

Breakout Session Descriptions

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<p data-bbox="196 392 558 468">A.1. Storytelling in the Classroom</p> <p data-bbox="196 495 558 722">Molly Ubbesen, University of Minnesota Rochester Darcie Rives-East, Augustana University Daniel Gerling, Augustana University</p> <p data-bbox="196 730 524 800">The Staff Room—Zoom Link</p>	<p data-bbox="591 392 1417 787">Ubbesen: I will first provide an overview of the disability narratives course I designed and teach. We use a critical disability studies lens to explore how disability narratives can shape representations of disabled people in both harmful and productive ways. I assign pieces from the collection <i>Disability Visibility: First-Person Stories from the Twenty-First Century</i> along with a variety of other narratives as well as informational and multimodal texts to provide context for the narratives and concepts in the collection. We examine who is narrating these stories and why. I will argue why this kind of class is essential to not only the liberal arts, but is especially important for the students I work with at UMN Rochester who are majoring in the health sciences and will likely be working directly with disabled people.</p> <p data-bbox="591 825 1417 1455">Rives-East: I will present on how instructors and students can use the classroom as a space to share their stories of disability/becoming disabled as a means of interrogating the classroom space itself (as well as academia and Western culture more broadly). I am drawing on my own recent experience with becoming disabled with Chronic Fatigue Syndrome following a COVID infection several months ago, as well as when I needed to be fully online during the year prior to vaccinations (due to asthma). Both conditions meant that I personally needed a more flexible way of teaching, but I also had students who themselves had disabilities and/or chronic illnesses (mental and physical) that meant they, too, needed a classroom that could be flexible in terms of time and space. My goal is to use my own experience with disability to create a fall class focused on literature about disability in a hybrid teaching format that could allow myself and students to feel comfortable sharing our stories, participating in class without undue burdens, and explore how such a class can foster among all of us a desire for compassionate social interdependence and eschew the narrative of "rugged individualism" and self-reliance that permeates American culture (to the detriment of all, disabled or not).</p> <p data-bbox="591 1493 1417 1892">Gerling: How does one use the poetry of Langston Hughes, the advertisements of Wieden + Kennedy, the short non-fiction of David Foster Wallace, and the films of Les Blank to help students tell their stories in digital format as they leave college and enter the workforce? I have some ideas, but I'm not sure quite yet. This semester, I'm teaching a newly designed course on technical and professional writing with a strong focus on storytelling. The course, <i>Professional and Technical Writing: The Stories We Tell</i>, uses as its premise that we can learn and leverage valuable lessons from the greatest storytellers in the past century in the mediums of poetry, short stories, spoken word, film, advertisements, and websites, even toward the end of crafting a personal statement or CV. The main focus of my proposed</p>

	<p>presentation, however, is how we use these lessons to help students create digital portfolios that tell their stories in the most effective manner. I will bring samples of the works we use for inspiration mentioned above, bring samples of the assignment prompt I use for these digital portfolios, and examples of these portfolios as works in progress.</p>
<p>A.2. Interdisciplinary Writing Classrooms Mike Reynolds, Hamline University Ryan Eichberger, St. Olaf College Jonathon Heide, North Central University Michelle Filkins and Danielle Hinrichs, Metropolitan State University <i>The Ivy Room</i>— Zoom Link</p>	<p>Reynolds: In early 2020, I presented about the intersections of climate anxiety and the everyday emotional challenges and cultural traumas of students in my first-year classrooms. Given the enormous personal, financial, and social pressures my students faced, I carefully curated a range of affirmative, hopeful visions. And the students brushed those aside to talk dystopia—which they found energizing and (for the most part) empowering. Four weeks later, we all moved online to deal with the pandemic. Three months later, George Floyd was murdered, and Hamline-Midway where I live and teach was the site of significant unrest. In the two years since, in various literature and composition classes, it often feels like what we are examining really isn’t all that speculative. In this roundtable, I will continue unpacking how and why dystopia seems to resonate so deeply with and for new college students—why it makes political and personal sense to them. My students’ self-assessments consistently dismiss narratives of the heroic thriving survivor, as unpersuasive as discussions of “grit” and resilience tossed at them in various workshops and campus outreach. The immense scope and communal challenge of climate change seems to affirm, as novelist Omar El Akkad has noted about cli-fi, the brutal conditions they already face. Drawing on work by Amitav Ghosh, Frederic Jameson, and Jessica Langer, I argue that climate fictions and critical research shapes and affirms their tools for diagnosing systemic, intersecting inequalities. I will share a quick synopsis (but am looking for this opportunity to engage with and learn from other instructors grappling with this moment).</p> <p>Eichberger: This is a presentation about using writing and mapping in first-year and advanced writing courses to rethink student relationships with the local environment and ecology. This presentation discusses classroom practices for an emerging environmental justice concept called counter-desecration, which aims at reconnecting people with their local landscapes. Counter-desecration aims to use writing and visualizing to redirect the narratives we tell ourselves about the more-than-human world, resisting historical catastrophic boundaries like nature/culture, civilization/wilderness, and human/animal. Several lessons are described that encourage students to inventively name and map local environments following the logic voiced by farmer and writer Wendell Berry that "to defend what we love we need a particularizing language, for we love what we particularly know." By giving language and form to the details of a college campus--such as by inventing a word for scattered bark left behind by woodpeckers or mapping the nests and stashes of squirrels--students shift their way of</p>

seeing traditionally human environments and identify new focal points for conservation.

