Cloud State University (IP) Olivia Fredrickson, St. Cloud State University (IP) Ying Zhao, St. Cloud State University (IP)</p>	<p>Writing centers are designed as sites of community that can serve social functions apart from the writing concerns that bring students to these virtual and physical spaces. In a post-pandemic setting, the writing center offers a built-in social support system to benefit students in and outside writing center spaces, including individuals from contexts in which their primary language at home may not be English and, in many cases, whose family homes lie outside the United States. To illustrate and explore some of these interpersonal dimensions, four students representing diverse academic and cultural backgrounds reflect on their experiences working as tutors at a mid-size regional university to frame a discussion of the writing center as a social nexus of intersecting differences.</p>
<p>D.3 If You Build It, They Will Come: Staging an Academic Conference</p> <p>David Beard, University of Minnesota-Duluth Kirsti Cole, Minnesota State University, Mankato Holly Hassell, North Dakota State University</p>	<p>Since you’re attending MnWE, you must enjoy gathering with your fellow teacher types. Maybe you’ve even considered creating such an event or hosting a conference at your school but wonder where to find the instructions. We will reveal the secret formula guaranteed to produce a hit academic conference. Well, we will share our experiences attempting to do so. Kirsti Cole pulled off the Feminisms and Rhetorics Conference at Mankato State; David Beard has helped establish the Lake Superior Summit on the Teaching of Writing & English as a Second Language in Northern Minnesota; and Danielle Hinrichs, Richard Jewell, Larry Sklaney have conducted MnWE conferences (with the help of <i>many</i> talented and enthusiastic volunteers!) for more than a decade. We will discuss the steps that make your conference more likely to succeed, the challenges that such an enterprise inevitably faces, and the satisfactions of working together to</p>

<p>Danielle Hinrichs, Metropolitan State University Larry Sklaney, Century College</p>	<p>provide a venue for the thoughtful exchanges that only happen when we assemble and converse. Your school <u>needs</u> to host the conference you imagine, and <u>you</u> are the one to realize that vision.</p>
<p>D.4 Alternative Grading Practices Nasih Alam, North Dakota State University (IP) Heidi Anderson, Minnesota State Community and Technical College (IP) Carla-Elaine Johnson, Saint Paul College (IP) Brian Lewis, Century College (IP)</p>	<p>Alam: In this semester, I have a course, “Critical Theory,” taught by Dr. Anastassiya Andrianova. She has taken a radical approach, in my view. She will not grade our midterm. We will grade ourselves. Which means, we will write a note explaining what we have done throughout the semester, and what we could have done differently if we wanted to develop our threshold concept. Before finals week, we would do the same, discussing our weekly activities and final paper presentation. Because of her revolutionary approach, learning has become fun. As international students, as multilingual speakers, our confidence remains low, and most of us, at least I do, suffer from imposter syndrome. Because of her alternative grading practices, learning has become fun and interactive. I believe that in every course we need to take away the pressure of learning for grades. Instead of toughening up on our grading policy, we should encourage our writing students/learners to feel relaxed about study and enjoy the art of learning. In this sense, a question comes to my mind, “Why do we have to have a grading system?” As we know that many talented students cannot study hard because of working outside to manage their exorbitant tuition fees and meet daily expenses, why are we then putting too much value on the grading system? As we dream of an equitable world, wouldn’t it be nicer if all the graduates and all the companies joined hands together and said, “We don’t need grades.”</p> <p>Anderson: I've been using a grading approach in my college writing classes that gives students voice in their overall course grade. I've based much of my approach on the work of Asao Inoue and Joe Feldman and others looking to re-vision the inequities of grading policies.</p> <p>Johnson: “Alternative Grading for the 21st Century.” In the age of student anxiety post-pandemic, a slightly different approach to grading can help when working with a wide variety of students. In ENGL 1740: Introduction to Literary Studies, I used a multi-grading approach with a combination oral and written group exam, a final paper, and a unique reflection. Results for students were far different than I expected with an overall improvement of 50% for grades, student retention, and student satisfaction.</p> <p>Lewis: I am trying an experiment this semester in which I'm allowing students to determine their own participation (Comp I) or online discussion grades (Comp II/American Lit.). I'll explain what I'm doing and how the results are turning out so far.</p>
<p>E.1 Surviving/Thriving During and Beyond the Pandemic Through Learning/Community Building</p>	<p>Attending college can be a challenging yet transformative experience, which is especially true for students who started their college journey during the pandemic. This undergraduate panel consists of students from diverse backgrounds, with wide-ranging academic pursuits. They will discuss the transformative power of learning and community building—by sharing the challenges they encountered as new college students amidst the raging pandemic, the strategies they developed to overcome the setbacks, and the triumphs they have accomplished as seasoned college students. They will also discuss the long-term impact of this journey on their future academic and professional pursuits post pandemic.</p>

