

**THE 7TH ANNUAL 21ST
CENTURY ENGLISHES
CONFERENCE**

2019



**Hosted by The Rhetoric Society Of The Black Swamp
and BGSU Rhetoric & Writing Doctoral Program**

**Sponsored By BGSU English Department and Student
Organizations**

Bowling Green State University, Bowling Green Ohio, November 2, 2019

Welcome

On behalf of the scholars and committee who have made this conference possible, it is our distinct honor and pleasure to welcome you to the Seventh Annual 21st Century Englishes Conference at Bowling Green State University.

Through the 2019 theme, “Reimagining Creativity in Rhetoric and Writing Studies”, our Conference Committee’s goal is to foster conversation about how creativity impacts or could impact our pedagogies, research methods, artwork, expression, and engagement in Rhetoric and Writing Studies. There are numerous dialogues open today to encourage such conversation including Opening Remarks by Dr. Chad Iwertz Duffy, various pieces of artwork, presentations, workshops, our Keynote Speaker, Dr. Kristin LaFollette’s Lunch Workshop, and closing remarks by Dr. Lee Nickoson. Additionally, our conference shares time and space with *MidAmerican Review’s* Winter Wheat Festival. Winter Wheat celebrates creative writers and readers, and we hope to motivate conversations between Winter Wheat attendees and 21st Century Englishes attendees.

As co-chairs, we remain indebted to the BGSU Rhetoric and Writing Program, and the faculty who have dedicated their time, energy, and efforts to ensuring the success of the conference: Dr. Sue Carter Wood, Dr. Lee Nickoson, Dr. Dan Bommarito, Dr. Neil Baird, and Dr. Chad Iwertz Duffy. Our peers in rhetoric, creative writing scholars, and outside researchers presenting at the conference only strengthen our commitment to reimagining creativity within our fields. Thank you.

Welcome, once again, all. We look forward to what you have to say, illustrate, perform, and enact.

Sincerely,
Emma Guthrie & Morgan McDougall
Conference Co-Chairs

QR Code to 21st Century
Englishes Website



Statement of Accessibility and Inclusivity

It is of utmost importance that the 21st Century Englishes Conference is accessible and inclusive for all in attendance. Below is a list outlining how we have tried to foster accessible and inclusive practices. We encourage attendees to reach out to us (21stcon@gmail.com) with suggestions for increasing accessibility and inclusivity in future iterations of the 21st Century Englishes Conference.

1. Our panel moderators have reached out to each presenter and requested that they e-mail their presentation materials to the moderators. These materials will be uploaded to the 21st Century Englishes website prior or shortly after the event: <https://casit.bgsu.edu/21stcentenglishconf/>
A QR code to the website is available on p. 1 of this program.
2. There will be organizers available at the desk and/or circulating BTSU for the entirety of the conference.
3. Microphones will be available in all conference rooms, and their use will be strongly recommended for presenters, moderators, and attendees posing questions/comments.
4. Attendees are strongly encouraged to write their pronouns on their nametags.
5. A quiet room/meditation space has been made available in BTSU 308. This space will be available all day, and attendees are encouraged to sit/ stand/ lie in this room and relax.
6. There is a nursing room available from 9:00 a.m. - 4:00 p.m. in BTSU 229.
7. Maps of the 2nd and 3rd Floors of the Bowen-Thompson Student Union have been made available on the last page of the conference program. They are also available at this link: <https://www.bgsu.edu/bowen-thompson-student-union.html>

Acknowledgements and Gratitudes

The Conference Committee for 21st Century Englishes would like to thank the following members of the Bowling Green State University Curriculum Advisory Committee for their continued support.