Heide: In the late-2000s, a common refrain echoed in composition and research classrooms: “Wikipedia is not a valid source!” The online encyclopedia was previously the bane of many English-101 professors, but now many more are turning to the collaborative digital encyclopedia to explore their own pedagogical practices to change the narrative and directly address biases inherent in Wikipedia. The formation of WikiEdu in San Francisco has helped structure the learning experience for graduate students as well as technological neophytes and young students on the far side of the digital divide. Educators can engage students in collaborative online writing projects that explore the information gaps prevalent with race and gender identity in Wikipedia. In my Writing for Media course, I created an assignment that prompts conversations about digital literacy, news literacy, primary sources, information gaps due to gender and race, and creative commons licensing while also teaching the students to write in an active voice with a neutral tone and to incorporate simple coding markup for the digital writing experience. For a subject, the students focus on running culture, a culture that has participants across all nationalities and genders. However, due to the nature of development on a collaborative digital encyclopedia, only certain types of athletes have pages—a problem that students can fix. This short presentation will demonstrate a Humanities+STEM assignment while also transforming students’ perceptions that all important narratives and stories have already been told and are available with a simple search. It also prompts discussion about the empowered stories deemed “notable” within certain dialog communities.

Filkins and Hinrichs: How do students in your writing classes learn about researched writing? The Association of College and Research Libraries’ “Framework for Information Literacy” captures the dynamic complexity of information literacy in a world overflowing with information of various qualities and purposes. The ACRL’s Framework shares striking similarities with the WPA “Outcomes Statement for First-Year Composition.” Like the writing process, research is not based on discrete, linear skills, but is rather a recursive, reiterative, and cyclical process enhanced by metacognition. This brief presentation will describe a course co-taught by a librarian and writing instructor that seeks to teach research and writing processes as fully integrated and reinforcing components of researched writing. Rather than experiencing one trip to the library or one session on search strategies, students in Writ 232: Research Writing in the Digital Age learn about writing and research as interrelated, iterative processes as they explore and write about topics like the digital divide, fake news, and social media. Students also gain awareness that different disciplines approach topics from different lenses, which in turn informs their approach to scholarship.

<p>A.3. Nature and Creative Writing: The Finding Refuge Project Kevin Zepper, Minnesota State University Moorhead Travis Dolence, Minnesota State University Moorhead Tonja J. Hansen, Minnesota State University Moorhead <i>The Board Room</i>—Zoom Link</p>	<p>The Finding Refuge project is an amalgam of creative arts, nature, and geography. Funded by a Minnesota State Shark Tank-style Innovation grant, Finding Refuge allows visitors of the 43,000-acre Tamarac National Wildlife Refuge to geolocate creative works (poetry, music, photography) inspired by the refuge’s natural and cultural landscape to an online map via a user-centered Environmental Systems Research Institute (ESRI) StoryMap (https://storymaps.arcgis.com/) and mobile application, which we call Wild Inspired (https://bit.ly/3HgtfrR). This session will provide an overview of Finding Refuge, discuss the origins and planning of the project, as well as highlight pedagogical applications and areas for improvement. Session members will share information and ideas that could be used to develop similar projects. Those attending the session are encouraged to join the dialogue, ask questions, and discuss similar projects and research interests</p>
<p>A.4. Student Voices and Student Lives in the Classroom Ethan Voss and Cody Bursch, University of Minnesota Twin Cities Caleb Klitzke, Century College Alyssa Adkins, Saint Paul College Peng Nelson, City of Lakes Waldorf School <i>The Library</i>—Zoom Link</p>	<p>Voss and Bursch: In this presentation, we’ll show how instructors used the pandemic as an opportunity to think purposefully about empathy in their classrooms — and that empathy can actually be a valid outcome of our pedagogy. Our purpose in this presentation will be to encourage and highlight empathy-centered teaching strategies and principles as writing instructors return to in-person learning. Using grounded theory, our mixed-methods study began as a local investigation into how instructors scaffolded online peer response. We found that instructors paid particular attention to the ways in which they engaged empathy with their students in virtual spaces, often straying from explicit discussion about their peer response practice. This session will provide an account of our methods and collected data and seek to advocate for empathetic practice across institutions. Our presentation will highlight some empathy-based strategies for writing instructors to take-up in their own classrooms and provide key takeaways about the importance of empathy in writing classrooms.</p> <p>Klitzke: Inspired by the book <i>Teaching Autoethnography: Personal Writing in the Classroom</i> by Melissa Tombro, I ask students to consider the terms "personal writing" and "academic writing." Throughout the rest of our course, we blend these definitions and work toward the Autoethnography project--combining creative elements of personal writing with research and informational academic writing. I break down the word "autoethnography" to its parts to show that "auto" refers to self, "ethno" refers to culture, and "graphy" refers to writing. Put together, autoethnography is writing about one's own culture. I then ask students to consider a subculture they choose to belong to and to research the subculture by reflecting on their own experience, interviewing other members of the subculture, and searching for additional sources. I've had students write about their involvement in Tae Kwon Do, street racing, being a free-lance artist, the Rocky Horror Picture Show community, Shamanism, and many more. I'm careful to ask students to share what they're comfortable with and no more, and I choose to ask them to write about a subculture they choose to belong to so that students who are not members of the</p>

