Updated final 9/8/21

UNIVERSITY of DENVER
UNIVERSITY WRITING PROGRAM

Writing Program Report
2019-2021

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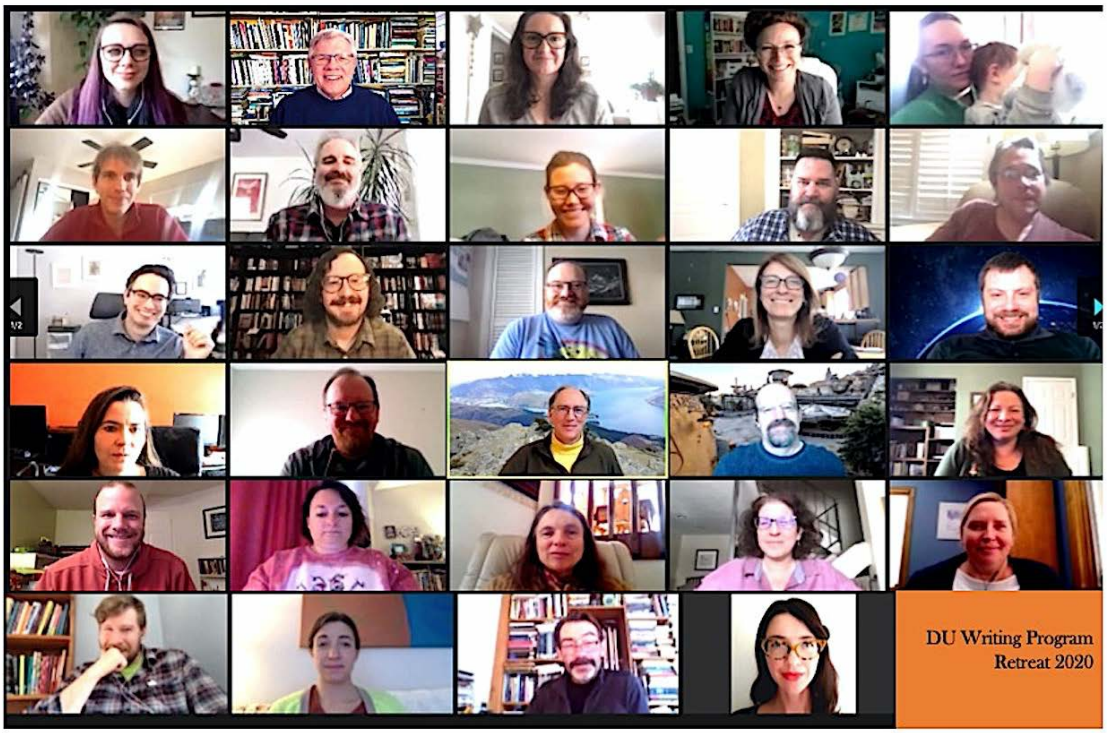
I'm pleased to report writing program accomplishments from September 1, 2019 through September 1, 2021, an exceptional two-year period in which the Writing Program, with all of the University of Denver and American higher education, had to deal with emergency remote teaching, the subsequent freezing and the paring of budgets, and all the challenges these entailed. As you will see, the Writing Program rose high above the challenges, providing the highest quality of teaching, scholarship, and service to our students, the discipline, and the university. The table of contents shows this report as divided into several sections that first provide highlights/special achievements, and next report more detailed information about people, curricula, assessment, and so on. With the arrival of Dr. Sheila Carter-Tod as Executive Director, this is my final annual report. *DH*



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1. Featured Accomplishments

Several particularly noteworthy accomplishments for the past two years deserve special mention. In some cases, I refer to elaborations elsewhere.

A. Teaching Excellence

During 2019-2020, the Writing Program taught 194 sections of writing courses, to a total of 2745 students, operating at 95% of capacity. A substantial, multiple measures review of teaching portfolios for each faculty member, corroborated by strong student evaluations, demonstrates the quality of that instruction. Students rated faculty overall 5.20 out of 6.0 for effectiveness of teaching.

During 2020-21, the Program taught 196 sections of writing courses, to a total of 2747 students, operating, again, at 95% of capacity. A substantial, multiple measures review of teaching portfolios for each faculty member, corroborated by strong student evaluations demonstrates the quality of that instruction. Students rated faculty overall 5.12 out of 6.0 for effectiveness of teaching, this despite extraordinary student burnout by this point on pandemic learning.

Section 3 provides a detailed analysis of WRIT courses and teaching.

1. Key Teaching Initiatives

Continuing our longstanding practice of teaching research and reflective practice, the program pursued many comprehensive teaching initiatives. I highlight four of them here..

a. Report on Teaching, 2020

In spring 2020, twenty-nine professors in the Writing Program suddenly found themselves teaching entirely online, along with their colleagues across campus. The Writing Program teaches every single DU undergraduate, and for most of them, ours are the smallest courses they take in the first year. Given that key role and reliance on high impact practices, we needed to get things right. We did—and then some.

To understand just how writing professors taught in spring, we conducted over five hours of interviews, gathered several pages of individual written reflections, and completed a survey. Altogether, these sources yielded over 30,000 words for analysis. The amount of engagement, time and energy that faculty devoted to teaching is readily clear in four quantitative and five qualitative findings:

1. Faculty sustained strong one-on-one connections with students. In addition to frequent individual/small group meetings (see the next item), faculty provided an average of 8.4 minutes of oral feedback per student each week. Additionally, faculty wrote an average of 188 words of feedback per student per week.
2. Faculty taught primarily asynchronously, with about half having no whole-class synchronous meetings, and the other half averaging about 2 hours per week. However, all faculty spent over 3.7 hours per week, per class, in small group gatherings, usually via Zoom but also by phone.

3. Despite teaching familiar and highly developed courses, faculty produced extensive new materials for the online environment. Each professor created an average of 9.7 significant new written materials during the quarter, along with an average of 4.6 videos. Professors spent an average of 12.6 hours per week preparing for teaching.
4. Students interacted with one another extensively, engaging in discussions of readings/course concepts an average of 9.2 times over quarter. In addition, students provided peer feedback on works in progress an average of 4.9 times per quarter.
5. Writing courses were highly engaged and interactive, with strong connections between professors and students and among students themselves.
6. Writing professors developed an online pedagogy of "strategic synchronicity," with relatively short engagements in real-time that complemented extensive, purposeful asynchronous elements.
7. Writing professors successfully adapted traditional goals and practices to the online environment, often putting exceptional efforts into the transition. These commitments had substantial benefits to students—and often substantial costs to their professors.
8. Many professors dealt with questions of "rigor" or "equivalence" in spring, recognizing that they and their students were dealing with extraordinary circumstances, wondering what was "fair" to expect but also understanding the value of diligence and commitment to knowledge and skills.
9. A strong community of writing faculty working together, sharing ideas, resources, and occasionally frustrations contributed to strong teaching practices and faculty support.
10. Students praised the high quality of teaching, with glowing evaluations, both numerical and narrative, rating the overall quality of teaching as 5.20/6.0.

For the complete study and report on spring 2020, please see Appendix A.

b. Teaching Innovation Grants, fall 2020

The Program awarded 22 Teaching Innovation Grants to faculty teaching WRIT courses. Proposals consisted of a description of the project and its contributions to course design and pedagogy in WRIT courses; a timetable; and a description of the project deliverables. Projects ranged from "Effective Online Peer Review" and "Teaching Qualitative Research Writing Online" to "Creating Community Using Multiple Modalities." Awardees received half their funding upon approval, half on completion of the deliverable. $22,000, provided through university pandemic-related teaching funding, was distributed through this process. Please see Appendix B for a description of the program, including a complete list of projects, all of which are published on the program website.

c. Symposium on Teaching Writing

In December 2020, all writing program faculty participated in a day-long symposium on teaching writing, with presentations by colleagues and with structured discussions. For a complete schedule for the day, please see Appendix C

d. Teaching Writing: Reflections and Analyses

In June 2021, twenty DU Writing Professors wrote articles that analyzed and reflected on aspects of their teaching. This work was facilitated by small teams that functioned as writing groups. Appendix D describes the project and lists the completed works, with links to selected examples.

B. The Writing Center

A full, detailed report on Writing Center Activities appears as Section 7 of this report, along with complete appendices. I note here, however, the far-reaching impact of the Writing Center over the past two years, providing nearly over 8,000 consultations, leading over 240 workshops and events, professionalizing over 50 consultants—and doing much of this extraordinary work online.

The Writing Center continued its outstanding support of writers and professors across campus, under the leadership of Juli Parrish and Megan Kelly in 2019-20, which saw 4107 individual consultations with undergraduates and grad students from most schools and colleges, as well as faculty, staff, and alumni, with 1995 unique writers. The Center provided 96 classroom and program workshops, made 36 additional class visits, participated in 8 resource fairs, and provided ongoing programs, both physically and online. An exemplary professional development program for students working in the center resulted in several of them participating in national conferences. A complete and careful full report on the Writing Center in 2019-20 is in Section 7 of this report.

2020-2021 saw operations happening entirely online. There were 4312 individual consultations with undergraduates and grad students from most schools and colleges, as well as faculty, staff, and alumni, with 1248 unique writers. The Center provided 116 classroom and program workshops and worked with an additional 1085 undergrads, 715 grad students, and 165 faculty and staff in these settings. An exemplary professional development program for students working in the center resulted in 14 presentations at regional and national conferences. A complete and careful full report on the Writing Center in 2020-21 is in Section 7 of this report.

C. Campus Outreach: Four Noteworthy Efforts

1. Writing Expert Consulting Corps (WECC)

The Writing Program established a consulting group of professors who were available as workshop leaders and consultants. Thirteen professors served in the fall: Juli Parrish, Megan Kelly, Geoff Stacks, Blake Sanz, Keith Rhodes, Heather Martin, Aubrey Schiavone, Matt Hill, David Riche, John Tiedemann, LP Picard, and Doug Hesse. In winter and spring, WECC consisted of David Riche, Geoff Stacks, and Aubrey Schiavone. WECC members received $1000 for thirty hours of effort each quarter.

WECC members led over 90 workshops and events during the year. They directly supported over 840 undergrads, 470 grads, and 75 faculty and staff in workshops and class visits, with an additional 300+ students who accessed video copies of workshops or videos on creating posters, abstracts, proposals, grad school applications, and several other videos.

Topics for some of the larger WECC workshops (many offered more than once) included "Effective Online Practices for Student Peer Review," "Responding to Writing and Grading Through Canvas: Using and Ignoring Canvas Tools," "Using Discussion Boards Successfully,"

2. June Writing Retreats: 47 Faculty from Across Campus

In June 2021, the Writing Program hosted two intensive writing retreats that included 47 DU faculty from all 6 faculty series and from 10 DU colleges and schools. Collectively, these professors spent 123 hours in cross-disciplinary conversations about writing, and individually, each produced almost 12 hours of writing. In addition to re-energizing key projects, many participants valued connecting to colleagues across campus—some of them for the very first time, in the case of faculty who began at DU during the pandemic.
We knew that that many faculty's writing habits had been disrupted over the past academic year, as we and they found ways to teach our classes, carry out service and community responsibilities, and support our students in the ever-changing pandemic academic landscape. We aimed to help faculty to end the year by jump-starting or refreshing writing projects that may have idled for the past few months or quarters. We had three goals: 1) to create space for faculty to dedicate their time and attention to a writing project; 2) to encourage faculty to establish or reconnect with a consistent writing practice; and 3) to build a community of support and accountability with a focus on the writing process. We focused on faculty at the assistant level, across all series, and we were able to offer stipends to all participants, through campus pandemic-response funds that the Writing Program had garnered.

Megan Kelly planned and facilitated this program, in collaboration with Juli Parrish. Joining them as expert facilitators were David Riche, Aubrey Schiavone, and Kara Taczak, and Writing Center consultant/doctoral student Sara Sheiner. The intensive three-day retreats enabled many professors to return to important projects. For example, one attendee wrote that "carving out time to write has been so challenging in the past year (I have a pandemic baby, health challenges, and some struggles with childcare), so just that has been immensely helpful." Another noted that "an unexpected benefit was that this retreat energized me and renewed my excitement about a few writing projects. This is HUGE after feeling completely disconnected and exhausted from this academic year. I am writing with passion and purpose again!"

A major benefit of the retreat was that, through writing and talking about writing, faculty were able to connect with colleagues across campus, in some cases for the first time since joining the DU faculty. One attendee commented, "My small group conversations were really wonderful. It was a kind, generous, supportive space, and as a new faculty member at DU, it was great to meet some of my colleagues." Another wrote, "Conversations helped me to foster a sense of connection and community with other faculty. I feel invigorated and motivated to keep this momentum." The retreats were a reminder of the key role of conversation and collaboration—hallmarks of writing pedagogy—in writing projects and the value to faculty of being able to share their work with one another. Participants received $300 stipends.

3. Writing Accountability Groups

In a partnership with the Assistant Provost for Faculty Affairs, the Writing Program provided disciplinary expertise to Writing Accountability Groups throughout 2020-21. Led by Professor **Libby Catchings**, these groups involved 39 faculty from across campus in structured efforts to support their writing. Other program group leaders during the year included **Rebekah Shultz Colby**, **Matt Hill**, and **Aubrey Schiavone**. Appendix E contains a full report.