Lee Nickoson
Brad Felver
Emma Guthrie
Fernanda Capraro
Jude Edminster
Julie Haught
Lee Nickoson
Theresa Williams

2019 21st Century Englishes Conference Committee

Annie Cigic	Morgan McDougall
Bailey Poland	Muhammad Alamri
Brandie Bohney	Rachel Flynn
Brian Urias	Ran Meyer
Clayton Chiarelott	Renee Ann Drouin
Emma Guthrie	Shay Hawkins
Laura Menard	Travis Hein
Lena Ziegler	Rachel Flynn

Schedule Outline

Saturday, November 2, 2019

8:00 AM - 4:45 PM	Registration and Help Desk, BTSU 207, 2nd Floor Artwork Gallery, BTSU 207	p.5
8:45 AM - 8:55 AM	Opening Remarks, BTSU 207	p.5
9:00 AM - 10:15 AM	Sessions A1, A2, A3	p.8
10:30 AM - 11:45 AM	Sessions B1, B2, B3	p.10
12:00 PM - 1:30 PM	Lunch and Keynote, BTSU 201	p.13
1:45 PM - 3:00 PM	Sessions C1 (moved to 227) C2, C3	p.14
3:15 PM - 4:30 PM	Sessions D1, D2	p.15
4:35 PM - 4:35 PM	Closing Remarks, BTSU 207	p.16

Opening Remarks

8:45-8:55

BTSU 207

Dr. Chad Iwertz Duffy, Assistant Professor of Rhetoric and Writing at Bowling Green State University, will give opening remarks for the conference after an introduction by conference co-chairs Emma Guthrie and Morgan McDougall.

Dr. Chad Iwertz (EYE-WURTS) Duffy is an assistant professor of rhetoric and writing in Bowling Green State University's Department of English, where he teaches courses in online writing instruction, digital media, and disability studies. His research focuses on the framing of disability in technologies of accommodation, access and accessibility in composition classrooms, and *mētis* (MAY-TISS), the rhetorical concept of embodied wisdom and cunning. His work can be found in *Computers and Composition*, *Peitho*, *HĀSTAC* (HAY-STACK), *Teaching with Writing*, and *Willamette Valley Voices*. His in-progress monograph, *The Invention of Access: Rhetorical Creation and Methodologies of Disability Service Transcription*, explores the composing habits and practices of professional speech-to-text writers and their impact on how we understand writing's role in crafting dynamic, accessible learning environments.

Artwork Gallery

9:00-4:45

BTSU 201

breathe full burn empty: a separate history of violation

Blackout Poetry

Lena Ziegler, *Bowling Green State University*

As a woman who has survived several experiences of sexual violence both at the hands of strangers and romantic partners, struggling every time to name, define, and understand what happened to me, I have focused my efforts as a merging scholar on exploring the rhetoric of consent and rape culture that exists in modern America. In preparing to interview victims and survivors of sexual violence for my dissertation research, I determined to use myself as a test subject. With a trauma-informed, feminist methodological research philosophy in mind, I opted

to answer every question I intend to ask my interviewees in as much pain-staking detail as possible. I spent over twelve hours answering the questions, reliving painful moments, and developing a narrative for every experience I had yet to give voice to. Next, I sought to “erase” or “black out” as much of the text as possible, choosing instead to highlight a distilled narrative of sexual trauma that emphasizes the complicated and often conflicting perspective I hold on my own experiences. What you see here is the end result of this work: a collection of blackout poems in the form of an interview transcript. In addition to the interview questions, I have titled each poem with my initial poetic response to the question. This project is the product of many years of suffering and struggling to believe myself about the things I knew to be true about my own life, body, and heart. I am trying to tell my stories as they happened. National Sexual Assault Hotline: 800.656.HOPE (4673)

The Haunting of An Antecedent Home: A Poetic Historical Deconstruction Analysis

Poem Cards

Riley Post, *Bowling Green State University*

"The Haunting of An Antecedent Home: A Poetic Historical Deconstruction Analysis" pokes fun at traditional academic narrative expectations; the hand-painted presentation cards and title intend to create an impression of re-imagined academia. The poem itself takes a defiant stance against the painful emotions of being removed from a home. By documenting the history of renovations in the physical house, the author attempts to attest to their inevitable history in a family she is no longer a part of.