	<p>dominant culture hopefully do not feel put on display. It also asks students who are members of the dominant culture to consider their position within it and where they feel belonging or perhaps why they haven't considered this before.</p> <p>Adkins: This individual presentation seeks to think alongside one of MnWE 2022’s questions: “How do we value stories students bring to the classroom and ensure student voices are heard?” My response will emerge from my position as a professional writing fellow working within the context of a community college writing center. I will argue that established and emergent disciplinary conversations about learning transfer and trauma-informed tutoring appear to be two generative wells from which to draw when pursuing this line of inquiry. Specifically, when working with writers one-to-one and in small groups, we often pose questions to students that queries their experience with various genres and writing scenarios to help them make sense of their current writing tasks. Such moves valued by transfer theory are methods by which we can center students’ literacy histories—namely, their stories. Trauma-informed work with writers is also deeply concerned with centering student voice and acknowledging past traumas students may have in their literacy and educational experiences—especially for students with marginalized and devalued identities for whom school has been a violent space rather than a safe one. Even as this presentation queries these theories for their possibility in centering students’ voices and stories, it also seeks to think dialectically about this individual work with writers and the institutional space and system of the writing center—ultimately seeking to make visible the limits of effectively hearing voices and valuing stories that do not conform to dominant language ideologies of the academy.</p> <p>Nelson: I will give a background of my school's festival called Autumn Festival of Courage and share how in the experience my narrative was left out. I will examine the meaning of the dragon symbol from my culture background. In practice I chose two stories: dragon temple and carp fish became dragon to represent. I researched the original stories and interpreted with the knowledge of my students and life here. In the end I will introduce my coworker and I worked together to add different movement that could inspire writing.</p>
<p>A.5. Antiracism in the Classroom: Professional Development for Educators Lee Fisher, University of Minnesota Twin Cities</p>	<p>What constitutes antiracism has shifted away from White Privilege Pedagogy in recent years, though the use and impact of WPP remains significant. Consequently, presenters will explore how a current institute offered through the Minnesota Writing Project contends with the residue of WPP, namely that educators and students feel stuck in their anger or guilt regarding White Privilege (Lally, 2020). Drawing on the work of antiracist educators (Boler, 1999; Zembylas, 2006), the presenters propose antiracist pedagogies oriented toward systemic, curricular, and personal understandings of racism and White</p>

<p>Ellie Roscher, University of Minnesota Twin Cities Kevin Lally, University of Minnesota Twin Cities <i>The Commons</i>—Zoom Link</p>	<p>Supremacy, including a cautious and temporary re-centering of Whiteness. Presenters will review considerations for this work at the personal, classroom, and institutional level including the importance of embodied and narrative understandings that frame student and teacher identities and antiracist action.</p>
<p>B.1. Pedagogy and Professional Development</p> <p>Leni Marshall and Kate Thomas, University of Wisconsin—Stout Leslie Werden, Morningside University <i>The Staff Room</i>—Zoom Link</p>	<p>Marshall and Thomas: A sense of belonging during the first three weeks of matriculation is highly predictive of student persistence, especially for at-risk students and students from historically marginalized groups (Gopalan and Brady, 2019; Supiano, 2018). To improve inclusion in first-year General Education courses, we devised a Personal Leadership Diversity, Equity, and Inclusion (DEI) program for instructors. Instructors examined their approach and methods using specific DEI tools that raised awareness of their intercultural agility. Year 1 to Year 2 retention rates of students were 3% higher when compared with those of students in the control group. If scaled to include all incoming students, after 3 years, a 3% increase in Y1-to-Y2 retention would yield more than one million additional dollars annually for the institution. The one-time intervention cost was \$12,500 per instructor. We briefly present Part 1: the summer DEI Personal Leadership boot camp and semester Community of Practice, and Part 2: instructors’ feedback on the program (what worked and what did not work) as well as the difference students made in their approach to the course materials and to each other. Areas to explore include the complex stories in approaches to inclusion, brief classroom activities that improve inclusion, and possibilities going forward.</p> <p>Werden: Our small university has a culture of writing across the curriculum and collaboration between faculty, which is wonderful. We privilege experiential learning when it comes to hands-on activities, but do we privilege the experience OF learning? This brief talk will review the path of five faculty members from varied disciplines (Humanities, Agriculture, Political Science, Environmental Studies, and Nursing) and their approach for a new vision of telling the story of the Experience of Learning using the Kolb Experiential Learning Profile. The goal for the group is to promote interdisciplinary knowledge of learning as an experience in itself, which will begin with faculty development then move into a pedagogical shift in the mindset of how to approach experiential teaching and learning activities, culminating in deeper reflective writing from both faculty and students.</p>
<p>B.2. Workshop: Rev Up Your Resilience: Five Simple Steps You Can Try Today</p>	<p>Learn five simple tools to improve your resilience and reduce stress. We'll apply neuroscience and mindfulness research from Dr. Amit Sood and the Mayo Clinic to make our brains happier. Your mind is your most valuable real estate, so let's learn how to spend more time in the penthouse and less time in the basement.</p>