D. The Writing Program and the Public Good

The Writing Program's long, active, and well-recognized contributor to DU's public good vision continued during this period. As a base, we teach every single DU undergraduate critical strategies for understanding and contributing to arguments in the civic sphere, grounded in strategies of persuasion

codified in classical and contemporary rhetorical theory. We focus, especially in WRIT 1122, on teaching ethical strategies for writing that shapes public thinking and decision on important issues—and for recognizing when others are being unethical or unsuccessful. The Program has had considerable national visibility and effect, hosting several national meetings, producing curricula and structures emulated at many other universities, and thereby influencing how writing is taught across America.
For a dozen years, the Writing Program has maintained community writing centers in two downtown Denver shelters: The St. Francis Center and The Gathering Place Writing faculty have been energetic forces within CCESL; the Program has received the Public Good departmental award, and individual faculty have also been recognized. Professor Juli Parrish co-edits *Literacy in Composition Studies*, which is a primary journal for national literacy efforts, and Professor Dan Singer is on the board of a national community-based writing organization. In 2019-20, Singer led a number of undergraduates in developing materials for The Clinic for Writing and the Public Good. When You Are Homeless, the podcast series created by Blake Sanz and Alison Turner, who interviewed Denver citizens connected to the downtown shelters, and our work in the downtown shelters received national attention in a highlighted session at the 2020 National Council of Teachers of English conference.

In 2020-2021, Doug Hesse co-authored a proposal with Anne DePrince (CCESL) to form a Community Engaged Faculty Fellows Program, which was funded from Fall Teaching Impact Funds. Dan Singer served as the Writing Program Liaison, with a specific interest and attention to writing across the curriculum in community learning environments.

An extensive listing of public good contributions can be seen at https://www.du.edu/writing/eventsnews/writingandpublicgood.html.

E. Writing Minor

The 20-credit Minor in Writing Practices has had 39 students complete portfolios in our Capstone course, nineteen in 2020 and twenty in 2021. In September 2020, we had 48 declared minors who were majoring in programs across campus, with the following majors: Biology, International Business, Psychology, Political Science, Emergent Digital Practices, Art, Sociology, Communications, International Studies, Marketing, English, Journalism, Socio-Legal Studies, Anthropology, and Engineering. The numbers for September 2021 will likely well exceed fifty. When the minor was approved, we had projected there would be twenty students enrolled in the minor when it was fully operating. We've well exceeded that projection. Section 4 contains a detailed description of the Writing Minor.

F. New Executive Director

Founding Executive Director Doug Hesse announced in fall 2019 that he was stepping down effective 8/31/20 to become a fulltime professor in English and Literary Arts. A national search for his successor began in winter, with a committee consisting of David Riche, Heather Martin, Kara Taczak, Clark Davis (English), and Juli Parrish (Chair). Due to complexities with COVID-19, the search was temporarily suspended in April, and Hesse agreed to serve one more year as Executive Director, leaving 8/31/21. The search was resumed in fall 2020, and Sheila Carter-Tod was appointed in spring 2021, to begin August 15, 2021. Hesse will be fulltime as Professor of English, starting 9/1/21.

2. People & Achievements

Program leadership consisted of Doug Hesse, Executive Director; Juli Parrish, Director of the Writing Center; Megan Kelly, Assistant Director of the Writing Center; and Richard Colby, Assistant Director for First Year Writing. Colby's term is up, according to the Handbook, but I appointed him at least another year, to ensure a smooth transition with the new director. A further point about Colby's contributions. Given the scope of his responsibilities and his diligent skill in performing them, some modification of the role is in order; minimally, this should include a new title (Director of First Year Writing? Assistant Director to the Program?). Additional compensation and/or a revised position description also make sense. I have shared my thinking with Jennifer Karas and with Shelia Carter-Tod.

A. Personnel

2019-20

There was only one significant change in faculty and staff in 2019-2020. Joseph Ponce hired in October 2019 as the new office manager, following an extensive search. Doug Hesse, Richard Colby, and Juli Parrish conducted the search.

Program Faculty as of September 1, 2020

Two faculty were promoted to professor, one was were reappointed as associate professors after successful fifth-year reviews, and one had a successful third-year review.

Teaching Assistant Professors
Catchings, Libby
Chapman-Ludwig, April
Gilmor, Rob
Reid, Pauline
Rhodes, Keith
Riche, David
Schiavone, Aubrey*
Singer, Dan
Zoe Tobier
*Successful third-year review.

Teaching Associate Professors
Hart Micke, Sarah
Hill, Matt*
Kinyon, Kamila
Picard, Lauren
Rountree, Casey
Sowa, Angela
Stacks, Geoff
Taczak, Kara
Tiedemann, John
*Successful reappointment.

Professors
Benz, Brad
Campbell, Jennifer
Colby, Richard
Daniels, David
Hesse, Doug
Kelly, Megan*
Martin, Heather
Parrish, Juli
Sanz, Blake*
Shultz Colby, Rebekah
*Newly promoted.

Adjunct Professors
Russell Brakefield
Tor Ehler
Jon Fowler

2020-21

Spring 2021 saw several significant changes in the writing program, with Zoe Tobier and Dan Singer resigning to pursue other opportunities. In summer, Polly Reid also announced her plan to resign at the end of September. The program was authorized to hire three teaching assistant professors in summer (replacing Tobier and Singer, plus an additional line to meet DU burgeoning enrollments), with the search for Reid's position taking place in fall. An elected search committee of Brad Benz, LP Picard, and Angie Sowa, chaired by Doug Hesse, conducted a wide national search resulting in virtual campus interviews during the summer, resulted in hiring Veronica House, Russell Brakefield, and Jesse Stommel. Previously, Sheila Carter-Tod was hired as Executive Director.

Program Faculty as of September 1, 2021

Three new teaching assistant professors will begin September 1, along with a new Executive Director. Two faculty were promoted to Teaching Associate Professor, two to Teaching Professor.

Teaching Assistant Professors
Brakefield, Russell
Catchings, Libby
Veronica House
Reid, Pauline (leaving DU 9/30/21)
Rhodes, Keith
Riche, David
Schiavone, Aubrey
Jesse Stommel

Teaching Associate Professors
Carter-Tod, Sheila (Associate Professor of English)
Chapman-Ludwig, April*

Gilmor, Rob*
Hart Micke, Sarah
Hill, Matt
Kinyon, Kamila
Picard, Lauren
Rountree, Casey
Sowa, Angela
Tiedemann, John
*Newly promoted.

Professors
Benz, Brad
Campbell, Jennifer
Colby, Richard
Daniels, David
Hesse, Doug
Kelly, Megan
Martin, Heather
Parrish, Juli
Sanz, Blake
Shultz Colby, Rebekah
Stacks, Geoff*
Taczak, Kara*
*Newly promoted.

Adjunct Professors
Tor Ehler
Jon Fowler
Olivia Tracey

B. Scholarship

Faculty in the writing program are exclusively on Teaching Professor lines and, as such, have only 10% of their annual and promotion reviews determined by scholarly and other productivity.
However, faculty consider it very important to be strongly engaged in the discipline of rhetoric and composition studies, because that engagement contributes significantly to the quality of teaching and fulfills part of the program's mission to be a national exemplar of best practices in teaching writing. Accordingly, program faculty presented 36 papers at conferences. They published two books and 22 scholarly articles, book chapters, or creative works.

1. Presentations (National/International marked with *)

Benz, Brad. "Assessing Collaborative WAC Workshops: Faculty and Student Perspectives." International Writing Across the Curriculum Conference. Virtual, August 2021.*

Russell Brakefield: "Reclaiming and Reinvention through Creative Writing and Fiction." National Council of Teachers of English Annual Convention. 20 Nov. 2020, Denver (virtual).
---. "Generating a Common Ethic: Controversial Topics in a Writing Classroom." CCCC Annual Conference. Virtual. March 2021.*

Jennifer Campbell, David Daniels, LP Picard, and Blake Sanz: "Swimming Upstream: Critical Thinking and Writing in a Deluge of Digital Media." National Council of Teachers of English Annual Convention. 20 Nov. 2020, Denver (virtual).*

April Chapman-Ludwig, LP Picard, and David Riche: "An Expansive Experience: Teaching Research as Confluence of Connections." National Council of Teachers of English Annual Convention. 20 Nov. 2020, Denver (virtual).*

Catchings, Elizabeth M., chair. "Where Inside and Outside Meet: Naming our Commonplaces in Prison-Based Teaching and Research." Conference for College Composition and Communication Convention, 15 Mar. 2020, Milwaukee. (virtual). *http://prisonwritingnetworks.com/?p=84.
---. "Collaborations between Biology and Writing: Using the Body as a Physiological and Rhetorical Instrument to Enhance Science Communication and Promote the Public Good.," Association of American Colleges & Universities, 9 Nov. 2019, Chicago*
---. "Creating Action through Words and Movement," DU Prison Arts Initiative, Colorado Department of Corrections, 14 Dec 2019, Sterling.
---. "Creative Nonfiction: Narrating World and Self," DU Prison Arts Initiative, Colorado Department of Corrections, 1 July 2019, Sterling.
---."Before, Beside, Beyond: Nonwestern Knowledge Traditions and the University," Undergraduate Writing Program, University of Denver, 16 Jan 2020, Denver.

Colby, Richard. "Meaningful/Least Meaningful Writing: A Small-Scale Replication Study." International Writing Across the Curriculum Workshop. Virtual. August 2021.*

Hart Micke, Sarah E. "Between Contemplative and Community-engaged Pedagogies: Cultivating Rhetorical Sensibility in a First-year Writing Course," Western States Rhetoric and Literary Conference, 25 Oct 2019, Bozeman.

Hesse, Douglas. "A Vertical Longitudinal Study of Undergraduate Writers." International Writing Across the Curriculum Conference, August 7, 2021.*
---. "The Problem of 'Write What You Know.'" CCCC, March 2020. Cancelled.*
---. "Experience Found, Experience Sought, Experience Refracted." CCCC, March 2021. Panel with Kathi Yancey and Nicole Wallack.*
---. "The Case for English Education in Revitalizing the English Major." MLA Sponsored Panel. CCCC, March 2021.*
---. "Neglect and Abuse? Sure. But Maybe We Can Get Writing's Relationships Right This Time." MLA Annual Convention. Seattle, WA, 10 January 2020.*
---. "Transferring Transfer to WAC Faculty: Insights from a Flawed Foray." Invited Lecture, Florida State University. 9 April 2020.
---. "The Story of Spring Can Only Partly Be the Story of Fall." Plenary Talk with Kathleen Blake Yancey, AEPL Summer Conference, July 23, 2020.*

---. "A Vertical Longitudinal Study of Undergraduate Writers." International Writing Across the Curriculum Conference. Virtual. August 2021.*

Kelly, Megan J. "The DIY Staff Meeting: A RAD Approach to Ongoing Consultant Education." International Writing Centers Association, 17 Oct 2019, Cleveland.*

Kinyon, Kamila. "Teaching Ethnography in First-Year Composition Courses: Pedagogical Approaches and Co-Curricular Opportunities through the DU Ethnography Lab." International Writing Across the Curriculum Conference. Virtual. August 2021.*

Heather Martin: "On Common Ground: A 'Parallel-Process' Model for Writing-Focused Elementary-College Partnerships" National Council of Teachers of English Annual Convention. 20 Nov. 2020, Denver (virtual).*
---. "Assessing Collaborative WAC Workshops: Faculty and Student Perspectives." International Writing Across the Curriculum Conference. Virtual, August 2021.*

Parrish, Juli. "The DIY Staff Meeting: A RAD Approach to Ongoing Consultant Education." International Writing Centers Association, 17 Oct 2019, Cleveland.*
"Assessing Collaborative WAC Workshops: Faculty and Student Perspectives." International Writing Across the Curriculum Conference. Virtual, August 2021.*

Rhodes, Keith. "Forming the Imagination." CCCC Annual Conference. Virtual. March 2021.*

Taczak, K. "Creating Spaces on Your Campus for an Intentional ePortfolio Curriculum," 11th Annual Forum on Digital Learning and ePortfolios, 25 Jan, 2020, Washington, D.C.*
---. "Transfer and Work Integrated Learning in Global Contexts." CCCC Annual Conference. Virtual. March 2021.*

Blake Sanz, John Tiedemann, Geoff Stacks: "Colorado Communities of Confluence, Historical and Contemporary: A Multimedia Exploration." National Council of Teachers of English Annual Convention. 21 Nov. 2020, Denver (virtual).*

Shultz Colby, Rebecca E. "The Commonplaces of Gaming: In the Classroom, Community, and Its Rules," Conference on College Composition and Communication Convention, 25 Mar 2020, Milwaukee*
---. "Emergent Play in Performative Modeling," Popular/American Culture Association, 19 Feb 2020, Albuquerque.*
---. "Meaningful/Least Meaningful Writing: A Small-Scale Replication Study." International Writing Across the Curriculum Workshop. Virtual. August 2021.*

Schiavone, Aubrey. "Creating Spaces on Your Campus for an Intentional ePortfolio Curriculum," Association of American Colleges and Universities, 25 Jan 2020, Washington, D.C.*

John Tiedemann: "Community-Engaged Writing During a Pandemic," National Council of Teachers of English Annual Convention. 21 Nov. 2020, Denver (virtual).*

Reid, Pauline, "Before, Beside, Beyond: Nonwestern Knowledge Traditions and the University," Undergraduate Writing Program, University of Denver, 16 Jan 2020, Denver.