Shit Academics Say

Multimedia Canvas

Emma Guthrie, *Bowling Green State University*

The Twitter account “Shit Academics Say” was created by Nathan Hall, a professor at McGill University, in September of 2013. It quickly became an internet sensation, and has gone from 122,000 followers in 2015 to over 300,000 followers as of September, 2019. There are now many spin-offs of the famous account, including Instagram, Twitter, and Facebook pages that post similar content. Hall is poking fun at the particular discourse academics use, and it’s glorious. Academics really do say some shit. Hall’s Twitter account was a large inspiration behind generating the idea for this art piece. A second inspiration involved reflecting back on language I hear regularly around my English Department. As I was thinking about the discourse academics use, I wanted to find a way to showcase this creatively, with a tinge of humor and sarcasm. As academics, we shouldn’t take ourselves too seriously, and I think it’s beneficial to have a laugh now and then about the way we sign emails, attempt to plan our work out by the minute, and still have time for recreational activities. Creatively expressing ourselves while

having a sense of humor is how this art piece reimagines creativity in Rhetoric and Writing Studies.

Othered Wo[mētis]n Throughout Hist[kairos]ry

Set of Three Multimedia Canvases

Emma Guthrie, *Bowling Green State University*

The women represented on each canvas are Aspasia (400-470 BC), Sojourner Truth (1797-1883 AD), and Ilhan Omar (1981 AD-present). Each woman has tentacles sprouting from her head or hair, painted as though they could be moving--not in a straight trajectory--but with back and forth, winding movements. The tentacles symbolize *mētis*, or “a way to recognize that all understanding and all communication is embodied” (Dolmage, 2014, p. 160). I focus on the cunning intelligence aspect of *mētis*, the importance of *kairos* or timeliness of the action or writing each woman produced, and the animal representations of *mētis* personified in the three women featured in “Silenced Wo[mētis]n Throughout Hist[kairos]ry.” “*Mētis*, as with other forms of intelligence, was associated with particular animals--the crab, the octopus, and the cuttlefish” (Dolmage, 2014, p.154-155). The octopus tentacles that sprout from the heads of the three women signify the modes of thinking they embodied through their actions and writing. Each octopus tentacle holds a timekeeping device of each woman’s era, symbolic of the *kairos* or “opportune moments” they seized in their actions and writing. *Kairos* is tied to *mētis*’ “forethought, subtlety of mind, deception, cleverness, opportunism, and experience” (Dolmage, 2014, p, 155) as *mētis* is an aspect of *kairos*.

Sharon Olds and “sentimentalism”: A visual guide of poetry of women poets

Poetry Comics

Julie Webb, *Bowling Green State University*

As a part of a graphic novel independent study class with Theresa Williams, I have begun to create poetry comics. The work that I plan on creating for this project is an extension of that, and considering how the metaphorical and lyrical aspects of poetry are translated to visual works. This has most frequently taken shape in surreal or highly imaginative visual works, a place where cartoons sometimes work best, because of their plastic and absurd nature. For poets like Olds the lyric nature of her work creates an interesting visual challenge. While poetry frequently seeks to create meaning through syntactic complexity, allusion, and subtlety, comics frequently seek to explain to a wider audience that requires less opacity and more directness. My own poetry frequently deals with concepts of a physical and emotional home, as well as relationships and womanhood. My interest in drawing poetry comics stems from an attempt to combine two artistic modes that I frequently work with. This would be a visual response to five female poets, a conversation of sorts of the poetic influence on my own work, in the form of five comic pages. The poets I would be in conversation range from Olds, Bozicevic, Zucker, Dungy, and Nelson. The pages would be hung, along with a printed out version of the poems I’m responding to next to the work. They should be hung together to create a visual narrative, so that the reader can

create the lyrical leaps between pages that would happen between stanzas, or poems represented in a book.

Session A

9:00-10:15

Session A.1 BTSU 201

Creative (or Forgotten) Approaches to Efficient and Effective Feedback

Moderator: Brandie Bohney

Brandie Bohney, *Bowling Green State University*

Hailey Peffer, *Bowling Green State University*

Myka Chavez, *Stebbins High School*

Bogged down by grading papers? Exhausted by trying to get personalized, meaningful feedback to every student? Tired of feedback going overlooked or ignored and feeling like you've wasted your time? This presentation focuses on several purposeful yet efficient means of delivering feedback to students in creative ways.