<p>Pam Whitfield, Rochester Community and Technical College <i>The Ivy Room</i>—Zoom Link</p>	<p>Pam will explain the neuroscience behind the methodology, then teach five simple, daily techniques anyone can master. Each method is designed to take only 2 to 3 minutes of your time but is proven to reduce stress, build positive relationships, and increase your resilience.</p>
<p>B.3. Why Won't They Just Write Grammatically?: Writing Assessment and Social Justice</p> <p>Cheryl Caesar, Michigan State University Joyce Meier, Michigan State University Juhua Huang, Michigan State University Apichaya Thaneerat, Michigan State University Key Chimrak, Michigan State University <i>The Board Room</i>—Zoom Link</p>	<p>Last year, Drs. Joyce Meier and Cheryl Caesar shared the work of their team of international undergraduates, a video for faculty use titled, “Why Won’t They Talk in Class? Building an Inclusive Classroom for Multilingual Learners.” This year, they will be accompanied by three team members, all multilingual undergraduate students, who will share their most recent creation, “Why Won’t They Write Grammatically?” This video addresses the specific challenges faced by multilingual learners in their written work in English. In our panel, we will provide background on our project, and then present our latest video, which shows, then challenges and proposes alternatives to, instructors’ tendency to excessively red-mark students’ grammatical mistakes, without acknowledging and honoring the students’ home languages and their membership in language communities of “World Englishes” (2017). We will raise the question of “dominant cultural narratives” (MnWE CFP) about the native speaker as the gold standard for English speaking and writing, and the ways in which these narratives “reproduce inequality in the classroom” (MnWE CFP). We will highlight the theme of equity and justice in the evaluation of student writing and invite attendees to discuss fairer approaches to assessment.</p>
<p>B.4. Racial Affinity Spaces in K-12 Teacher Professional Development</p> <p>Lee Fisher, Minnesota Writing Project (University of Minnesota Twin Cities) Angelina Momanyi, Minnesota Writing Project (North High School, Minneapolis Public Schools) Jasmine Kar Tang, Minnesota Writing Project (University of Minnesota Twin Cities) <i>The Library</i>—Zoom</p>	<p>Three educators will talk from their experiences facilitating racial affinity spaces for K-12 educators during a teacher professional development program of the Minnesota Writing Project called the Invitational Leadership Institute. The institute, which was entirely virtual this year, featured an affinity space for teachers who identified as people of color, as well as an affinity space for teachers who identified as white. The speakers will share their own reflections on the complexities and possibilities of developing racial affinity space in professional development programs for those who teach writing.</p> <p>While the presenters will make brief notes about the need for racial affinity space, this roundtable takes as a given that affinity space is a practice of liberation. This session may be helpful for those who are interested in developing and convening such spaces. The presentation focuses on racial affinity space for adults, though the speakers support racial affinity space for all ages.</p>

<p>B.5. The “Critical Role” of Research: Understanding the Activities of Role Playing Gamers in Research</p> <p>David Beard, University of Minnesota Duluth Lisa Horton, University of Minnesota Duluth Kate Rolfe, Lake Superior College</p> <p><i>The Commons</i>—Zoom</p>	<p>Drawing upon our recently published essay in <i>The Routledge Handbook of Remix Studies and Digital Humanities</i>, we describe the research (and remix) practices of role playing gamers in the 21st century. An amazing wealth of resources sits before the role playing gamer for describing medieval life, fantastic beasts of literature and media, and mythical narratives that can serve as the backdrop to adventure -- as many resources as sit in front of a first year writing student. But the role playing gamer is not daunted -- instead, experiencing "challenge, fantasy, and curiosity" -- Thomas W. Malone's model for "Intrinsically Motivating Instruction," they research more deeply, and find the results more rewarding. In this presentation, we look at the work of role playing gamers as researchers (and remixers of the results of that research, at the tabletop), and we extrapolate lessons for the classroom within Malone's classic framework.</p>
<p>C.1. Transformative Narratives About Race and Equity</p> <p>Brooke Boulton, Winona State Carla-Elaine Johnson, Saint Paul College Carrie Maynard-Allen, Minnesota State College Southeast Liz Sills, Northern State University</p> <p><i>The Commons</i>—Zoom</p>	<p>Boulton: This presentation discusses the use of Africanfuturism in the freshman writing classroom, with a specific focus on the novel <i>Binti</i> (Nnedi Okorafor). <i>Binti</i> is a science-fiction trilogy that explores a young Himba woman's identity, gender, and culture as she leaves her home and family to attend a prestigious, intergalactic university. Okorafor positions <i>Binti</i> at the center of the universe, which subverts dominant cultural, linguistic, and identity narratives in the United States. <i>Binti</i>'s story, rife with conflict and growth, reflects familiar challenges that college students face— isolation, homesickness, and new environments. However, <i>Binti</i> also represents unfamiliar and unexpected challenges: cultural conflict, challenged beliefs and traditions, multilingualism, new perspectives on gender and communication, and identity shifts. Through <i>Binti</i>'s story, students reflect on their own stories and experiences in higher education, learning from and with their peers. Further, students analyze modern challenges in national and global societies through higher education's role in globalization while speculating effective changes that may support more inclusive learning environments and methods in the future.</p> <p>Johnson: The current pandemic forced a reinvention of the narrative. With an increased focus on diversity in our student bodies and our interactions, the need to include texts that represent diversity has been long overdue. Success in the classroom now depends on whether students can see, read, and gain knowledge from works written by those who represent an increasingly diverse populace. In 2021, after incorporating many contemporary Black, Asian, and Latinx authors in a Contemporary Writers of Color course that I taught in 2019, I wanted to focus on Baldwin. His words and works resonate with the current generation in a manner that is timely and much needed. Like many literary greats, however, it is helpful to create a community approach to explore and to understand Baldwin’s words and his message in</p>

2022. This discussion covers how using selections of Baldwin essays allows increased attention to BIPOC authors, while emphasizing the examination of these narratives with students both in their historical and contemporary contexts.