2. Chapters/Articles/Creative Works

Benz, Bradley. “Neoliberalism, Discursive Formations, and the Educational Intelligence Complex.” Neoliberalism and Academic Repression: The Fall of Academic Freedom in the Era of Trump. Leiden: Brill, 2019, pp. 58-72.

Brakefield, Russell. "Flight Plans." Yes Poetry. https://www.yespoetry.com/news/russell-brakefield-flight-plans
---."The Woodpecker." Entropy Magazine. https://entropymag.org/the-birds-2-poems-24/
---."Bantams." Entropy Magazine. https://entropymag.org/the-birds-2-poems-24/

Catchings, Libby. "Stitching in Synch": Engaging the Sensorium through Digital Craft to Affirm Students' Hybrid Literacies." A Socially Just Classroom: Transdisciplinary Approaches to Teaching Writing across the Humanities. (Vuslat Katsanis and Kristin Coffey, Eds. Wilmington, DE and Malaga, Spain: Vernon Press). (forthcoming)

Colby, Richard J. “Game Design Documentation: Four Perspectives from Independent Game Studios.” Communication Design Quarterly, 7(3), 5-15. https://dl.acm.org/doi/abs/10.1145/3321388.3321389.

Gilmor, Robert D. “Writing, Archives, and Exhibits: Piloting Partnerships Between Special Collections and Writing Classes.” Alexandria: The Journal of International Library and Information Issues. 28(3).

Hesse, Doug. "Aging Through the Thirty-Year Rise of Professionalized Writing Administration." Talking Back: Senior Scholars and Their Colleagues Deliberate the Past, Present, and Future of Writing Studies. Ed. Norbert Elliot and Alice Horning. University of Colorado Press, 2020, pp.
---. "Breech Disciplinary Levees: Help Fix Democracy." Pedagogy vol. 20 no. 2.
---. "Stories, Celebrations, Tips, Trips, and Fights: Everyday Writing in a Climbing Community." The South Atlantic Review vol. 85 no. 2, 2020, pp. 108-28.
---. “Afterword.” Reading and Writing in the Twenty-First Century: Recovering and Transforming the Pedagogy of Robert Scholes. Ed. Ellen C. Carillo. Utah State UP, 2021. 253-60.

Parrish, Juli. "'What Use Is This Diary?" Writing Traditions in the Back Smoker Diaries" The South Atlantic Review (85.2), summer 2020.
---. “Fan Fiction Is What a Polity of Literature Looks Like.” *Polity of Literature,* January 21, 2021.

Rhodes, Keith. “Feeling It: Toward Style as Culturally Structured Intuition.” College Composition and Communication, 2019, 71(2), pp 241-267
---. "Seeing Writing Whole: The Revolution We Really Need." The Journal of the Assembly for Expanded Perspectives on Learning, vol 25.
---."Audit of a Profession: The Virtues of (Very Belatedly) Meeting Ann E. Berthoff's Challenge to Composition," Composition Forum, vol. 25.

Shultz Colby, Rebekah E. "Game Design Documentation: Four Perspectives from Independent Game Studios." Communication Design Quarterly, 7(3), 5-15. https://dl.acm.org/doi/abs/10.1145/3321388.3321389.

---. "Using *World of Warcraft* for Translingual Practice: Teaching Recontextualization Strategies." *The Ethics of Playing, Researching, and Teaching Games in the Writing Classroom,* edited by Richard Colby, Matthew S. S. Johnson, and Rebekah Shultz Colby, Palgrave Macmillan, 2021.

Stacks, Geoffrey L. "Andrea Barrett." Dictionary of Literary Biography: American Short Story Writers after 1945. Gale, Pp16.

Taczak, Kara. "Embracing the Ugly: Creating Generative Failure Through Bullet Journaling." Failure Pedagogies: Systems, Risks, & Failures. Ed. Allison D Carr & Laura R. Micciche, Bern: Peter Lang, 2020, pp. 201-224.

---. "Students' Theory of Writing: A Frame for Transfer to New Writing Contexts." Stories from First-Year Composition: FYC Pedagogies that Foster Student Writing Identity and Agency. Eds. Jo-Ann Keer and Ann Amicucci. (WAC Clearinghouse/Colorado State University)

---, and Liane Robertson, and Kathleen Blake Yancey. "A Framework for Transfer: Students' Development of a 'Theory of Writing.'" *Stories from First-Year Composition: FYC Pedagogies That Foster Student Writing Identity and Agency,* edited by Jo-Anne Kerr and Ann N. Amicucci, WAC Clearinghouse, 2020.

3. Books

Parrish, Juli, Tara Lockhart, Brenda Glascott, Chris Warnich, and Justin Lewis, eds. Literacy and Pedagogy in an Age of Misinformation and Disinformation. Parlor Press, January 2021.

Colby, Richard, Matthew S. S. Johnson, and Rebekah E. Shultz Colby, editors. *The Ethics of Playing, Researching, and Teaching Games in the Writing Classroom,* Palgrave Macmillan, 2021.

4. Selected External Service

Juli Parrish

Co-Editor of *Literacy in Composition Studies.*

Kara Taczak

Co-Editor of *Composition Studies*

Doug Hesse

Local Arrangements Chair, National Council of Teachers of English (NCTE) Convention Denver, 8000 attendees. Virtual due to COVID.
Chair, NCTE Squire Awards Committee
NCTE Task Force to Revise Council Awards
Incoming Chair, Association for Writing Across the Curriculum (AWAC)
Executive Board, Colorado Language Arts Society
Review of Writing Programs at Bentley College
Review of Writing Programs at Wake Forest University
External tenure/promotion reviews at UC-Davis, UC-Santa Barbara, IUPUI, U of Hartford

Dissertation Committees at University of Illinois, University of Texas-Austin

Dan Singer
National Advisory Board, Coalition for Community Writing

Megan Kelly
Program Committee for 2021 International Writing Across the Curriculum Conference

David Riche
Associate Editor, *Best of the Journals in Rhetoric/Composition*

5. Selected Campus Leadership and Service

Doug Hesse chaired the General Education Review Committee, and John Tiedemann was a member. The Committee completed its proposal in November 2019, after two years of intensive work, feedback from hundreds of faculty and hundreds of students, resulting in 200 documents in the GERI portfolio site. That proposal has been under review by a Senate Committee. The current status is unkown.

In 2020, Tiedemann completed a several-year term as director of the Social Justice Living and Learning Community.

Hesse was a member of the Fall Task Force that designed how DU would operate under a pandemic, starting in September 2020. He chaired the committee to develop "Instruction and Teaching Supports," which created a $2.1 million campus plan, which was funded.

LP Picard served as faculty director of the DU One Book Program, a program whose distinctive writing component, “many voices, one DU” began three years ago in the writing program. 2019-20.

Kara Taczak, Juli Parrish, and Megan Kelly lead a pilot program to incorporate portfolio learning in DU courses. 2019-20.

Heather Martin serves as faculty director of the First Year Seminar Program.

Jennifer Campbell, Keith Rhodes, Libby Catchings, and John Tiedemann have served on the Faculty Senate Executive Committee during this period. Aubrey Schiavone has also served on the Senate.

3. The WRIT Sequence

A. Course Enrollments

The Writing Program continues to be highly productive in providing instruction. In 2019-20, we taught 2745 students in 194 sections of courses, filling available capacity at a rate of 95%. In 2020-21, we taught 2747 in 196 sections of courses, again at a capacity of 95%. Percentages were slightly lower in some ASEM and Minors courses, although these are taught in lieu of annual service projects and cost the university nothing. The following table shows overall enrollments and percentages by course, as well as number of sections offered in each.

2019-2020

Term	(All)		
Row Labels	**Sum of Enrollment**	**Count of Title**	**Fill**
WRIT 1122	998	69	96%
WRIT 1622	44	4	73%
WRIT 1133	1244	87	95%
WRIT 1633	13	2	43%
WRIT 1733	85	6	94%
ASEM 2547	17	1	100%
ASEM 2663	17	1	100%
ASEM 2743	29	2	85%
FSEM 1111	204	12	94%
WRIT 2000	18	1	90%
WRIT 2701	11	1	73%
WRIT 3500	19	2	63%
WRIT 2500	8	1	53%
WRIT 1992	1	1	100%
WRIT 1533	14	1	93%
WRIT 2100	1	1	100%
WRIT 2900	7	1	47%
WRIT 2040	15	1	100%
Grand Total	**2745**	**194**	
			95% (WRIT xx22/33 Fill Only)

2020-21

	Sum of Enrollment	**Count of Title**	**Fill**
WRIT 1122	971	69	96%
WRIT 1622	57	4	95%

WRIT 1133	1167	84	93%
WRIT 1633	14	2	54%
WRIT 1733	116	7	98%
ASEM 2499	17	1	100%
ASEM 2663	17	1	100%
ASEM 2744	16	1	94%
FSEM 1111	307	19	85%
WRIT 2000	36	3	100%
WRIT 2701	37	3	83%
WRIT 3500	20	2	117%
WRIT 2500	12	1	92%
WRIT 1533	18	2	64%
WRIT 2040	3	1	30%
Grand Total	2747	198	
			95% WRIT xx22/33 Fill Only)

Course enrollments by term.

2019-2020

Sum of Enrollment

	Autumn 2019	**Winter Interterm 2019**	**Winter 2020**	**Spring 2020**	**Summer 2020**	**Grand Total**
ASEM 2547		17				17
ASEM 2663		17				17
ASEM 2743		11			18	29
FSEM 1111	204					204
WRIT 1122	65	16	882	28	7	998
WRIT 1133	116	10	152	941	25	1244
WRIT 1533			14			14
WRIT 1622			44			44
WRIT 1633			10	3		13
WRIT 1733				85		85
WRIT 1992	1					1
WRIT 2000	18					18
WRIT 2040				15		15
WRIT 2100			1			1
WRIT 2500			8			8
WRIT 2701			11			11
WRIT 2900			7			7
WRIT 3500			2	17		19
Grand Total	**404**	**71**	**1131**	**1089**	**50**	**2745**

2020-2021

Sum of Enrollment	Autumn 2020	Winter Interterm 2020	Winter 2021	Spring 2021	Summer 2021	**Grand Total**
ASEM 2499				17		**17**
ASEM 2663					17	**17**
ASEM 2744					16	**16**
FSEM 1111	299		8			**307**
WRIT 1122	59		877	24	11	**971**
WRIT 1133	109		145	897	16	**1167**
WRIT 1533	10		8			**18**
WRIT 1622			57			**57**
WRIT 1633			5	9		**14**
WRIT 1733				116		**116**
WRIT 1992						**0**
WRIT 2000	34		3			**3**
WRIT 2040		3				**3**
WRIT 2500			12			**12**
WRIT 2701	14	23				**9**
WRIT 3500			4	16		**20**
Grand Total	**525**	**23**	**1119**	**1079**	**60**	2746

B. Teaching Quality and Assessment Report

The quality of teaching in the program remains very high. We can verify this by having reviewed two syllabi from every instructor, including all writing assignments and "lesson plans" from a segment of the course, after looking at two sets of graded papers with written feedback from each professor, after reading reports of classroom observations conducted by Assistant Director Richard Colby, and after reading self-teaching analyses averaging over 1000 words from each faculty members. Student evaluations concur. In spring 2020, on a scale of 1 to 6, with 6 being highest, the student average across all sections for "the course enhanced my writing abilities" was 5.05, for "the course enhanced my skills of critical thinking and analysis" was 5.10, for "the instructor showed a commitment to my development as a writer" was 5.19 and for "overall, this is an effective instructor" was 5.20. In spring 2021, students rated instructors overall at 5.12, this after considerable student burnout from pandemic learning. Portfolio assessments additionally testify as to the quality of teaching.

2019-20 was the first year since its founding in 2006 that circumstances prevented the Writing Program from completing an assessment report. Every other year, we have selected a random sample of 10-20% of course portfolios from WRIT 1122 and a similar number from WRIT 1133, and a team of faculty has scored them according to long-established rubrics. This scoring usually takes place in June, and the

findings are the focus of a 2-hour faculty meeting each fall. However, all budgets were frozen as a result of COVID-19, and we could not do the scoring as usual.

We were able to assess the WRIT courses in June 2021, thanks to the leadership of Richard Colby. We were able to pay an assessment group of Brad Benz, April Chapman-Ludwig, Matt Hill, Megan Kelly, Kamila Kinyon, Heather Martin, Polly Reid, David Riche, Rebekah Shultz Colby, and Angie Sowa to score a random sample of portfolios from winter and spring. That report will be available in fall 2021.

C. Student Publications and Award Winners

1. Publications

We published the tenth volume of *WRIT Large*, a stunningly edited and designed magazine of undergraduate writing at DU. Both print and digital versions exist, with the digital magazine here. The Editorial board was April Chapman-Ludwig, David Riche, David Daniels, LP Picard, and Heather Martin. Providing additional editing help were Rob Gilmor, Matt Hill, Keith Rhodes, Dan Singer, and Aubrey Schiavone.

Students in Doug Hesse's winter 2021 Theories of Writing Course interviewed several DU professors about their writing practices. Several were published in the quarterly Writing Program Newsletter. For an example, see student Emily Vandenberg's interview of Professor Robin Tinghitella.

In summer 2020, Doug Hesse published *At Home in the Corona*, a collection of memoirs and personal essays written by students minoring in writing, from a course he taught.