<p>Jonathan Reeves, Century College, President of Civil Discourse Club, TLC tutor, and Night Merchandiser at Costco Wholesale (IP)</p> <p>Gabby Her, Pre-Nursing Student, Century College (IP)</p> <p>Rose Yang, PSEO student and TLC tutor, Century College; Woodbury High School Senior (IP)</p> <p>Sara Waddle, Gender Studies at Century College; Psychology at St. Catherine University; AmeriCorps Literacy Tutor (IP)</p> <p>Cynthia Vang, Quality Administrative Assistant, Century College (IP)</p>	
<p>E.2 Trauma-Informed Pedagogy</p> <p>Danielle Donelson, St. Cloud State University (IP) Adrienne Lamberti, University of Northern Iowa (Virtual) Daniel Ruefman, University of Wisconsin-Stout (IP)</p>	<p>Donelson: “Trauma-informed Pedagogy and Self-Investment in a COVID-era of Teaching FYW.” The pandemic challenged educators to develop methods of resilience, while also teaching our society a great deal about our interdependence and social nature as human beings. This presentation discusses and challenges fellow educators to consider how we may harness the challenges brought forth and revision them as opportunities to recognize the humanity in our students and in each other. In taking stock of our collective grief, we may reshape how we think about learning ecologies in the teaching of Rhetoric and Composition. Borrowing from indigenous epistemologies, that center relationships, respect, and reciprocity, this presentation focuses on methods of honoring bodies, recognizing individual embodiment and wholistic learning to reconsider and—at times—prioritize our own mental health as learners. We will think through how we may model and teach “self-investment,” “self-investment” and “self-actualization,” crafting a pedagogical approach where we regard students as whole beings rather than solely as laborers and studying machines. Finally, this presentation initiates discussion and share ideas for how we may help students and fellow educators to reconsider or notions of “self-care,” too often firmly situated within consumerism and capitalistic tendencies, working toward a trauma-informed pedagogy in the teaching of First-Year Writing.</p> <p>Lamberti: “Teaching into the Void: Contemplation in the Post-Pandemic Writing Classroom.” The COVID-19 pandemic has generated new pressures for students and exacerbated their pre-pandemic stressors. One example is the impact of increased technology use upon students’ mental health. Interest in contemplative pedagogy has recently grown as instructors seek methods to alleviate the worries that students carry. This presentation describes a writing course design that uses written reflection as a contemplative practice. Because the presenter’s institution requires classes to explicitly align with learning outcomes, the course</p>