Maynard: Before signing up for Composition, Minnesota State College Southeast students need to have fundamental knowledge of reading and writing, which often requires the developmental courses, Reading and Writing 1 and 2 if the student does not have a passing reading and writing score on the Accuplacer examination. Oftentimes, students are resistant to this course because they do not receive college credit per se toward a degree for this class, but it simply paves the way into classes like Composition that they do need for college credit. Plus, many students have been marginalized by the educational system due to a variety of environmental, sociological circumstances and are hesitant to read a book. In fact, I can directly quote students as saying, "I have never read a book for fun" or "I hate reading." These very statements are why I chose the novel, *The Hate U Give* by Angie Thomas, a No. 1 New York Times Bestseller, which reflects contemporary experiences with racism and law enforcement from an African American perspective. In essence, while this book has been criticized as being "too controversial," this is WHY I wanted it for my students, many of whom have come from challenging circumstances. One of my fellow instructors even remarked, "I have never seen students just reading in the cafeteria and hallways like they are doing for your class" and I felt a sense of elation. Simply getting students engaged in a text is half the battle, especially if it is something that, unfortunately, reflects the negative side of contemporary American culture, particularly racism in regard to black people, especially by individuals in law enforcement. All in all, my students, I am proud to say, were motivated to read this book AND discuss it during class. Indeed, it was one of the best experiences I have had in the twenty years that I have been teaching at the college level

Sills: A reasonably-constructed course in Black Social Justice movements in the United States is easily patterned as a narrative. The story has a beginning in the experiences of enslaved people, a false climax in the freeing of enslaved people, and then continued rising action throughout the Civil Rights movement and the various nonviolent or militant actions following in the wake of the 1960s. The narrative trajectory of the course becomes suspect, though, in environments that discourage the teaching of concepts like systemic racism or any other form of bigotry against Black people that currently exists. The discussion in this panel will revolve around whether we can teach this material with a "The End" that will satisfy mandates like the proposed South Dakota bill "Protecting Students from Critical Race Theory." If that's not the case, we will probe alternative narratives that, while less satisfying, honor the current lived Black experience.

<p>C.2. Using Drama to Teach Writing: Assignments that Engage Students, Build Skills, and Offer Differentiated Instruction Opportunities</p> <p>Pam Solberg, Western Technical College Tracy Helixon, Western Technical College Linda Knox, Western Technical College</p> <p><i>The Board Room</i>—Zoom Link</p>	<p>Research has documented the pedagogical value of using drama activities to engage students and foster literacy skills. Readers theater, podcasting, and radio drama are a few examples of activities that can be used in composition, creative writing, and literature classes—particularly to teach narrative. Presenters will share drama-based assignments and learning activities. Discussion will focus on identifying/developing drama activities to help students share their stories and inhabit the stories of others.</p>
<p>C.3. Anti-Racist Writing for Non-Native English Speakers</p> <p>Elizabethada A. Wright, University of Minnesota Duluth Kristina Cashin, University of Minnesota Duluth Asmita Ghimire, University of Minnesota Twin Cities Avesa Rockwell, University of Minnesota Duluth</p> <p><i>The Library</i>—Zoom Link</p>	<p>While Standard Written English (SWE) is still the norm in most composition and ESL classrooms, scholars such as Asao Inoe argue that Composition and Rhetoric's adherence to this norm promotes racist ideologies that hinder students from protected categories. This presentation explores best practices for classes teaching both non-native and native speakers, pursuing practices that prepare students for their other classes and the workplace but consciously recognize the insherent racism in practices of SWE.</p>
<p>D.1. Literature and the Humanities</p> <p>Lianna Farber, University of Minnesota Twin Cities Eric Baker, Metropolitan State University</p>	<p>Farber: What happens if you try to teach college-level poetry to second grade Minneapolis Public Schools students? There are recurrent narratives, I argue, about poetry: that it is “difficult”; that counting syllables is the same as poetry (as in the ever-present and perennially misunderstood haiku); that stories with line breaks are poetry. Not only are second grade students able to distinguish good poetry from what I lump together as “fake” poetry, however, they are able to analyze form, structure, figurative language, and perspective. As important as these skills are, I believe that the opportunity to analyze non-narrative reasoning enhances and solidifies skills in all</p>

Katherine (Kassy) Skoretz,
Anoka Ramsey Community
College
Noah R. Mincheff, South
Dakota State University

The Ivy Room— [Zoom Link](#)

disciplines they study. And I suggest that the way lyric poetry demands empathy as the reader becomes, however briefly, the speaker of the poem, may be a way to help these students think with empathy in other arenas, as well. In the session, I'd like to present my findings, to mention briefly how they might change the way we teach and understand poetry in the college classroom and in the community, and to suggest that we create a new narrative around poetry instruction.

Baker: The biggest loser in the collegiate landscape from 2012 to 2019 was English, which lost 26% of its undergraduate majors, followed closely by Philosophy and Religious Studies (25%) and Foreign Languages (24%) (New Yorker, Dec. 2021). It would appear that the humanities are currently undergoing a crisis of relevance; do the narrative arts still have a future? But is dispensing with the humanities really an option? Storytelling is not a luxury that should be discarded in order to focus solely on vocational requirements. Rather, the narrative arts are how we have coped with the very dislocations and disenchantments that constitute our post-Enlightenment, post-modern condition. It is precisely due to the tendency of science and technology to transform the world into data that we need our stories to push back against this flattening trend. Among these compensatory strategies are the rise of an historical sense (museums, monuments, historiography); the rise of the novel/short story/film; and of the Humanities generally, as a course of university study. My presentation will focus primarily on Walter Benjamin's famous "Storyteller" essay, with secondary reference to Joan Didion's "White Album": "We tell ourselves stories in order to live."