Each year, the writing program selects winner of the $8000 Hornbeck Scholarship for the most Deserving First-Year Writer; the Director's Awards, for outstanding writing in WRIT courses; and winners in five additional categories.

2. Awards

2019-2020
A selection committee consisting of Doug Hesse, Aubrey Schiavone, and Matt Hill chose Hornbeck and Director's Award winners in summer 2020. A Fall Showcase Committee composed of April Chapman-Ludwig, David Riche, LP Picard, Kamila Kinyon, and Keith Rhodes chose the remaining winners. The program held a virtual awards celebration on November 2020.

Hornbeck Scholarship: Sam Colvett

Director's Awards: Iden Sheng*, Ren Rollo*, Ryker Stokes*, Sophia Mellsop, Tom Adams
*With Special Distinction

Fall Showcase
Best Writing in an Academic Genre: Christopher Crosby, Henry Freedman, Dani Garcia, Lilian Schaffer

Best Writing in a Popular Genre: Sameha Haque, Noire Lin, Morgan Martin
Best Writing in an Alternative Mode: Aaliyah Montes, Bergen Ingvaldsen, Gabriella Rueth
Best Rhetorical Analysis: Caitlyn Aldersea, Ameen Al Shaibani, Ryker Stokes
Best Portfolio: Matty Fultineer, Naomi Perez, Abby Williams

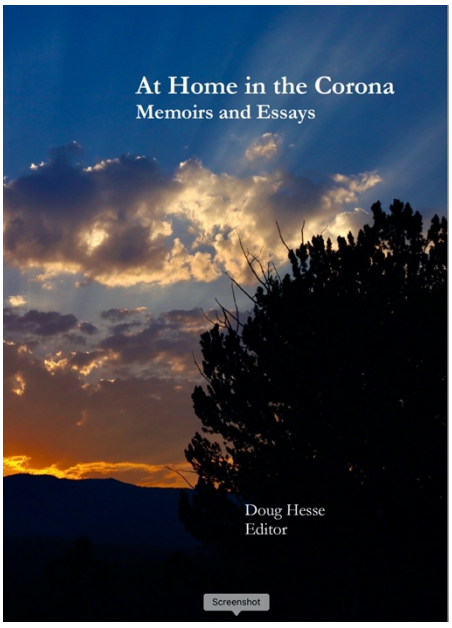
2020-2021
A selection team consisting of Doug Hesse and Keith Rhodes (the only volunteers) chose the Hornbeck and Director's Awards. The Fall Showcase selections will be announced in September 2021.

Hornbeck Scholarship: Angel Benton

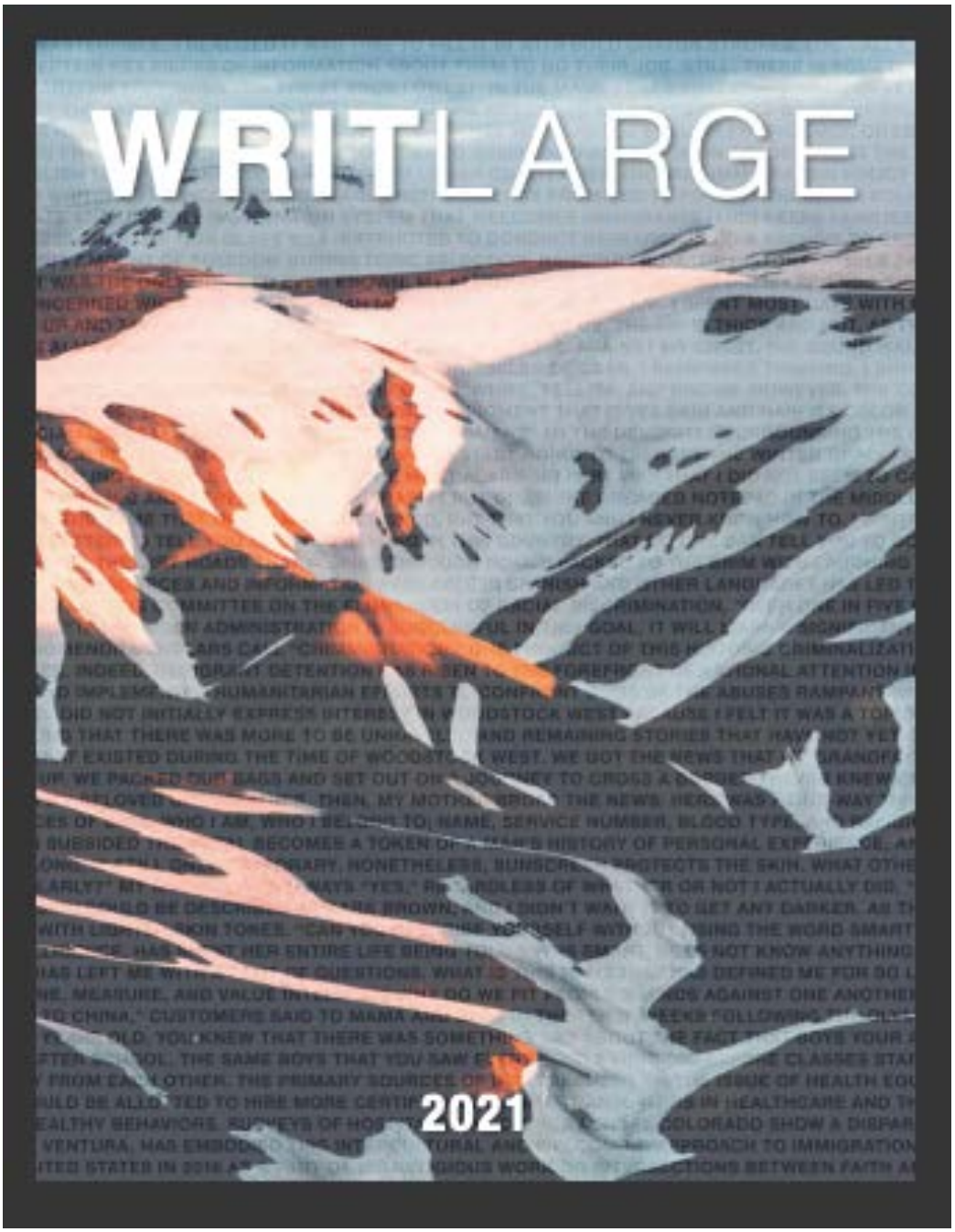
Director's Awards: Ren Wheeler, Saga McAllister, Rebecca Murabito, Mak Dempsey, Brooke MacMillan, Steven Douglas

2021 Outstanding First Year Writers, As Selected by Writing Faculty

Student	Selected by
Angel Benton	April Chapman-Ludwig
Anna Beniek	Sarah Hart-Micke
Ashley Sanchez	Heather Martin
Audre Ng	Russ Brakefield
Ava Owens	Brad Benz
Brooke Mac Millan	David Riche
Cavan McCullough	Aubrey Schiavone
Chloe Midkiff	John Tiedemann
Emily Gillette	Rob Gilmor
Emmy Radin	Libby Catchings
Grace Eddy	John tiedemann
Grant Williamson	Polly Reid
Ixchel Marquez	Brad Benz
Jessica Barasa	Brad Benz
Joseph Simms	Matt Hill
Keirin Gonzalez Menjivar	Heather Martin
Leah Arispe	Megan Kelly
Liv Shore	Keith Rhodes
Maddie Young	Rebekah Shultz Colby
Maggie Coutts	Sarah Hart-Micke
Maggie Tisher	Angie Sowa
Mary Quinn	David Daniels
Mak Dempsey	Polly Reid
Mallory Prescott	Aubrey Schiavone
Matt Hannah	Angie Sowa



Rebecca Murabito	LP Picard
Ren Rollo	Russ Brakefield
Ren Wheeler	Keith Rhodes
Saga McAllister	LP Picard
Steven Douglas	Kamila Kinyon
Watyah James	Kamila Kinyon
Zainab Alikhan	April Chapman-Ludwig



4. The Minor in Writing Practices

The 20-credit Minor in Writing Practices had 39 students complete portfolios in our Capstone course, 19 in 2020 and 20 in 2021. In September 2020, we had 48 declared minors who were majoring in programs across campus, with the following majors: Biology, International Business, Psychology, Political Science, Emergent Digital Practices, Art, Sociology, Communications, International Studies, Marketing, English, Journalism, Socio-Legal Studies, Anthropology, and Engineering. The numbers for September 2021 will likely well exceed fifty. When the minor was approved, we had projected there would be twenty students enrolled in the minor when it was fully operating. We've well exceeded that projection.

In 2019-2020, we offered WRIT 2000 Theories of Writing (18 students), WRIT 2701 Travel Writing (11 students), WRIT 2040 Memoir and Personal Writing (15 students), WRIT 2500 Public Good (8 students), WRIT 2701 Writing and Digital Media (11 students), WRIT 2040 Memoir and Personal Writing (15 students) and WRIT 3500 Writing Design and Circulation (19 students). All courses are offered as a 7th course, in the "annual projects" category, and we set a stipend of $1000 for new course development.

In 2020-21, we offered WRIT 2000 Theories of Writing (36 students), three sections of Topics in Applied Writing (37 students), Topics in Writing Theory and Research (12 students) and WRIT 3500 Writing Design and Circulation (20 students).

A. Nine new courses

WRIT 2100 Internship in Writing and Rhetoric. The Internship in Writing and Rhetoric provides academic credit for professional or paraprofessional work in applied rhetoric or writing directed by a University Writing Program faculty member, perhaps in collaboration with one of the Program's community partners. Internship opportunities are individually designed as experiences for students who have completed the first-year WRIT sequence, and they require approval from the Executive Director of Writing. Enforced Prerequisites and Restrictions: WRIT 1133, or WRIT 1633, or WRIT 1733.

WRIT 2200 Environmental Writing. This writing course examines humanity's relationship with the earth by developing writing abilities in traditional and emerging environmental genres. Using sustainability and interconnectedness as guiding principles, the course explores climate change, preservation and conservation, environmental justice, green rhetoric, and experiences in nature. Assignments include a range of non-fiction genres (for example, magazine pieces, policy briefs, articles and editorials, and personal essays) that communicate complex ecological concepts, perform advocacy work, or create aesthetic experiences. Prerequisite: WRIT 1122 or permission of instructor.

WRIT 2300 Professional Writing. This course introduces modes and approaches vital to communicating in contemporary workplaces and organizations. As an applied writing course, it covers strategies and requires practice in techniques for composing genres commonly used in professional settings: rhetorically effective emails, memos, instructions, visual data, social media presences, and others. It also includes approaches to document management and communication workflows that support collaboration and composing processes. The course, which fulfills a requirement for the Minor in Writing Practices, is appropriate, beneficial, and open to students from all majors, whether in sciences, humanities, social sciences, the arts, or professional fields.

WRIT 2400: Editing and Publishing. Editors wear several hats: they are readers and writers, researchers, fact-checkers, curators, and deciders. They are coaches and critics. They are gate-keepers and beta readers. The work editors do is partly mechanical--making specific changes to texts in light with recognizable conventions; and it is also intellectual--deciding how and when to apply and adapt those conventions to meet, respect, and challenge the needs of readers and writers. Depending on their responsibilities editors may also help develop and sustain a publication's mission or vision, communicate with authors and reviewers, design visually effective page layouts and other materials, and create social media and other marketing campaigns attracting readers to the publication. Through hands-on practice with specific publications, primarily campus/student publications, this course teaches several kinds of editing: 1) copyediting texts for consistent, mechanics, and adherence to language conventions within particular publishing contexts; 2) comprehensively editing texts for content, organization, style, design, and relationship to source texts; and 3) editing from the perspective of an academic journal or periodical.

WRIT 2555 Diverse Rhetorics. Rhetoric's origins in classical texts, in the western canon, developed to serve early forms of democracy and civic participation. Despite classical rhetoric's formative impact, plenty of languages and cultures have their own means of persuasion and civic participation. This course introduces ways that rhetoric is practiced in diverse contexts, not as a stable idea, but as an adaptive practice situated in cultures, identities, and languages, bridging writer, audience and purpose. This course starts with classical Western rhetoric, but then explores the varied practices and theories of, for example, African American, Asian, Latinx, Indigenous, and queer rhetorics, to name a few.

WRIT 2600 Travel Writing. Travel writing captures and sometimes invents a place for an audience. We see it expressed in many different genres and purposes, from literary nonfiction, to travel guides, to online reviews. How best can writers convey their experiences of a place as an outsider? What writing strategies are best for creating a narrative of experiences and enticing an audience? This applied writing course involves writing in several genres and for different audiences.

WRIT 2800: Community Writing. Writing plays an integral role in advocacy, civic responsibility, and engagement between and among groups. This course explored the history and theory of community writing, including the rhetorical constraints and opportunities afforded to writing with/for/in communities. The course includes opportunities to practice and analyze different rhetorical situations, such as writing for nonprofits, writing with community partners, grant writing, theories of community-engaged writing, writing for the public good, and community-engaged writing research. The course may count as one of the applied courses in the Minor in Writing Practices. Prerequisite: WRIT 1122 or permission of the Executive Director of Writing.