Session A.2 BTSU 207

Reconsidering the Narrative

Moderator: Neil Baird

Kill the Narrative: An Exploration into the Future of the Personal Narrative in First Year Composition

Hannah Benefiel, *University of Findlay*

The first year composition personal narrative essay has become an irritation to many writing instructors. Its identity crisis has caused it to be more arbitrary than creative in many classrooms. In my presentation, I assert we should kill the narrative as we know it and create new, smaller narrative assignments sprinkled throughout the semester.

The Problem with the Personal Essay

Katherine Grant, *McHenry County College*

The problem with student self-disclosures from personal essays or class discussions can be helped by setting clear assignment guidelines, changing the personal essay to a scholarship

assignment to establish a clear rhetorical situation, and establishing boundaries for student interaction while also being prepared to refer students to counseling when necessary.

The Rematch of the Tortoise and the Hare: Using Narrative Instruction in the Physical Sciences

Landon Bellavia, *University of Findlay*

Narrative is seldom used as an instructional tool in the physical sciences. However, students often contend with fundamental misconceptions rooted in belief rather than fact. We explore using a simple narrative to help students overcome one such set of misconceptions, and examine its impact on learning outcomes.

Session A.3 BTSU 208

Performing Research and Creativity in Writing Spaces

Moderator: Brian Urias

Breaking into Online Learning: How Librarians and English Composition Instructors are Leading Efforts to Promote Information Literacy

Elaine Reeves, *The University of Toledo*

Teresa Boyer, *The University of Toledo*

As students continue to perform in an online environment, we, as educators, need to provide tools that promote the most successful learning outcomes. The Information Literacy Project was created to give students of English Composition the tools of research and evaluation that can be used in a variety of ways.

Attitudes towards Creativity among Saudi EFL Teachers

Norah Aldujayn, *The University of Toledo*

Although creative teaching methods can improve students' foreign language mastery, teachers of English as a foreign language in Saudi high schools generally appear to avoid creative approaches. This presentation will focus on results of a survey of 85 Saudi female EFL teachers' designed to better understand their attitudes toward creativity.

Session B

10:30-11:45

Session B.1 BTSU 208

Creativity in Research and Theory

Moderator: Renee Drouin

Creativity in Visualizing Writing Transfer: Distant Reading and Thin Description as Methods for Writing Transfer Research

Neil Baird, *Bowling Green State University*

In this presentation, I examine the role of distant reading and thin description in the process of coding and visualizing data for a recent scholarly article on writing transfer and first-generation students.

The (In)Correct Way: Creative Approaches to Ethics in Rhetoric and Composition Research

Renee Drouin, *Bowling Green State University*

This presentation explores how ethics in rhetoric and composition studies vary. While no one is applying the term creativity to the idea of ethics and methods, digital research requires such flexibility of thought. All approaches can be creatively argued insufficient and superior.

Re-conceptualizing creativity as rhetorically a techne

Linford Lamptey, *Miami University*

Creativity is synonymous with techne. When classes of creativity divorce the two, it robs students of productive knowledge. I advocate that we revisit creativity as a rhetorical concept and more so a techne. In such an instance, the context of learning becomes not a trap but a productive venture.

Creating a Sustainable Future: The Intersection of Disability Studies and Ecocriticism

Todd Comer, *Defiance College*

Christine Junker, *Wright State University, Celina*

Creativity, even in research, begins in synthesis, the mixing and matching of disparate parts to create a new, surprising whole. Our paper creatively uses the disparate insights of ecocriticism

and disability studies to critique the present and usher in a future grounded in an awareness of our interdependent, synthetic impurity.

Session B.2 BTSU 207

Fostering Student Expression

Moderator: Rachel Flynn

Creative Spaces: Making Room for Student Creativity and Engagement

Jonathan Brownlee, *Indiana Tech*

As an educator, one of the most creative approaches I have implemented in my classroom is the approach of giving students the space they need in order for them to be creative. Allowing creative space for students to write about their own interests can make space for students to develop their own interest and insight.