Skoretz: In tackling a survey course, the instructor often battles low student interest, challenging prose or poetry, and the avalanche of material to sift and communicate. From this vantage point, the teacher as hero is arrayed against the student whom they must convince to invest in the course. Much of practical pedagogy focuses on how to get students to do a given thing: to engage, to turn in work on time, to follow directions. There is a better way. Rejecting coercive pedagogies, I weave together Culturally Responsive Pedagogy with the narrative device of the Hero's Journey to structure the course as a quest (individual and collective) in which the students are the heroes and I am the guide. This role change can dissolve the antagonism between teacher and student while also inviting and supporting students' curiosity, knowledge, and direction. This presentation will briefly discuss the narrative frame and the tools that I use to build this narrative including QUEST journals, an adaptation of Cult of Pedagogy's Thoughts, Questions, Epiphanies (TQE), conversation templates, additional textual gifts, and canon building.

Mincheff: Þorsteins þátr Stangarhöggs, or "The Tale of Thorstein Staff-Struck" is an atypical piece of Norse short prose from a mid-13th century manuscript, but likely began as an oral story. Although the tale employs many of the common saga motifs, such as elaborate

	<p>genealogies, and the plain prose of the genre, this perceived simplicity and objectivity is deceptive. In this story, strong and respectable men seek parley; aggressive and warlike men meet disappointing ends; and heroes emerge from conflict without spilling a drop of each other's blood. In these ways, Þorsteins þátr Stangarhöggs diverts from common saga outcomes so sharply, that this eccentricity can be no mistake. This þátr, or tale, contains clear moral messages that reflect upon a society deeply wounded by cyclical violence and offers conscious, pragmatic alternatives to slaughter in defending one's masculine honor. Þorsteins þátr Stangarhöggs' use of performative, non-fatal combat as a mode of character drama is revolutionary in saga literature, and acts as an acceptable vehicle for reconciliation; a storytelling method now commonly known. Not only does deep reading of the tale with knowledge of the original language illuminate its meticulous artistry, but also revives a cultural sentience that speaks to the struggles of medieval Scandinavians in a way that is personal, relevant, and riveting. In this text, survives a glimpse into a society's renegotiating their values, ideals, and gender roles.</p>
<p>D.2. Transforming Writing Pedagogies</p> <p>Laura McCartan, Metropolitan State University Heather Adamson, Southeast Technical College Theresa FitzPatrick, Concordia University, St. Paul</p> <p><i>The Board Room</i>—Zoom Link</p>	<p>McCartan: This year I am teaching composition to incarcerated students enrolled in the College in Prison program at Metropolitan State. It's the first time I have taught in a correctional facility. When I introduced peer review to the class early last semester – just as I have in every writing course for 26 years -- it was firmly and loudly rejected. I scanned the room and to a person they were saying, “We are absolutely not doing that.” There wasn't a debate. Having taught college composition for so long, I've witnessed a lot of shifts in pedagogy and classroom practices -- but this was the first time I was genuinely baffled. This teaching experience, among others, has shaken me in a good way. I feel like I'm seeing some of my teaching methods for the first time, and it's made me think a lot about burnout and change in teaching. It's made me think about the ways new populations of students change us. When should we rip up our syllabus and start over completely? How do you re-energize familiar content? I'd like to discuss these concepts in my presentation.</p> <p>Adamson: Recently, burnout and exhaustion are a common thread among those who teach. Extra duties and constant change have even left many contemplating leaving the career. The temptation is to back off from taking on a new or additional challenges but that may be just the thing to renew your spirit. For the last few years, I have participated in a pilot initiative bringing credit bearing courses to underrepresented populations in a local high school. Teaching in a high school was never part of my career plan or something I would have considered myself particularly gifted to do. But taking on this challenge has brought so much energy back to all my teaching. This change to my routine has forced me to focus my lessons into short periods and include more activity. High school students have a natural energy and learning to harness that has also translated well into</p>

	<p>creating energy in my traditional on campus classrooms. I would like to encourage teachers to look for opportunities as an instructor, even small ones, that might change your story. By taking part in this pilot program, I have been extremely challenged, but overall it has positively influenced my other campus classes.</p> <p>FitzPatrick: It is a truth universally acknowledged that getting students to read assignments before class is a perennial challenge. Anecdotal evidence might even suggest that, with the increased amount of electronic distractions available and a decrease in the modern attention span, this problem has only worsened. Nevertheless, the classic English instructor, clinging to the importance of the written word for developing critical thinking, imagination, patience, and even empathy, must persist. As audio book technology improves, more and more students, not merely those with accessibility needs, rush to use it, oftentimes with positive results for both their own understanding and the depth of class discussion. One medium, however, that has great potential for transforming the composition classroom is the podcast. In recent years, as textbook costs place an undue burden on my students, and as they seem less able to come to class ready to discuss our readings (for a variety of reasons), I have turned to carefully chosen, informative, intriguing, and intellectual podcasts for assistance. The results have been enlightening. In this short presentation and subsequent discussion, I would like to present my small experiment and explore the positives and negatives of shifting away from traditional readings in the classroom.</p>
<p>D.3. Community Storytelling</p> <p>Ryuto Hashimoto, Minnesota State Mankato David Engen, Minnesota State Mankato Skylar Guzman, Minnesota State Mankato Marla Wagner, Minnesota State Mankato Faith Bergevin, Minnesota State Mankato Rekereke Evuleocha, Minnesota State Mankato Almilcar Valdez, Minnesota State Mankato</p> <p><i>The Library</i>— Zoom Link</p>	<p>This panel explores a special topics class taught in the Department of Communication Studies at Minnesota State University, Mankato. The class was called “Community Storytelling” and purposed to teach students to articulate the importance of storytelling as a form of public communication learning practical methodologies to carry out a storytelling project. Students in the course conducted long-form interviews and created stories that were published in the local newspaper, <i>The Mankato Free Press</i>. They also engaged in the audio story projects along with their individualized topics around the university community. The majority of the panel will focus on six students from the class who will share the stories they created and the lessons learned. They will also explore the role of storytelling as a form of empowering media.</p>