WRIT 2910 Undergraduate Peer Tutoring in Writing (
Helping others to write is a collaborative process that can help tutors--as well as writers--to enhance their writing practices and their rhetorical skills and flexibility. This course entails participating in conversations about writing in and beyond the University Writing Center. The complexities of learning how to write motivate entire fields of study, from rhetoric and composition to literacy, genre, and writing center studies. The course features broad reading in these fields to develop a repertoire of lenses and strategies for working with writers in diverse disciplines. It introduces literacy and learning theories; revision strategies; ethical considerations in writing and tutoring; methods of tutoring; tutoring roles and responsibilities; working in genres across academic disciplines; and writing center history. Students regularly observe, analyze, and reflect on tutoring sessions at the University Writing Center and develop their own tutoring practices. Students who successfully complete this course will be invited to apply to work at the University Writing Center.
Prerequisite: WRIT 1133 or permission of instructor.

WRIT 3818 Composition Theories and Pedagogies. This course focuses on the vast body of theory, research, and practice in the discipline of Composition Studies, primarily focusing on developments since 1963,

though with some attention to the field's roots in classical, medieval, and modern rhetoric and in 19th American universities. Course topics include rhetoric and composition, cognitive development and composition, social theories of writing, process theories and research, contemporary threshold concepts in writing, linguistics and writing, digital and multimodal composition, research design, writing across the curriculum, writing pedagogies, assessment, theories of literacy (including race, class, and gender implications), and some relationships between composition and related areas of writing studies. Crosslisted with ENGL 3818. Prerequisite: WRIT 1133.

B. Scheduling and Assigning Writing Minor Courses

[Adopted spring 2021] Each year, the Executive Director, in consultation with the Steering Committee, announces courses to be taught in the Writing Minor and invites faculty to apply to teach them. Applications should consist of a brief (1-page or so) outline of the specific course the writer wants to teach ("My Travel Writing course would feature X, Y, and Z. We'd read A, B, and C, and course projects would consist of Q, R, and S" etc.) Minors offerings will generally be announced two years into the future, to facilitate planning. WRIT 2000 and WRIT 3500 will be offered every year. There must be a mix of applied and history/theory courses each year, with the needs and interests of students being paramount.

Following discussion in February 2021 of a "White Paper on Staffing Minors Courses," the faculty approved the following two paths to compensating for teaching Minors courses.

Path 1: **At least** three courses will be on the traditional 6 WRIT+1 schedule, with the minors course being the +1 (as opposed to an FSEM or annual project). Faculty teaching on Path 1 will generally receive $1000 of course development funding.

Path 2: **Up to** three courses may be part of the 6-WRIT load. Those faculty would still teach 6+1, but their assignment would be 22,22,22, 33, 33, Minor, + 1 (or 22, 22, 33, 33, 33, Minor, +1.)

What should "Topics" proposals include?
When calls for proposals for Topics courses are issued, proposals should have two components: 1) Write a solid paragraph that is "camera ready" for an audience of undergrads who might be attracted to the course. Describe the course in a way that they would find clear and appealing. Of course, the secondary audience for this paragraph is your peers in the Writing Program, who will want to see a legitimate and well-grounded course. That secondary audience will be most persuaded by your second component. 2) Write a general draft syllabus for the course, focusing on the topics, readings, and writing activities you propose. We don't need policies, office hours, etc., nor do we need a very highly detailed syllabus. We just need a clear enough sense of the course to make an informed decision.

How will the proposals be judged?
1. Course quality, that is, the extent to which it's informed by good disciplinary theory and practice.
2. Appeal to students' needs and interests.
3. Variety in relation to recent offerings in the minors.

For proposals that do well in all three criteria, preference will go to faculty who have not recently taught a minors course, and to faculty who can teach the course Through Path 1 (above) rather than Path 2.

5. The Advanced Seminar (ASEM) Program

As he has done since 2009, Doug Hesse chaired the ASEM committee, which in 2019-20 consisted of Brian Kitely (English); Sandy Johnson (Korbel); Bonnie Clark (Anthropology); Robert Stencel (Physics); Lisa Victoravich (Daniels); and Dheepa Sundarm (Religious Studies). In 2020-21, the committee was Kitely, Johnson, Sundarm, Jing Sun (Political Science). (NSM was unable to replace Professor Stencel). Replacing Sundarm and Kitely for the 2021-22 year are Alison Krogel (Spanish) and Kate Hollenbach (Emergent Digital Practices). The Committee approved 29 proposals for new ASEM courses during this period, many after revision and resubmission. The program continued to pay $1000 to faculty for developing new courses and participating in a three-day workshop on teaching writing in ASEM. The scheduled December 2020 workshop was cancelled when the faculty qualified for it were unable to be available, despite various attempts at scheduling. (No doubt, faculty fatigue due to the pandemic contributed).

A. ASEM courses approved during this period

2019-20

- Nicole Herzog, Being Human: Sex and Sexuality ASEM 2611
- Sarah Magnatta, Politics and Art: 2537
- Curtis Coats. American Film Censorship and the Hollywood Production Code: 2434
- Vincent Huang, Trade War Agreements: 2534
- Timothy Weaver, Earth Sound – Earth Listening: 2507
- Jena Doom, Early Social Experiences and Health throughout the Lifespan: 2505
- Aleysia Whitmore, Music, Politics and Policy: 2439
- Noah Phillips, Freestyle: Technology, Culture and Improvisation: 2445
- Antonia Banducci, Words, Music and Social Change: 2470
- Jared Nieft, Traumatic Encounters: 2440
- Angela Espinosa, Utopia and Dystopia in Brazil: 2435
- Kareem El Damanhoury, Media and Terrorism 2452
- Trace Reddell, Psychedelia in the Age of AI 2462
- Heather Martin, In Search of Eudaimonia: The Art and Science of Student Wellbeing 2468
- R.D. Perry, Queer Memoirs
- Nicole Herzog, Being Human: Sex and Sexuality
- Santosh Chandrashekar, Settler Colonialism: Pasts, Presents, Futures
- Angela Espinosa, Utopia and Dystopia in Brazil

2020-2021

- Kristy L. Ulibarri, U.S. Immigrant Narratives, 2475
- John Nicolarsen, Fictitious Ecologies: Envisioning Provisioning Through Science Fiction 2502
- Joanna Howard, The Cinematic Essay 2508
- Douglas Hesse, Mountains: Ecologies, Imaginations, Aesthetics, Challenges: 2499
- Chad Leahy, Remembering Medieval Iberia, 2456
- Luc Beaudoin, Culture of Desire 2484
- Jason O. Jeffries, Ethics of Creating the Impossible in Modernity and Postmodernity, 2446
- Gillian Gower, Medievalism in Music and Popular Culture 2545

- Bilha Moor, Islamic Art and Mysticism 2472
- Libby Catchings, Constructing Freedom and Bondage
- Matt Hill, Beyond Play: Games as Social Texts

B. Professional Development

Three-day ASEM workshops for new faculty occurred in December 2019 and October 2020. The June 2020 was cancelled due to lack of funding, and the December 2020 workshop was cancelled due to the unavailability of faculty who were to have participated.

ASEM faculty completed a detailed survey about their teaching experiences in spring 2020. A complete report is available on DU Portfolio. In fall 2020, ASEM faculty met in small group cohorts online to discuss findings from that report. Those conversations resulted in several workshops, led by members of WECC, that focused on topics of common interest.

ASEM Reflection Project. Faculty were invited to receive a $750 stipend to complete a short article (about 1000 words) about some aspect of teaching ASEM in 2020-21, for publication in a collection about ASEM. Participants met in small groups 3 times, each for an hour, to generate ideas and discuss work in progress, with the final article due June 21. In contrast to previous June workshops/institutes, interest proved scant, with only 6 faculty indicated interest, with 5 completing the project: R.D. Perry, "Reflections on Queer Memoirs;" Rafael Ioris, "The Quest for Development in Latin America;" Larry Berliner, "Reflections on a Bioethics ASEM;" Dheepa Sundaram, "Teaching About Death in a Pandemic;" Doug Hesse, "Interest, Choice, and ASEM: The Case of Mountains." This will be published on the ASEM portfolio site.

Another initiative, the **ASEM Student Publication Project**, gained insufficient interest.

Hesse is writing a history of the ASEM program, which will be published on the ASEM portfolio site.

6. Program Structure, Mission, and Challenges

This section discusses program governance, policies, and accomplishments/needs in relation to the program's mission and goals. There are two significant issues confronting the program going forward. One is the need to return to a more robust committee structure, following a two-year experiment with minimal committees and an ad-hoc/task-based approach. I discuss this in part 6A. The other is even greater clarity regarding program service, especially the relation of "project service" to regular programmatic, campus, and professional service. I discuss this in part 6B.

The Program's *Faculty* Handbook was considerably revised in summer 2021, most notably to incorporate new guidelines for the reappointment of full professors (the 7th year reviews; see 6C, below), changes in the writing minor (see above), and guidelines on mentoring.

The final part of this section, 6D, discusses program activities and achievements in relation to our Mission, Vision, and Metrics for Success.

A. Committees

As I have reported previously, until three years ago, the Program operated largely through a set of standing committees. (The Program Handbook recounts this history.) Then the faculty voted to do away with all standing committees except Steering and Curriculum and Assessment. Other needs and opportunities would be met by ad hoc groups formed to accomplish specific things, then disbanded.

I believe this experiment has not served the program and its faculty as well as a solid committee structure would serve it. Certainly, some of the shortcomings are due to the extraordinary conditions of the pandemic. Still, standing committees provide regular, efficient, and above all, democratic structure. The Steering Committee came to the same conclusion in a series of conversations, primarily in April. (See especially the minutes of April 2, 2021, which framed a faculty meeting given over to this matter and to service more generally.

I recommended the following standing committees: Steering; Curriculum and Assessment; Professional Development; and Student Recognition/Advancement. There seemed to be support on the 2021 Steering Committee for this arrangement, but the group wanted a more thorough analysis of functions to be served by committees, and we thought that reconstituting committees would be an activity best conducted under the leadership of the new director.

Following are memberships of the various committees serving during the past two years.

2019-2020

Steering Committee:

Rob Gilmor, Doug Hesse (chair), Juli Parrish (ex officio), David Riche, Aubrey Schiavone, and John Tiedemann. Gilmor and Riche completed their terms, and in June the faculty elected Angela Sowa and Brad Benz to replace them

Curriculum and Assessment Committee:
Richard Colby (chair), Casey Rountree, Polly Reid, Kamila Kinyon, and David Riche.
Reappointment and Promotion Committee Serving in 2019-20:
Brad Benz (Chair), Libby Catchings, Angela Sowa, Keith Rhodes, Sarah Hart Micke.
Elected to the Reappointment and Promotion Committee for 2020-21:
Casey Rountree (Chair), David Daniels, Heather Martin, Blake Sanz, and Megan Kelly.

2020-2021

Steering Committee
Doug Hesse (chair), Juli Parrish (ex officio), Brad Benz, Aubrey Schiavone, Angie Sowa, John Tiedemann. Elected to begin terms in fall 2021 were Rob Gilmor and Sarah Hart Micke, to replace Schiavone and Tiedemann.
Reappointment and Promotion Committee Serving in 2020-2021
Casey Rountree (Chair), David Daniels, Heather Martin, Blake Sanz, and Megan Kelly.
Elected to the Reappointment and Promotion Committee for 2021-2022:
At-Large: Megan Kelly, Aubrey Schiavone, April Chapman-Ludwig, Rebekah Shultz-Colby; Assistant Professors: Rob Gilmor, Keith Rhodes. Associate Professors: Sarah Hart Micke, Geoff Stacks; Professors: Brad Benz, Jennifer Campbell.
Promotion to Associate Professor RPC: Gilmor, Hart-Micke, Benz, Chapman-Ludwig, Shultz Colby.
Promotion to Professor RPC: Rhodes, Stacks, Kelly, Schiavone, Campbell.

B. Program Service at a Crossroads

[Note: Doug Hesse's personal analysis.] At the formation of the writing program, Hesse and Provost Kvistad established a 6-course teaching load with a service-for-writing equivalent of a 7th course. Thus, began the 0/3/3 teaching expectation, with the equivalent of a 7th course in the form of professional service work that directly advanced the program's mission. Writing faculty may seem to have a heavier service expectation than other DU faculty in the teaching series, precisely because their teaching loads are generally reduced compared to others'.

From the outset, the program has had two kinds of service. One is the usual kind of committee work in shared governance, both in the program and across campus, that is part of being a professor at DU, especially in the tenure track. The other is "project service," dedicated directly to advancing the program's mission: is to create a robust culture of writing on campus by helping students develop the complex writing abilities needed in contemporary academic, professional, and civic life, by helping faculty develop the knowledge and practices they need to support students in this development, and by providing nationally-recognized models for colleges and universities seeking exemplary practices in teaching and supporting writing." The design was to have all faculty involved in professional development projects especially in Writing Across the Curriculum efforts (consulting with faculty across campus, leading workshops, holding short-courses or mini-lessons for students; creating teaching and learning materials) or involved in research projects directly informing the understanding of writing and its teaching (assessment work, experimental designs, text analysis, longitudinal studies, scholarship of teaching and learning) and so on. The program has followed both a "centralized" project structure and an "independent" structure. In the former, developed in a committee chaired years ago by Alba Newman, the project identified 3-6

projects, each needing completion by a team, and faculty chose which team to join. In the latter, faculty self-organized into projects they wanted to complete on behalf of the department.

Writing professor teaching loads were lower than other teaching faculty loads because the program's mission to serve as "the campus resource for writing" established service as part of the entire load, recognized as the equivalent of a seventh course. (Scholarly expectations are minimal; publishing is not required.) The expectation was that writing professors would contribute the equivalent of one course of effort to a project, generally in the fall quarter, when they had no teaching assignments.