	<p>design is a balance of contemplative practice and the learning outcomes expected by the university.</p> <p>Ruefman: Even before COVID-19, another epidemic was at work in college writing classrooms across the country. No, this was not a viral outbreak, a plague of split infinitives, or the metastasization of mixed metaphors. What I am referring to is a pandemic of personal trauma that has increasingly affected students in recent years. According to researchers at the University of Minnesota, exposure to potentially traumatic events (PTEs) peaks between the ages of 16 and 20, with most students experiencing at least one significant PTE before the end of their college experience. Though exposure rates have varied from 52% to 96% across several studies, one thing remains quite clear—even prior to the current pandemic, most college students have experienced a degree of trauma upon entering the classroom. How, then, has this reality impacted students and faculty who work in college writing classrooms? By examining a variety of college writing courses, across multiple institutions, this qualitative study examines the impact of trauma on writing courses and identifies pedagogical strategies to acknowledge and engage PTEs safely within the classroom context.</p>
<p>E.3 An Eye in the Storm: Writing Faculty, a Student, and a VA Physician Talk about the Need for and Development of a Course on Writing and Healing</p> <p>Ana Eagan, University of Northern Iowa (Virtual) Rachel Morgan, University of Northern Iowa (Virtual) Caroline Ledebor, University of Northern Iowa (Virtual) Brooke Wonders, University of Northern Iowa (Virtual) Arla McVicker, D.O., Veteran’s Affairs Health Care System (Virtual)</p>	<p>In "An Eye in the Storm" writing faculty will tell how a course called ‘Writing & Healing’ came to be, and will facilitate a sharing circle eliciting attendees’ experiences and ideas for handling similar material. We wanted to offer a course on creative writing and trauma in a way that was not only accessible to those with prior creative writing experience, but was open to all students at the university. We include a student writer for her perspective, and a VA physician to talk about our community’s needs.</p> <p>“Creativity is a basic human response to trauma and a natural emergency defense system,” says Louise deSalvo in <i>Writing as a Way of Healing</i>, and in writing courses we often encounter writing about trauma; while tricky to coach, writing allows the writer agency over uncontrollable events. We created a class that respects the writer, the trauma, and the scholarship behind the trauma writing process, with a focus on the writer, not the result of the writing, where avoiding retraumatization is of primary importance.</p> <p>Science has found that art’s role in creating restorative narratives has an effect on the way the brain processes trauma. Holding space for writing to heal creates an eye in the storm for writers.</p>

F.1
English Language Learners

Heidi Anderson, Minnesota State Community and Technical College (IP)
Cassidy Hoyt, Valley City State University (Virtual)
Anastassia McNulty, St. Cloud State University (IP)
Kristen Nichols-Besel, Bethel University (IP)

Anderson: TESOL/ELL/EAP: I've been working with a MinnState group for several years to research and recommend best practices with our multilingual English language learners. We are currently working on a report with recommendations for placement. I would love to share what's happening and hear what others have to say about this topic.

Hoyt: "Inclusion versus Exclusion of English Language Learners in the Traditional Classroom." My research examines the longstanding controversy regarding the integration and exclusion of English Language Learners into the traditional classroom. This remains a current issue in education, as the number of English Language Learners in classrooms across the country continues to steadily increase with each passing year, yet many teachers and schools are ill-prepared. Through my research, I appraise not only the controversy itself, but also strategies for implementation and the issue's relevancy concerning cultural fluency and societal prejudice. Cultural fluency includes linguistic aspects, such as communicating effectively, picking up on nonverbal information, and giving genuine reactions. Each of these apply directly to ESL programs and the inclusion of ELL students in the classroom. By having English Learners in the classroom, teachers can integrate cultural diversity—or connect student learning to cultural diversity and awareness—at a more valuable level, as having ELL students in the classroom provides unique opportunities to learn about and appreciate other cultures. My viewpoint also incorporates the long history of societal prejudice surrounding ESL, and works to determine if these societal factors affect ESL programs in schools today; specifically, if the exclusion of ELL students is based on learning environment needs or societal prejudice.

McNulty: "TESL: Teaching Writing to Culturally and Linguistically Diverse Students." The presenter discusses the topic of teaching writing to Culturally and Linguistically Diverse students/Multilingual students, including examples of specific teaching strategies. The presenter also discusses how culturally and linguistically diverse students learn to write through the development of oral language, vocabulary background knowledge, and their cultural and linguistic experiences.

Nichols-Besel: "Language Use and Multilingual Students." Standard American English is a construct (Greenfield, 2011), and experts have argued that students should be able to use their own languages in academics (Conference on College, 1974; Young, 2010). It seems that in higher education, though, we still closely adhere to the expectation of Standard American English. During the roundtable conversation, I plan to share my experiences working with multilingual students in writing courses and in the writing center and then pose the following questions for us to discuss: What will it take for language expectations to shift? How can we encourage code meshing: "use the way people already speak and write and help them be more rhetorically effective" (Young, 2010, p. 116)? Who has a role in this education for the wider university? What other approaches are possible to influence a shift in the adherence to only Standard American English?