<p>D.4. Creative Writing BIPOC Mentorship</p> <p>Michael Yer Vang, Century College Esper Garcia, North Hennepin Community College Priscilla Mayowa, North Hennepin Community College Rachel Kraus, Normandale Community College Paige Riehl, Anoka Ramsey Community College Brian Baumgart, North Hennepin Community College</p> <p><i>The Commons</i>—Zoom</p>	<p>In this discussion, members of the Minnesota State Write Like Us program will explore approaches to this multi-college collaboration as well as the impact of the literary mentorship between established BIPOC author-mentors and BIPOC student writers getting their start in the literary community.</p> <p>Minnesota State Write Like Us is an equity-based creative writing program at five Twin Cities metro-area community colleges: Anoka-Ramsey Community College, Century College, Minneapolis College, Normandale Community College, and North Hennepin Community College. Minnesota State Write Like Us centers and celebrates the work of BIPOC writers and writing students, fostering literary mentorship and leadership as it builds a platform for shared stories, voices, and lived experiences.</p> <p>The Minnesota State Write Like Us program will host ten writers in residence during the 2021-2022 academic year, its inaugural year. Five of the residencies will feature nationally prominent BIPOC authors, one each at five participating campuses. The other five residencies will feature local BIPOC author-mentors who will work throughout the year with BIPOC mentees—students at each of our campuses. Minnesota State Write Like Us hopes to increase BIPOC recruitment, retention, and representation in our Associate of Fine Arts (AFA) and creative writing certificate programs—programs with high rates of persistence, graduation, and transfer.</p>
<p>E.1. Creativity in the Writing Classroom</p> <p>Mikayla Davis, University of Minnesota Twin Cities Mialisa Moline, University of Wisconsin—River Falls Richard Jewell, MnWE Committee</p> <p><i>The Ivy Room</i> — Zoom Link</p>	<p>Davis: While most contemporary college composition classrooms are already student-centered and process oriented (Berlin, 2011; Bizzell, 2011; Boyle, 2016; Horner, 2016; Journey, 2012; Lutkewitte, 2014), that change is not enough to give students agency. One way to help give students agency, and to have fun while doing so, is to let them tell stories. Not only do we want to let students represent themselves and their interests in the classroom (Micheletti, 2010; hooks, 2014; Rendón, 2009), but we also want them to be able to make decisions about what and how they learn the course materials (Berlin, 1987; Elbow, 1998; Shipka, 2011; Journet, 2012; Bawarshi & Reiff, 2010). Letting students tell stories through play, whether that is with roleplay, writing/telling stories, creating games, or something else, means that students can practice writing skills and enjoy it, without compromising their learning (Tanis, 2012). I plan to show some ways storytelling and play can be brought into the college writing classroom and how it can help students achieve greater agency while completing course objectives.</p> <p>Moline: This five-minute presentation provides practical advice for offering student feedback that is designed to encourage rich descriptive storytelling and achieve improvements in narrative writing. Helping students improve their awareness of the impact of verb choice, usage, and structure on readers is a highly effective way to help students revise and “Show, Don’t Tell” the readers. This short presentation is</p>

	<p>designed to contribute to a roundtable discussion by briefly offering the presentation content, then devoting more substantive time to a discussion among presenters and audience members.</p> <p>Jewell: Many students believe they cannot tell stories and that they have no creativity within. For seven years in World Lit, I taught students how to write about and to literature in seven basic-to-formal ways, one of which was story writing. Even those who thought themselves barren of a creativity bone found themselves telling a meaningful story from their own or a close friend or family member’s life. All it takes to get a good first draft is a person, problem, and solution (a plot), and real (or realistic) dialogue, with each scene sandwiched by description (5 W’s and 5 senses).</p>
<p>E.2. Rhetorical Approaches</p> <p>Cynthia Pope, University of Minnesota Twin Cities Ben Harley, Northern State University Susan Perala-Dewey, University of Minnesota Duluth Melanie Cashin and KatieRose Kimball, Carleton College</p> <p><i>The Board Room</i>—Zoom Link</p>	<p>Pope: Though traditional art has been strong on showcasing aesthetics to imbue pleasantries, modern public art has been breaking trends to push citizens beyond the pleasure of seeing mere beauty. This presentation will focus on one particular contemporary public sculpture that became the impetus for Minnesota citizens to question current rhetorical ways in which marginalized members are portrayed within their communities. A particular sculpture, “Scaffold,” was the cornerstone of social protest to disrupt our sense of America and compel us to set a new narrative regarding community standards, identity, and race relations. My presentation will also showcase how instructors can teach students the means of how transformation occurred in the public forum and how students can question their surroundings rhetorically for the common good.</p> <p>Harley: My recent reading in the field of cultural rhetorics has influenced me to rethink argumentation and the relationship between knowledge and lived experience in ways that have changed how I interpret texts, produce scholarship, and teach my courses. I would like to use my 5-7-minute presentation to introduce some basic cultural rhetoric concepts, share a story, and provide some additional readings to those who may be interested; I hope that the panel and discussion that I am a part of would then center around the importance of narrative in academic argumentation, especially in the rhetoric classroom. Like many rhetoricians, my understanding of argumentation was rooted in Western logocentrism and notions of objectivity. Cultural rhetorics, however, argues that all knowledges are created in a constellation of embodied realities, social contexts, and cultural epistemologies, and that sharing stories enables us both to honor those complexities and to dispel ideas of universality. In my work, and the work I have assigned students, I have found combining traditional research with story (especially when using multiple modalities) allows for greater understanding and increased engagement. I hope to share stories about how I use cultural rhetorics in my teaching and scholarship at MnWE 2022.</p>