With everyone doing a professional service project, either toward furthering WAC, toward enhancing teaching in the program, or toward the scholarship of teaching and learning and related research efforts, the belief was the program could achieve the ambitious mission of creating a robust culture of writing on campus and providing nationally-recognized models for universities seeking exemplary practices in teaching writing.

To a profound extent, we achieved that, especially in the first several years of the program's existence. More recently, however, there has been less capacity to create a wide campus culture or produce program-focused scholarship. Two factors have contributed.

1. Faculty teaching FSEM, ASEM, or a minors course instead of completing program projects. In the program's third or fourth year, I asked Kvistad if writing faculty could teach an FSEM in the fall, in lieu of service work. I thought (and colleagues agreed) that teaching FSEM would offer professors variety and foster interactions with colleagues across campus. Certainly, we achieved these goals, and some 12-15 writing faculty each fall have provided exceptional teaching in FSEM. However, this exchange came at a cost of program WAC and SOTL efforts; it became a challenge each year, for example, to meet campus interest and demand for workshops, consulting, and so on. And each year, research/scholarship/teaching materials efforts became less visible.

2. Faculty becoming involved with other kinds of service on campus. Writing professors are generally prized for their abilities and accomplishments and, as a result, are very busy, serving DU in various fashions, chairing committees and working on task forces and initiatives, from accreditation to service learning, from campus search committees to sustainability. This is a good thing, of course, the kind of service that strong faculty in departments across campus are doing, and we should be doing, too. Much of this service contributes obliquely to the writing program mission, of course, providing formal and informal ways to exchange ideas about writing and creating personal connections. However, even strong oblique work (I coined the term "stealth WAC" in the program's second year) does not advance the mission of a writing program as effectively as work dedicated specifically and directly to that mission. There is no doubt that writing faculty are working hard, toward important ends. However, not all of those efforts are necessarily forwarding writing.

The Writing Center has been exemplary in advancing the larger program mission. ASEM workshops have helped, and resources this year to form WECC were crucial. A number of faculty have individually advanced program efforts. To cite one example, consider the "Meaningful Writing Project" that Richard Colby and Rebekah Shultz-Colby led to research the kinds of writing experiences that DU undergrads found most (and least) meaningful to them, research shared at a national conference.

Even with those efforts, I think the Writing Program is at a juncture. It could radically transform the "project" model. Perhaps the base teaching load is increased to seven courses, with specific reassignments

to advance the program mission. Perhaps Professor X teaches four courses a year but spends the equivalent of three more in WAC efforts. Perhaps Professor Y teaches three courses a year but spends the equivalent of four courses creating a strong set of teaching materials to be used by faculty across the program and campus: videos, course readings, interviews. In such a reorganization, the program might deliberately identify efforts that advance its mission, then have internal processes to identify key faculty to carry out those efforts.

Alternatively, the program might redefine its mission. As I stated earlier, from its very outset, the program was designed to do more than teach courses well—a vital, central purpose, certainly, but the base of the program's mission, not the totality. In this identity, the program was constituted differently from other departments on campus, with additional, focused service expectations. Perhaps the program wishes to concentrate on teaching the best writing courses possible--certainly a noble enterprise—but forego the other elements. Between these poles are myriad possibilities. I had hoped these past two years to advance the analysis more thoroughly; as much as I'd like to blame the pandemic, I will say that my failure to involve faculty in more productive work regarding the program's identity through service has been my greatest personal disappointment during this time.

C. Reappointment as Teaching Professor (approved June 2021)

An elected/Steering Committee-appointed task force of LP Picard, Brad Benz, Jennifer Campbell, and Rob Gilmor drafted, then revised the following guidelines, which were approved by a vote of the whole faculty.

In accordance with DU APT guidelines, Teaching Professors will apply for reappointment no later than the next to last year of their existing contract, generally during the sixth year of their current contract. However, after consultation with the Executive Director, candidates may apply for reappointment earlier. After review of their reappointment portfolio, candidates will either be reappointed with a new seven-year (7) contract, or, in the case of a negative decision, their appointment will expire at the end of their current contract.

For reappointment as a Teaching Professor, candidates will meet the same expectations for promotion to that rank: continued excellence in teaching (60%), service (30%), and scholarly and/or creative activities (10%). The Teaching Professor reappointment process is similar to the promotion process except that a positive review by the Vice Provost of Academic Affairs will be final (i.e. reappointment need not be approved by the Provost or Board of Trustees, per the DU APT guidelines). Teaching Professors will submit annual review materials each year prior to applying for reappointment. The Executive Director shall provide written feedback, indicating if the Teaching Professor is meeting expectations, including areas of strength in alignment with the review criteria. If needed, the Executive Director's annual review letter shall also indicate if a Teaching Professor is not meeting expectations in a way that would jeopardize their reappointment.

Following are the components of a file:

A. Cover Letter (1-3 pages)

a. In accordance with DU APT guidelines (4.4.3), the candidate will submit a brief cover letter (1-3 pages) about the candidate's teaching, service, and scholarly research and/or creative activity.

b. Given the role of the Criteria for Evaluation Statement (described below), the cover letter frames the entire portfolio, making a holistic argument that the candidate's work over the years

under review meets the criteria for reappointment.

B. Table of Contents for included documents with page numbers

C. Criteria for Evaluation Statement (2-7 pages)

a. Identify which criteria will be considered for evaluation. This statement will make a case by highlighting work that best meets each criterion.

b. The contents of the evaluation statement are commensurate with the following breakdown--60% teaching, 30% service, 10% scholarship--unless otherwise negotiated.

D. CV

E. Annual Review Letters from Executive Director of Writing

F. (Optional) Additional Artifacts: If candidates feel that a criterion has not been adequately represented in their Annual Review materials, they may include additional artifacts, which include but are not limited to:

i. Letters of Support: These letters can come from colleagues within the department or across campus, former students and alumni, and/or collaborators for service, scholarship, community-engaged work, and/or teaching initiatives. If letters of support are obtained , a copy of each evaluation and of the candidate's letter/email requesting the evaluations will be included in the candidate's portfolio (see Sections 4.3.3 and 4.3.6 of DU APT document).

ii. Letters of Teaching Observations

iii. Select Student Evaluations of Teaching

G. (Appendix) Annual Review materials for each year of the candidate's current contract (i.e. since their last promotion/reappointment)

a. Narrative statements and Goals for Teaching, Service, and Scholarly/Professional Contributions

b. Full syllabi for each course taught

c. Three student papers with comments

d. Any additional materials submitted for that year's Annual Review process

NOTE: Additional process guidelines, including for appeals are included in the program handbook.

D. Progress on Mission, Vision, Goals

The program faculty intensively discussed and revised the mission and vision of the writing program in spring 2018, approving the following versions after considerable deliberation:

1. Mission

The mission of the DU Writing Program is to create a robust culture of writing on campus by helping students develop the complex writing abilities needed in contemporary academic, professional, and civic life, by helping faculty develop the knowledge and practices they need to support students in this development, and by providing nationally-recognized models for colleges and universities seeking exemplary practices in teaching and supporting writing.

2. Program Vision

- A thriving writing culture. The Program will facilitate a deep, diverse, and collaborative culture of writing and composing on campus.
- Campus-wide understanding of writing. All campus colleagues will understand writing as a multi-faceted set of rhetorical ideas and thoughtful processes.

- Recognized expertise. Campus colleagues will value Program faculty as generative partners in scholarly, programmatic, and outreach initiatives. Colleagues in the profession will value the Program and its faculty as sources of knowledge and best practices in the teaching of writing.
- Rhetorically versatile students. In their writing and composing, students will use versatile, innovative rhetorical thinking to engage effectively with larger networks in academic, professional, and civic life. Students will also ground researched writing and composing in diverse epistemologies, research methods, and genres.
- Responsible writing and research practices. Writers and researchers in the University of Denver community will use ethical writing and research practices to engage diverse communities.
- Engagement with writing in the community. The Program and its faculty will be valued by the community for supporting and promoting writing locally.

Comments on Vision

The program continues to meet very well its vision of creating rhetorically versatile students and inculcating responsible writing practices, as evidenced by program assessment. It remains a leader in engaging writing in the community, although the pandemic has challenged traditional venues. As numerous initiatives in Sections 1 and 7 illustrate, the program continues to foster a campus writing culture. One vision perhaps not quite as strong as in previous years is recognized expertise on campus; occasionally in 2020-21, two DU offices looked outside the writing program for consultants/leaders, ignoring the strengths we have in the writing program. It is worth noting that DU Writing faculty are performing the very kinds of consulting/leadership activities at universities across America that some DU offices seek to reinvent or to hire outside DU.

3. Metrics of success for the Writing Program.

These were created in 2018-19, in response to a mandate from then-Provost Haefner. I am uncertain whether departmental/program metrics matter any further or how they're employed. Nonetheless, I'm reporting on them here.

- Quality of learning and teaching in WRIT courses and in the Writing Minor. (See
- Quality of writing outreach efforts on campus. (See Section 1)
- Quality of faculty and program contributions to DU's broad learning mission, through collaborative engagements with multiple sites and initiatives.
- Quality of community outreach efforts.
- Quality of contributions to disciplinary knowledge and professional teaching practices. (See Section

Comments on Metrics

By all of these metrics, the Writing Program has demonstrated success on each of the five metrics; parenthetical notes refer to discussion in the appropriate sections.

4. Five Year Program Goals

These were created in 2018-19, in response to a mandate from then-Provost Haefner. I am uncertain whether departmental/program goals matter any further or how they're employed. Nonetheless, I'm reporting on them here.

- Revise the writing curriculum by creating a vertical dimension and increasing the number of courses in the minor.
- Support writing across the curriculum through an ePortfolio system.
- Host a biennial national conference/meeting.

- Make campus outreach efforts through the Writing Center better defined and sustainable.
- Coordinate existing community outreach programs while creating a resource and personnel infrastructure that will let us expand those efforts.
- Create an effective, sustainable, ongoing plan to research writing and its teaching on campus.
- Increase faculty salaries.

Comments on Goals

The first goal, creating a vertical dimension and increasing the goal in the minor has been met. See Section. The second goal, creating a campus ePortfolio System, was a feature of the General Education Proposal Submitted in November 2019, by GERI Chair Doug Hesse. That proposal identified a specific portfolio system with a key role by the Writing Program in implementing it. The current status of General Education revision is unknown. The third goal, hosting a biennial national conference, is in limbo, given the state of the pandemic. Thoughtful discussions have begun to make Writing Center outreach more sustainable, the fourth goal. The fifth and sixth goals (campus outreach and research writing) remain an area needing development; the analysis of program service, in section , lays out some of the issues. As for the final goal of increasing faculty salaries, there has been some progress but not enough. Starting salaries for new Teaching Assistant Professors were raised to $52,500 in 2021, and Vice Provost Karas was able to raise continuing assistant professor salaries to reduce compression effects. Clearly, the cost of living in Denver makes these salaries insufficient—a challenge across ranks, even with promotion increases.

7. The Writing Center

Following are detailed reports on Writing Center activities during each of the past two years. The Writing Center is a central part of the Writing Program, functioning with considerable autonomy under Director Juli Parrish, with both consulting to help writers (undergraduates, graduates, faculty, and staff) and consulting to help faculty design and implement writing elements of their courses.

A. 2019-2020 Report

Writing Center Annual Report

Dr. Juli Parrish, Director
Prof. Megan Kelly, Assistant Director
June 2020

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OVERVIEW

The University Writing Center had a successful year, including our transition to entirely online offerings for spring and summer quarters. Usage was understandably lighter in spring, as campus writers adapted to having all classes and academic support through Zoom, but we had our busiest summer ever and anticipate that we will have a very active upcoming year whether we are online or face to face.

We held 4107 individual consultations with 1995 unique writers, including undergraduates and graduate students from every school and college except the law school, and faculty, staff, and alumni.
With the co-leadership of Assistant Director Megan Kelly, we continued other longstanding work: facilitating classroom and program writing workshops, maintaining active relationships with a number of DU departments and programs, working with faculty and programs on how to support their student writers, and teaching student consultants from a variety of programs to work with writers in rich and effective consultations.

The move online provided us with an exigence to develop a new structure for an online Writing Center and to overhaul our ePortfolio completely, with new resources to support students and faculty.

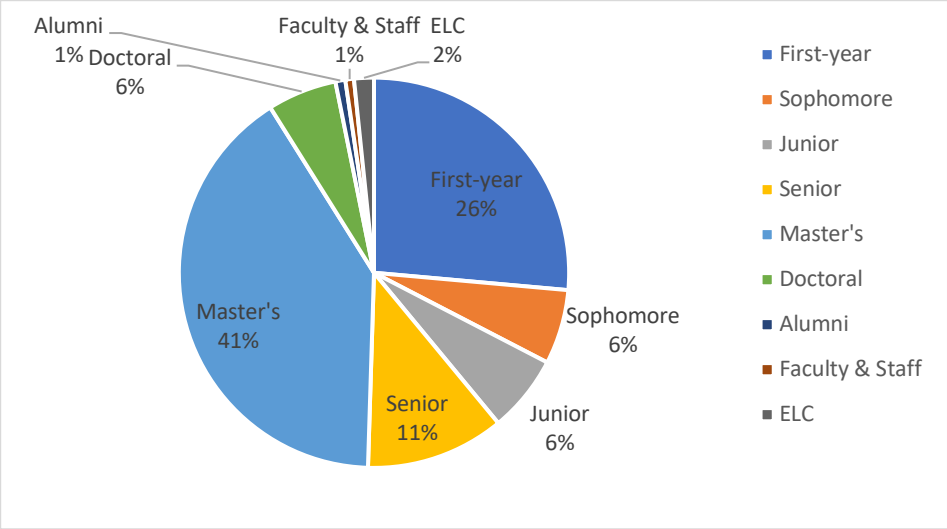
Individual Consultations

Overall usage in terms of consultations, facilitated peer reviews, workshops and other outreach was healthy in 2019-20, even with the dips that we experienced in spring 2020, when we moved online.