F.2

Multimedia and Digital World Pedagogy

Mikayla Davis, University of Minnesota-Twin Cities (Virtual)

Haley Larson, Dakota State University (Virtual)

Derric Ludens, Dakota Wesleyan University (Virtual)

Alexa Walby, Valley City State University (IP)

Rob Wittig, University of Minnesota-Duluth (Virtual)

Davis: “Play as Praxis: How Using Video Games in an Online Writing Classroom Encourages Student Learning.” This presentation examines the possibilities of using video games in the online writing classroom as a tool for teaching writing skills. By analyzing current scholarship on both play and writing pedagogy, and by examining video games such as *Among Us* and *Star Wars: The Old Republic*, this presentation discusses how the use of video games encourages students to connect their play to rhetorical writing decisions through the rewards and consequences of gameplay, social engagement, and storytelling. This presentation also reflects on both the benefits and difficulties that surround online learning and how video games address the issues of accessibility, identity, and assessment. Likewise, this presentation explores possible activities instructors could do to incorporate *Among Us* and *Star Wars: The Old Republic* into their classrooms.

Larson: Building on research in critical media studies and my practice as a media artist, this presentation examines teaching methods and assignments that use digital and multimedia forms, as well as modern and contemporary art, to facilitate the study and creation of literary, academic, and cultural materials. As an example, I refer to an upper-level course unit pairing interactive world media stories with hands-on media compositions. By using the frameworks of countermapping and counternarratives, students interrogate the intersection between power and presented perspectives and develop critical narratives using interactive and nonlinear digital tools.

Ludens: “Increasing Student Agency and Engagement Through Multi-Modal Learning Paths.” This case study will examine how the incorporation of multi-modal learning paths can improve students' educational experiences. Using data gleaned from a three-year course study, this presentation will (1) outline how to create a multi-modal class that leverages students' divergent leaning styles, (2) offer tips on how to mitigate instructor workload while offering various leaning paths, and (3) provide student survey information that demonstrates how an “à-la-carte” class can enhance student agency and leaning outcomes.

Walby: “Teaching Psychoanalytic Theory Through Film.” To complete my English Education degree, I conducted a research project which examined the use of psychoanalytic theories in the film *Joker*. After the completion of the project, I realized that I could use my project to help teach these complex theories through their connection to the film. Through my paper, I contend that this enormous following can be explained through psychoanalysis, specifically, the desire viewers feel to explore their dark side—without ramifications. My paper explores the ideas of various psychoanalysts, including Sigmund Freud, Julia Kristeva, and Jacques Lacan. *Joker* exhibits psychoanalytic qualities from all three analysts. In particular, *Joker* exhibits resistance to the symbolic order, or the rejection of the rules and norms that govern everyday life. In my presentation, I will give the audience a description of basic psychoanalytic terms, such as the symbolic order, the mirror stage, the chora, the Oedipus complex, castration anxiety, and the ego. While these psychoanalytic concepts may be challenging on their own, those who have seen the film will develop an understanding of the concepts through my connections to the film. I am currently student teaching, and my experience has taught me that a majority of students learn best by example. In my future as a high school English teacher, I