	<p>Perala-Dewey: I'd like to share a new collaborative project I developed in 2021 for engineering students. The project involved reading and analyzing a City of Duluth Request for Proposals (RFP) for Waterfront Storm Mitigation; deciding on a focus area; conducting secondary research & site visits; studying recommendation report genre conventions; drafting, revising and editing a recommendation report; and finally, presenting findings in a live virtual platform. Due to the pandemic, local experts and stakeholders were able to attend the presentation and engage students with questions, comments, and feedback.</p> <p>Cashin: In “How to Read Like a Writer,” Mike Bunn identifies a variety of questions that writers might ask themselves as they read. Students well versed in rhetoric might naturally ask these questions as they read and write, but asking questions about audience, purpose, genre, and rhetorical strategies is anything but natural for many incoming college students. What, then, is the role of writing centers in assisting students to read like writers? How do writing center staff make time for these discussions when most students arrive at an appointment with their own writing projects? And what benefits are there to initiating these discussions outside of the classroom? At Carleton College, multilingual students can opt into a term-long program that pairs them with a writing consultant for one to two hours per week. These consultations take many forms. Of course, consultants assist participants with all aspects of the writing process. They also have the freedom to create lesson plans based on student interests and needs. Our presentation will share information about Carleton’s term-long program as well as a lesson plan based on Bunn’s article. We will also explore the challenges and benefits of helping multilingual students to “read like a writer” in a writing center setting.</p>
<p>E.3. Digital Storytelling: The Social and Literacy Benefits in a Classroom Setting for Students with Exceptionalities Brent Daigle, Loras College Ally Berryman, Loras College Kalie Boigenzahn, Loras College Bella Edminster, Loras College</p>	<p>Digital Storytelling is a simple, but powerful, use of technology that allows students and individuals to “tell their story” through the integration of personal experiences, creativity, and rich media elements (Daigle, 2008; Aktaş & Akyol, 2020, Ciğerci, 2020, Karakoyun & Kuzu, 2016, Mariotti, 2012).</p> <p>The following steps are used in the Digital Storytelling process:</p> <ol style="list-style-type: none"> 1. Point of view 2. Dramatic question 3. Emotional content 4. Voice 5. Soundtrack 6. Economy 7. Pacing <p>This presentation, led by undergraduate students from the Loras College of Education, will provide an overview of the process of making a Digital Story, as well as share examples of digital stories created by students from their student teaching and clinical</p>

<p>Caitlin Keane, Loras College Dani Montocchio, Loras College Nina Schiro, Loras College Caitlin Scopa, Loras College Caitlin Strauser, Loras College</p> <p><i>The Library</i>—Zoom Link</p>	<p>experiences. Finally, a discussion will be centered around the benefits of integrating Digital Storytelling into classroom practice and pedagogy.</p>
<p>E.4. Critical Literacy and Deep Learning in a Destabilized World</p> <p>Patrick Bruch, University of Minnesota Twin Cities Thomas Reynolds, University of Minnesota Twin Cities Mark Brenden, University of Minnesota Twin Cities</p> <p><i>The Commons</i>—Zoom</p>	<p>Our roundtable will focus on the concept of deep learning in writing classrooms and the ways that contemporary circumstances are reshaping our stories about what deep learning might mean for us as teachers, students, scholars, and citizens. In our roundtable, we will first clarify how a concept like deep learning might be valuable for writing instruction. Next, we will discuss the joys and challenges of working to participate in deep learning in response to neoliberalism, truth decay, and corporate virtual platforms like Canvas and Blackboard. Our goal will be to share ideas and learn from the audience about their experiences and insights for navigating present circumstances with an eye on writing instruction that promotes critical, transformative education.</p> <p>Speaker One will introduce the concept of deep learning as it has been discussed in research literature and explore how its meanings might be shifted to encourage critical education within today’s conditions.</p> <p>Speaker Two will discuss how the increased presence of Learning Management Systems in education complicates the prospects for deep learning in writing classes, and will consider ways to center deep learning into our work today.</p> <p>Speaker Three will discuss deep learning as a concept animated by affective considerations. This speaker will pose the question of how we can encourage deep learning to take root in current circumstances of education.</p>