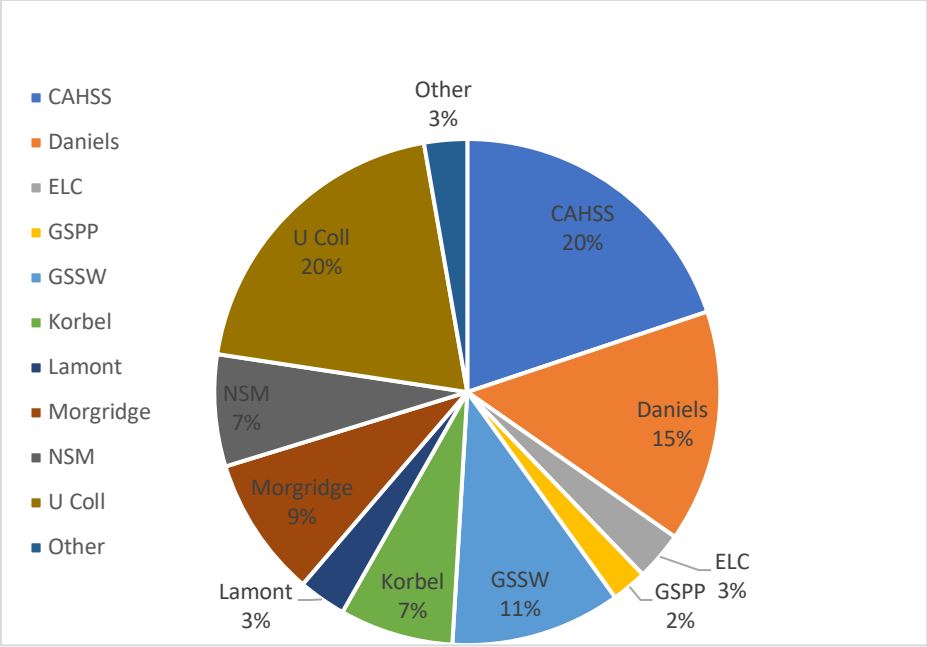
	2019-20	2018-19
Individual consultations	4077	4307
Total unique writers	1995	2021

The charts below show the distribution of unique writers by educational level and by discipline. As in previous years, we see first-year undergraduates and masters-level students, and CAHSS and University College students, in the greatest numbers. This snapshot of writers we are seeing less frequently (sophomores, juniors, and doctoral-level students; GSPP students) will inform future outreach efforts.

Educational level of writers in individual consultations



Schools and colleges of writers in individual consultations



Facilitated Peer Reviews

The number of students who participated in facilitated peer reviews that we arranged with their professors increased by nearly 50% this year. In a facilitated peer review, students from a class work in small groups, guided by a consultant who helps them to be more intentional in their work.

	2019-20	**2018-19**
Facilitated peer reviews (FPRs) with whole classes	31	21
Total faculty participating	22	17
Total students participating in FPRs	425	260

FPRs were conducted for students in FSEM, ASEM, other undergraduate courses, and graduate courses and function for us as a high-interaction alternative to a classroom workshop that also gets students into the Writing Center, participating in a consultation-like experience. This year, we asked both consultants and students to offer feedback after each FPR, and the results show that both sets of participants rate their experiences highly. Respondents rated a series of statements on a scale of 1 to 4, with 1 corresponding to "not at all" and 4 corresponding to "very much."

Question to Students	**Average response**
I learned a strategy, habit, or concept that will be useful to them in this paper.	3.7
My consultant asked constructive questions	3.9
My peers gave me constructive feedback.	3.7
I feel more confident about writing this paper than I did before this session.	3.7

Question to Consultants	Average response
Students in this group learned a strategy, habit, or concept that will be useful to them in this paper.	3.5
Peers in this group offered constructive feedback.	3.6
FPRs challenge me as a consultant to develop my skills and practices.	3.7

Facilitated peer reviews continue to be, for all involved, a productive learning experience. Goals for future years include further assessment and publication in a writing center journal.

Workshop and Outreach Efforts

With the participation of 16 Writing Program faculty and 19 consultants, we offered nearly as many classroom and program workshops as we did the previous year, with the decrease in numbers attributable to lower demand in spring quarter and to the fact that we created and shared video versions of some of our workshops instead of offering them multiple times. Our workshops and other forms of research reached approximately 1136 undergraduate students, 600 graduate students, 100 faculty, and 12 staff members.

	2019-20	2018-19
Classroom workshops	49	52
Program / department-level workshops	47	56
Class visits introducing the Writing Center	36	36
Resource fairs	6	6

Workshops and class visits allow us to introduce and reintroduce faculty and students to the value of making conversations about writing a visible part of a course. They are a primary way we get the word out about how we work, what we value, and what sorts of instruction can promote student learning about writing. They are also a primary way we create and sustain relationships with faculty and programs across campus, and they are one of the most valuable things we do.

It is not just students who learn in classroom and program workshops but faculty, who are involved in conversations about their writing pedagogy and help to plan the workshop. We know that faculty often revise assignments, introduce a draft component, and integrate writing-to-learn activities as a result, in part, of their work with us.

The university's pivot to online education in spring of 2020 interrupted our ongoing FRF-funded workshop research (with Heather Martin, Brad Benz, and Olivia Tracy). We had completed a small part of our planned research, which included faculty interviews and student focus groups to understand how faculty and students experience and make use of our workshops. We are likely to return to this research when we are back on campus.

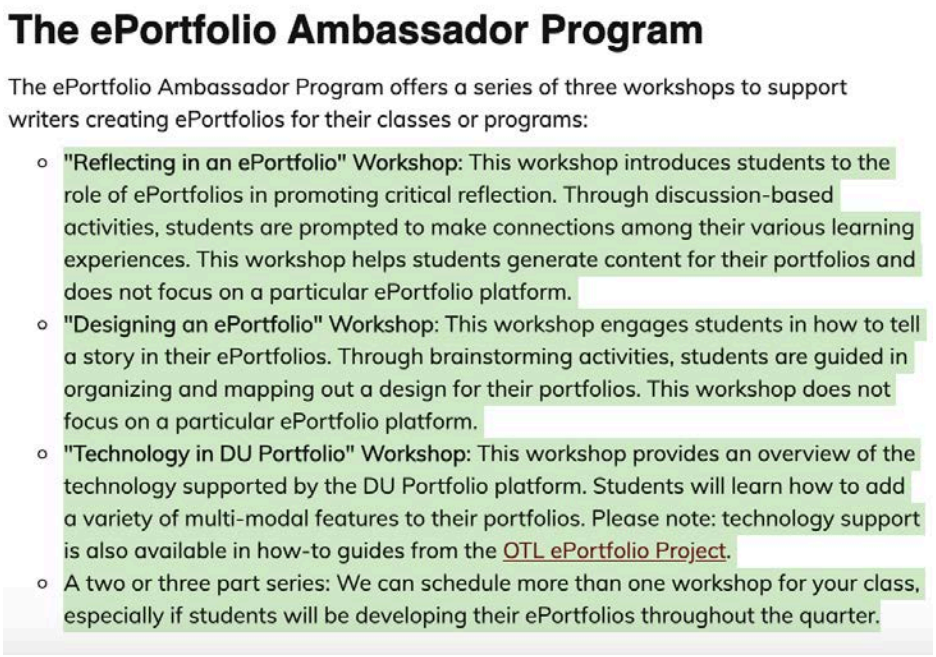
In addition to workshops, this year, we had several ongoing programs, briefly summarized here:

- **Undergraduate Research Center Workshop Series**

We continue to work with the Undergraduate Research Center and University Academic Programs in supporting undergraduates applying for PiNS and summer research grants through 10 workshops and individual consultations on research proposals and posters. This year, student ambassadors represented the URC in some workshops, offering individual PiNS applicants their wisdom and experience. Six WP faculty facilitated workshops.

- **ePortfolio Support for Students and Classes.**

Assistant Director Megan Kelly developed and implemented an ePortfolio Ambassador program, training a sub-set of consultants to work with students individually, hold weekly drop-in hours, and collaboratively facilitate classroom workshops on ePortfolio reflection, design, and technology. This program involved a significant time commitment on Prof. Kelly's part, as she was solely involved in teaching the consultants, developing the workshops, and supervising the program.



The ePortfolio Ambassador Program

The ePortfolio Ambassador Program offers a series of three workshops to support writers creating ePortfolios for their classes or programs:

- **"Reflecting in an ePortfolio" Workshop**: This workshop introduces students to the role of ePortfolios in promoting critical reflection. Through discussion-based activities, students are prompted to make connections among their various learning experiences. This workshop helps students generate content for their portfolios and does not focus on a particular ePortfolio platform.
- **"Designing an ePortfolio" Workshop**: This workshop engages students in how to tell a story in their ePortfolios. Through brainstorming activities, students are guided in organizing and mapping out a design for their portfolios. This workshop does not focus on a particular ePortfolio platform.
- **"Technology in DU Portfolio" Workshop**: This workshop provides an overview of the technology supported by the DU Portfolio platform. Students will learn how to add a variety of multi-modal features to their portfolios. Please note: technology support is also available in how-to guides from the OTL ePortfolio Project.
- A two or three part series: We can schedule more than one workshop for your class, especially if students will be developing their ePortfolios throughout the quarter.

Source: http://portfolio.du.edu/ePortfolioAmbassadors/

- **University College online workshops**. To provide more proactive support for University College students in online courses, we offered a fall webinar series on topics including analysis and synthesis, developing habits for graduate writing, and understanding Turabian style as a system that allows writers to communicate with their readers. In June, we offered multiple iterations of a workshop on writing in graduate school for new grad students. While the fall workshops were not well attended, 70 students accessed our June offerings.
- **Community Partnerships.** This year marked the eleventh full year of conducting weekly consulting hours at our two community partners, The Gathering Place and the St. Francis Center, daytime drop-in shelters for individuals experiencing poverty and homelessness. Rob Gilmor and John Tiedemann, respectively, coordinated tutoring at these sites.
- **Online Resource Development**

While online, we continued our multi-year project to curate and develop resources 1) to support consultants and writers and 2) to support faculty who are interested in integrating and scaffolding different types of peer review into their classes. The peer review activities are focused around a sequence of action verbs—such as identify, evaluate, suggest; recognize, edit, repeat; and share, compare, apply—and includes templates that guide faculty in adapting the activities for the context of their classes. The resources that we have already developed, and the materials we will develop this fall, are available on the Writing Center portfolio page; representative examples are shown in **Appendix G**.

Online Consultations: Spring-Summer 2020

The Writing Center moved completely online on March 11, 2020, when the University announced that it would be closing for face-to-face work for a few weeks. We finished the quarter online using our existing mechanisms: most consultations happened in a synchronous, chat-based platform called WC Online (part of our scheduling system). A few consultants who had already been training to do consultations in Zoom held consultations that way.

We spent the next few weeks planning to move our operations offerings online. When spring quarter began, we implemented an intensive full-staff training. The activities involved in this training focused in part on helping our staff to learn new technology but also on how we would teach and support consultants who had never consulted online or who had done so only a few times. It was important to us that consultants were as thoughtful and intentional about the work of consulting as they were about learning to manage screen sharing and breakout rooms.

The series of activities we used to teach and support consultants in the transition is included in **Appendix H**. Each staff member engaged in a sequence of activities that we color coded so that they could identify what they were doing and when. A staff member could look at their weekly schedule and match specific color-coded hours in their shift to an activity in Canvas with the same colors.

Staff Feedback

In our spring staff exit survey, we focused on the experience of moving and being online and were pleased that all 25 staff consultants who worked in spring quarter both responded to the survey. When speaking specifically about the transition to the online writing center, most consultant respondents felt supported and informed during the transition to the online writing center.

- 96% agreed or strongly agreed with the statement "I felt adequately supported in the move to all-online consulting"
- 92% agreed or strongly agreed with the statement "As practices evolved, I felt informed about the why's and how's of what I was being asked to do"
- 100% agreed or strongly agreed with the statement "I got adequate individual support/check-ins this quarter"

Speaking to their **overall writing center experience**, respondents valued the feedback and training they received, and how the directors shared decisions with the staff. 100% of survey respondents agreed or strongly agreed that they "received constructive feedback on my consulting from directors, faculty, and/or other consultants" and were "given the tools to succeed," and 100% of respondents also agreed that "Directors are transparent about decisions they make that affect the writing center."

The shift to online consulting also created **new opportunities and unique gains**.

- We gained the opportunity to design and implement a new observation model, piloted in Summer 2020, made possible through zoom technologies; after recording and choosing clips from a few of their consultations, consultants work in small groups to watch and discuss these clips.
- We augmented our online Portfolio resources, and consultants more frequently incorporated online resources into consultations.