	<p>will use the film <i>Joker</i> to help teach my secondary students about psychoanalytic theory.</p> <p>Wittig: “Netprov, Networked, Improvised Literature: Fun with Collaborative Writing.” I will give a brief overview and examples of netprov: networked, improvised, collaborative literature. Are you a creative person who loves cracking people up with just the right phrase in text messages and social media? Do you ever wish you had the time to write something bigger, something with the characters of a novel, the story line of a TV series—a substantial piece of fiction like the ones you enjoy? What if there were a simple structure—a trellis—on which you and your friends could grow your own real literature in the flow of everyday life? Well, there is; it’s called netprov. Netprov is collaborative fiction-making in available media. Netprov is role-playing in writing and images. Netprov is storytelling in real time. Netprov is a great game for students and friends. Netprov is an emerging art form of the digital age. And netprov is fun! When your dog’s social media account replies to another dog’s account, that is netprov. When you comment with a facetious “blessed” to a friend’s hilarious humble brag, that is netprov . . . and students love it!</p>
<p>F.3 Alternative Grading Practices</p> <p>Julie Daniels, Century College (IP) Jacqueline Herbers, Viterbo University (IP) Danielle Hinrichs, Metropolitan State University (IP) Rachel Marston, The College of St. Benedict & St. John’s University</p>	<p>Daniels: “‘Love Your Job’: Practical Techniques for Alternative Grading Practices.” In this presentation, I describe the alternative course grading practices I developed as a response to the pandemic. In all my classes, students now choose the course grade they would like to earn, based on the criteria and activities I outline. A modification of "contract grading," this method allows me to be a coach, to acknowledge my students' diverse needs/abilities/living conditions, and to respond with encouragement to the process of learning rather than simply the artifacts student produce. In this session, I welcome questions and am ready to share my materials.</p> <p>Herbers: “Feedback First Classrooms: Rethinking Grades in College English.” Do grades help students thrive, or do they actually hinder growth and learning? In fall 2019, after being introduced to the idea by a dear colleague, Dr. Susan Cosby Ronnenberg, and even before college instructors were directed to grade with more compassion as a result of the pandemic, I began experimenting with the pedagogical practice now known as “ungrading,” “going gradeless,” or “feedback first,” which provides avenues for students to improve their metacognition skills by allowing them to focus more on their own learning and growth and less on collecting points and grades. Feedback first classrooms use a variety of methods to help students assess their own work including critical reflections, self-evaluations, and portfolios. Central to structuring my new approach was the work of critical pedagogy theorist, Paulo Freire, and the practical applications shared by current researchers and practitioners, Jesse Stommel and Susan Blum. In this session, I will share information and resources on going gradeless, including example assignments and suggestions for further reading.</p> <p>Hinrichs: “Increasing Communication through Lenient Late Policies.” Amidst the pandemic, as students struggled to turn in assignments, particularly in an online environment, I eliminated all late penalties (except for discussion board assignments) and crafted a new late assignment policy based on communication, instructing students to write to me about a late assignment and explain their plan, including when the</p>

	<p>assignment would be submitted. I will discuss how this small change in my class policies has increased communication, collaboration, and student agency.</p> <p>Marston: Alternative grading practices such as ungrading, contract based grading, and other forms of mastery grading offer particular possibilities for the creative writing classroom. While these alternative forms of grading are beneficial through all classroom spaces, alternative grading in creative writing classrooms further emphasizes writing as a process, allows for students to take more creative risks in their work, and functions as an important tool in creating an inclusive classroom. The shift in grading practices aligns closely with the examination and evaluation of other approaches in the creative writing classroom, including assigned readings, how to workshop, and broadening an understanding of craft and the ideological assumptions inherent in craft. These changes are informed by such texts as Matthew Salesses’s <i>Craft in the Real World: Rethinking Fiction Writing and Workshopping</i> and Asao Inoue’s <i>Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom</i>, as well as many others. I will discuss the shift in my own creative writing pedagogy from a points-based system of grading to a clearly defined alternative practice that is a variation of ungrading and the impact this has had on student work and inclusion in the classroom.</p>
<p>F.4 Workshop: What Can Climate Change Teach Us about Writing Pedagogy?</p> <p>Niki Ciulla, Winona State University (IP)</p>	<p>This workshop will begin with a short examination of lessons taken away from my research in climate communication and local governance, specifically focusing on takeaways that have influenced the ways we think about writing equitably in complex communicative spaces that require both urgency and strong community input. One such space, the governance and local policies surrounding climate change, has been the focus of my research. This research, broadly, pursues the question: How do we communicate effectively for equitable policy on an increasingly complex and urgent issue like climate change? I've noticed that my research has been shaping my teaching, especially considerations of how to frame writing as a set of <i>applied, ethical choices</i> in discussions with students. In the workshop, we will engage a number of questions pertaining to teaching writing and equity/justice side-by-side. If time permits, we will also consider applied pedagogical interventions, example lessons, and/or teaching activities.</p>