Memes and Modalities: A Creative Approach to Scaffolding Assignments

Robert Beck, *University of Findlay*

Addison Lamb, *University of Findlay*

In an effort to teach using multiple modalities and better scaffold our lessons, we asked our first-year writing students to create memes which summarize, analyze and synthesize scholarly articles. This presentation describes our process: its strengths, weaknesses, and discusses the role of multimodal writing in the first-year writing class.

Teaching spelling and grammar: How does proofreading function in the college writing classroom?

Jessica Puder, *Bowling Green State University*

This presentation explores fellow instructors' proofreading pedagogies, asking the audience members to consider how phrases like "proofreading" and "copy editing" function in their classroom. Additionally, the discussion will turn to the possible cultural implications behind emphasizing, or deemphasizing spelling and grammar in the college classroom.

Session B.3 BTSU 201

Popular Culture in Postsecondary Writing and Pedagogy

Moderator: Travis Hein

Recovering and Teaching Heuristics through the Moth

Christopher Maggio, *Miami University*

Instructors can teach heuristics, specifically Kenneth Burke's dramatic pentad, so students can invent purposeful, albeit still creative, suasive narratives in the spirit of the stories told at the Moth. Such narratives can be used to fulfill the oft-required narrative assignment in first-year composition or in professional and technical writing courses.

Bridging the Generational Gap: Cultivating Classical Film Appreciation in the Millennial and Post-Millennial College Composition Classroom

Charity Anderson, *University of Toledo and Lourdes University Instructor*

Several sources speculate why Millennials and Post-Millennials reject classical films, but an exact method to cultivate classical film appreciation for these generations was lacking. I designed a curriculum unit that helped with essay writing and discourse community studies, while simultaneously increasing the level of appreciation for classical films in college freshmen classrooms.

Using the Structure of Serialized TV, Digital Content to Teach Writing Strategies in Composition

Cornelius Fortune, *Mercy College*

Now that *Mad Men*, *Breaking Bad*, *Lost*, *The Sopranos*, and so many others, have moved into the passage of time, we can fully access them as cultural objects. A composition classroom might seem an odd choice, but good serialization techniques can be mined for inclusion in FY courses.

Lunch and Keynote

12:00-1:30

BTSU 201

Ph.D. student Lena Ziegler will introduce our Keynote, Dr. Kristin LaFollette from the University of Southern Indiana.

Dr. Kristin LaFollette is an Assistant Professor of English and the Director of Developmental Writing at the University of Southern Indiana. In addition to her role as a teacher and scholar, she is a poet, an artist, and a photographer, and these roles frequently intersect with her teaching and research. Her dissertation research used an arts-based methodology and collage as a research



method to advocate for the use of art as a tool in writing studies research and pedagogy; the project included original collage work and a chapter that was made entirely of original photography and footnotes. Currently, Dr. LaFollette's research efforts are focused on exploring art as a tool in developmental writing classrooms. You can visit her on Twitter at [@k_lafollette03](https://twitter.com/k_lafollette03) or on her website at kristinlafollette.com.

“Art and Creative Writing in/as Scholarship: Creative-Critical Approaches to Research and Pedagogy”

Writing has traditionally been labeled scholarly *or* creative, creating a false binary that unnecessarily limits composers and places restrictions on what composing is and can be. Creative-critical approaches to research and teaching, however, recognize that all writing is creative and challenge traditional norms in academic spaces. This first part of this workshop provides a brief overview of the presenter's own creative-critical approaches, focusing on recent projects that advocate for the use of art as a tool in writing, research, and pedagogy. The workshop then gives participants the opportunity to think about their own research and/or approaches to writing through an arts-based lens.

Session C

1:45-3:00

Workshop C.1 (1:45-3:45) BTSU 227

Writing Educators' Forum

Brandie Bohney, *Bowling Green State University*

Tony Klever, *Penta Career Center*

Holly Bird, *Bowling Green State University*

The Writing Educators' Forum is a two-hour open forum for writing instructors at various levels to discuss their teaching practices and expectations of students, explore affordances and limitations in their institutions, and develop connections for collaboration with teachers at other schools.

(Note: This workshop will overlap with Session D, running an additional 45 minutes longer than Workshops C.2 and C.3.)

Workshop C.2 (1:45-3:00) BTSU 207

Researching, Writing, Teaching: Using Archival Photo Collages as a Metaphor to Explore Historical Research Methods

Muhammad Alamri, *Bowling Green State University*

Clayton Chiarelott, *Bowling Green State University*

Annie Cigic, *Bowling Green State University*

Rachel Flynn, *Bowling Green State University*

Emma Guthrie, *Bowling Green State University*

Travis Hein, *Bowling Green State University*

Morgan McDougall, *Bowling Green State University*

Laura Menard, *Bowling Green State University*

The goal of this workshop is to engage in an imaginative and productive way to discover evidence and understand the past better. Approaching research through a different modality allows participants and students to turn text into a “visual event.”

Workshop C.3 (1:45-3:00) BTSU 208

Thematic Equation and the T(SET)3 Method: Formulating Student Mastery of Literary Analysis and Paragraph Development

Matthew Boggs, *Perrysburg High School*

Inductive and Deductive Reasoning are used to analyze literature, evaluate theme, and create written responses aligned to state standards. The Thematic Equation (Reading Literature) and T(SET)3 Method (Writing) combine to provide a universal, highly functional strategy aimed at increasing student achievement in literature interpretation and expository writing.

Session D

3:15-4:30

Session D.1 BTSU 207

Thinking, Teaching, and Learning “Outside of the Box” with Classroom Based Consultants

Moderator: Renee Drouin

J. Clevenger, *Bowling Green State University*

Kitty Burroughs, *Bowling Green State University*

Susan Cruea, *Bowling Green State University*

Amy Rybak, *Bowling Green State University*

Caitlyn Webber, *Bowling Green State University*

Paige Craft, *Bowling Green State University*

Griffin Olah, *Bowling Green State University*

George McRae, *Bowling Green State University*

Stephanie Ravas, *Bowling Green State University*

Emily Hill, *Bowling Green State University*

This panel presents three perspectives on creativity and Classroom Based Consultants (CBCs) in WRIT 1010. Speaker 1 will discuss the teacher’s role and creativity. Speaker 2 will present two CBCs and their creative leadership. Speaker 3 will discuss her WRIT 1010 students, assessing the effectiveness of creative approaches.

Session D.2 BTSU 208

Write What You Know: Exploring Trauma in Cross-Genre Research and Writing

Moderator: Lena Ziegler

Lena Ziegler, *Bowling Green State University*

Shay Hawkins, *Bowling Green State University*

Annie Cigic, *Bowling Green State University*

This panel will explore how rhetoric and writing scholars can utilize creative writing, narrative theory, and poetic inquiry as methodology in producing cross-genre, interdisciplinary research writing about trauma. Ranging in focus from sexual violence, food insecurity, and birth motherhood, this panel will cover sensitive topics, potentially triggering for some attendees.

Closing Remarks

4:35-4:45

BTSU 207

Dr. Lee Nickoson of the Rhetoric and Writing Program will deliver closing remarks.

Dr. Lee Nickoson is Professor and Chair of the English Department at Bowling Green State University where she delivers courses on rhetoric, writing studies, and composition. Dr. Nickoson's scholarship explores community-based approaches to writing and the study of writing. Her most recent publication is *Composing Feminist Interventions: Engagement, Activism, and Praxis* (WAC Clearinghouse Press and University of Colorado Press, 2018), which she co-edited with Kristine Blair. Dr. Nickoson currently serves as co-founding chair of the Conference on College Composition and Communication's Teacher to Teacher Pedagogy Network Forum, and, most recently, as an associate publisher for the WAC Clearinghouse.

Map of Bowen Thompson Student Union - 2nd Floor



SECOND FLOOR

201 A&B	Sky Bank Room	225	Career Center
202 A	Lenhart Grand Ballroom	225	Pre-Professional Programs
202 B	Community Room	225	Student Employment Services
206	BGSU Theater	225	Undergraduate Advising (Deciding Student Program)
207	Mylander Room	227	Conference Room
208	Family Room	228	Multipurpose Room
220	Off-Campus Student Lounge	231	BGSU Catering
		231	Conference & Event Services

Map of Bowen Thompson Student Union - 3rd Floor