Consultant Education and Projects

- Some of our continued success depends on the time and effort we put into teaching our consultants to do high quality, intentional pedagogical work that is shaped by current best practices in our field. This year, consultant education included the following:
- 14 new consultants took or audited a 2-credit graduate-level course in writing center theory and pedagogy.
- New consultants and returners participated in a weekly "studio," facilitated by a returning consultant mentor, focusing on case studies and applying what they learned in class.
- Directors and Writing Program faculty observed all consultants, offering feedback to help them develop their practices Additionally, each consultant participated in 5+ peer observations over the course of the year. Throughout the year, we focused on observation as a key method of learning and reflection.
- We held 3-4 small-group staff meetings in winter and spring quarters; in these "DIY staff meetings," consultant groups received an agenda, elected a facilitator and a note-taker, discussed case studies, and contributed notes to a shared Google doc. This model, which the Director and Assistant Director have presented on at the RMWCA conference and are developing into a short article, has enabled us to extend consultant education more effectively and sustainably throughout the year.
- Several consultants had papers accepted to the Colorado Wyoming Writing Centers Association Conference but were not able to present, since the conference was canceled due to COVID-19.
- The Director and Assistant Director presented at the 2019 International Writing Centers Association on our DIY staff model. We presented the design and rationale of our DIY staff model and discuss how our approach to consultant education has changed as a result of integrating RAD thinking (replicable, aggregable, and data-driven" in our writing center.
- Two graduate consultants submitted articles manuscripts to scholarly journals. In both cases, consultants developed their projects as part of their Writing Center work.
    - Alison Turner's article "Curriculum of the Self," about her research on student and instructor participants in literacy programs at local non-profit educational programs, was accepted for publication in a forthcoming issue of *Reflections: A Journal of Community-Engaged Writing and Rhetoric*.
    - Olivia Tracy revised and resubmitted her article "Moveable Objects': Props and Possibility in Writing Consultations" to Praxis and is awaiting a publication decision.

Goals for 2019-20

Spring Survey—Actionable Items for Fall
Building out of the consultant exit survey, and our own valued practices, here are three goals for the upcoming year:

Continue to cultivate community

Many consultants indicated that community was one of the best or most valuable parts of working at the writing center, and that they want this community to continue in the online space

- **What We'll Do:**
    - Facilitate small-group consulting discussion meetings to offer consistent, valuable opportunities for consultants to check in
    - Provide opportunities for consultants to interact informally through Slack, whether through daily questions, playlists, or general chats
    - Organize a weekly, informal coffee hour, where consultants can meet in the Writing Center Zoom room to talk and catch up; times will change every few weeks

Augment guided education about online consulting, including online interfaces and resources

A number of consultants indicated that they would appreciate some more directed, specific instruction on aspects of online consulting that was not peer-led or developed. There was also a range of responses to the question of whether staff meetings/DIY meetings provided consultants with support for their continued growth during spring quarter.

- **What We'll Do:**
    - Provide introductory consultations with Juli, Megan, or Geoff, where consultants can observe valued practices in action
    - Facilitate a discussion group exploring a group coordinator's consulting practices, and explicit conversation throughout the quarter in discussion groups about consulting practices and strategies
    - Share video tutorials through Canvas which offer examples of how one might use a resource or prop in an online consultation, how one might use Google docs, etc.

Streamline access to interfaces and resources, including physical resources

A number of consultants expressed feeling overwhelmed by the number of locations of resources, and/or the number of places they needed to check in, and check on, during a shift

- **What We'll Do:**
    - Continue to use Slack as the central communication forum, while still using Canvas for the class and WCOnline/Portfolio for consulting
    - Provide all consultants with a small collection of physical props they can use in their consultations for the fall
    - Share announcements primarily through WCOnline and Slack

B. 2020-2021 Report

Zooming In: Lessons from the Pandemic Writing Center

Juli Parrish & Megan Kelly

June 2021

Small group staff meeting, Fall 2020.

The writing center is an outward facing circle, a site of engagement, respect, and curiosity; the writing center is as much about learning as it is unlearning; the writing center is about listening; the writing center is a question; the writing center is the thing you didn't think to ask.

—Consultant, end-of-quarter reflection, Fall 2020

Most of the current DU Writing Center staff has never been to or even seen the Writing Center in Anderson Academic Commons. They've never shared a table, used a pencil to write comments on a paper, leaned over to ask another consultant a quick question about literature reviews or reverse outlining. They've never met their fellow staff members in person or eaten their lunch in the break room. Their entire experience this year as students and peer consultants has been online, and that's what they know.

Recently, an incoming consultant who will start her work with us in the fall said, "I just have a question. Is the Writing Center...a *place?* Is it in an actual building*?*" It's a good question, and not only because writing center scholarship has long explored the tension between the idea of the writing center as *site*, a place you go to get help, and the writing center as *method*, a set of practices that enable a particular kind of work (Boquet). Consultants whose entire writing center experience has unfolded online have been curious about the virtuality of the writing center: Dave Whelan noted in a conference presentation in March 2021 that "the role of the tutor is no[t]...rooted to a singular space: we are now accessible from wherever we have the internet," and Jenny Albright theorized in May 2021 that the writing center is not a place at all, that "the writing center" comes into existence when and only when two people meet on Zoom and talk about writing. And yet, despite lacking a physical site at the moment, another consultant wrote just recently, in their end-of-year feedback, "I love this place."

This virtual "place" was new to us, too. Our Writing Center had previously offered audio and chat-based online consultations, but those individual appointments felt ancillary to the in-person and embodied work of meeting with writers in AAC 280. We had never developed or managed an online workplace, trained

and taught staff we'd never met in person, or built relationships with faculty and students entirely online. Over the past five quarters in Zoom, however, we have built a successful virtual writing center, where a total of 55 student staff members met 1248 unique writers in 4312 online consultations. In addition, our staff and Writing Program faculty worked with another 1085 undergraduates, 715 graduate students, and 165 faculty and staff in 116 writing workshops (54 in classes; 62 for departments, programs, or groups) and worked with 28 classes in facilitated peer reviews and structured incentivized consultations. (See Appendix L.)

We have embraced the tension and ambiguity of this online "place." We have tried to help a collection of individuals isolated in separate Zoom boxes feel grounded, as part of a community. We have tried to learn what this placeless place makes possible, and we've invited consultants to do that thinking with us and have listened to them as that place was constructed and changed around us. We leaned even more into "peerness" as we co-created this place. Long a foundation of our practice, peerness is both how we teach and train consultants and how we ask them to work with writers: to be peers, to position themselves as having something to learn, and to do that work together.

In this process, the consultants learned a great deal—about their own challenges in consulting, about the process of writing, about learning itself and the way it is shaped by available technologies and communities. Their research and reflections show how attuned their learning and thinking has been to everything that has been going on—from the global pandemic to the inflection points that the politics of the country and the world were throwing at us all the time. It's been an extremely difficult year, and as McKenzie Wilson observed in a weekly meeting reflection from this spring, "Sometimes, what is most helpful for a writer is to just have a positive interaction with another human."

We've learned a great deal too—about what matters most in our training, about the practices we value, and about the kind of writing center we truly want to be, now and in the future. In this essay, we reflect on some of the lessons we've learned over this last year and a half on Zoom. As we prepare to move back into the physical Writing Center, we consider what we can't take with us and what we can.

Building a Virtual Writing Center, Building Community

> *Despite the unusual format/setup, as well as literally everything else happening in the world during this very long, very bleak quarter, hopping on Zoom and meeting with writers has been nothing short of a saving grace. . . . Writers often mention, by the end of their hour, how much of a relief it is to just* ***talk*** *to someone else, and I couldn't agree more.*
>
> —*Consultant, end-of-quarter reflection, Fall 2020*

> *The most valuable part of working at the writing center is learning from this community: directors, consultants, and writers.*
>
> —*Consultant, end-of-year reflection, Spring 2021*

One of the most important goals we had for the online Writing Center was to create a sense of community and belonging. We needed consultants to feel like they were part of a staff, part of a shared ethos and approach, with a common set of values. The success of the writing center depends on this sense of community—and we had to do it all on Zoom, in the context of all the stress and anxiety of why we were on Zoom in the first place. With this in mind, everything from our training to our logistics had meaningful community and staff-oriented goals and outcomes as a foundation.

Some key practices had been in place before the pandemic, including our small-group staff meeting structure, and so elements of our new configurations on Zoom felt relatively natural and seamless. For example, in an effort to make everyone feel seen and heard on Zoom, we had three smaller orientations instead of one big gathering; we taught four sections of the class instead of one; and we organized a host of small-group and paired meetings for staff training throughout the year. Although multiple meetings and classes required more time and labor on our part, this organization was familiar to and comfortable for us. In fact, we presented on our small-group DIY meeting structure at the International Writing Centers Association conference in 2019.

Conversations from our small-group meetings led us to some transformative new practices, as well. Julia Cordova suggested we adopt the workplace communication app Slack to provide a virtual break room, a behind-the-scenes place for consultants to connect. Slack became an essential platform for the Writing Center, especially during a time when relationships were fractured because people were confined to their homes and dorm rooms. Consultants used Slack to check in and out, to access resources, to connect with one another during their shifts, and to get to know each other on a personal level by sharing pictures of their pets and their plants. Slack also provided an all-in-one landing place for resources, and the many texts that circulate among our staff and shape their learning: reflections, staff meeting notes, agendas, calls for papers, video links, shift overviews, readings (Hall).

We revised as we went. Matt Hugel suggested that we use a single Zoom with breakout rooms to provide a virtual front desk and to allow consultants to see one another regularly, if briefly. The Writing Program Office Manager, Joe Ponce, created videos and online-accessible resources to help writers and consultants navigate the technology. As we adjusted to the new rhythm of the online writing center, Madison Hakey prompted us to start sessions at :05 instead of :00 so that consultants would have time to open up the various resources they would draw on during their sessions. Winnie Pham created a series of "community" hours that gave consultants necessary on-the-clock time to connect with one another through lightly structured activities. All of these internal changes had positive effects for student writers, too: as we got comfortable, writers got comfortable with us.

While the Zoom writing center presented us with many constraints, we also noted its affordances, including increased access for writers. In her reflection about the pandemic Writing Center— the theme for one of our weekly staff meetings this spring—Jasmine Knobloch observed, "Online tutoring gives us unprecedented access to some writers who would not have been able to make appointments with us before. This is really important." Our intentional work to create community was essential to being able to build relationships this year, with each other and with writers coming to the Writing Center. This sense of community helped to make online consulting feel more human, more responsive, and more relational during a time when we all needed this connection.

Peer Learning and Observation

> *In this discussion group, [we] watched clips from [two] consultations. We discussed what we noticed, questions we would ask, and explored larger questions about what we would want to do in our consulting practice. . . .*
>
> *—Consultant, video clip discussion notes, Winter 2021*

> *We noted that the main component that classifies questions as curious, rather than just for the sake of asking them, is that they are genuine.*

—Consultant, staff meeting notes, Spring 2021

We attribute much of our success in operating an entirely virtual Writing Center during the pandemic to peer education, which we had been steadily building into all of our practices for several years before we moved online. We've mentioned our staff meeting structure already: with the input of consultants, we prepare an agenda that we distribute to all staff. They meet in groups of 3-5, usually without us, and engage in discussions, short readings, and activities; then they add notes to a shared Google doc. We have found that a huge part of the success of these meetings is that we get out of the way. We ask our staff to lean into *peerness* when they consult with writers from across campus, to be fellow learners and not experts; it is a strategic extension of this philosophy to ask our staff to learn from one another, as well, to collectively solve problems and create knowledge. After all, this is what they are doing with the writers in their consultations.

In Summer 2020, the consultants who built the virtual Writing Center with us and were not graduating helped us to see that we needed to make consulting visible to the new staff, many of whom had never consulted before in person, let alone in Zoom. We were aware that we were losing something important in the move online: when a consultant finishes their work early and then overhears the conversation at the next table, they are learning. When consultants debrief quickly after a challenging appointment, they are learning. How could we recreate this informal peer education online when consultants were meeting individually with writers in separate breakout rooms? The fact is that consulting is hard work. Consultants need a lot of practice, and they need a lot of feedback. It is hard to hold a mirror up to your own practices when you are isolated online.

We experimented with having consultants sit in on one another's Zoom consultations, but we agreed with consultants and writers that this kind of lurking felt uncomfortable for many. Building on the work of former consultant Kelly Krumrie, Olivia Tracy helped us to invent a new system: consultants would record their own consultations in Zoom (with writer permission) and share and discuss clips of those consultations with peers. We learned that this system promoted consultant agency and reinforced our emphasis on peer education. It helped consultants to *see* their peers' varied styles and approaches to this work.

These video clips became a major focus of peer education and community building for new consultants who could not benefit from casual observations of each other in the physical space of the writing center, and we are currently writing an article about these video clip observations—and the texts they generate—with Krumrie and Tracy, which has been provisionally accepted for a special issue of *WLN* on the post-pandemic writing center.

We now ask consultants, in their conversations about video clips, to use a very simple discussion structure: notice, ask, explore. We use the same structure when we discuss their clips with them:

- We start with observations: What did we see? What stood out? What did the consultant or writer say or do?
- We proceed to questions: How did that particular move work? What motivated this choice? What seemed to happen as a result of that gesture?
- And we end with exploration: Where might a consultant have made a different choice? What alternate strategies might be tried here? What can this consultant intentionally experiment with in the future?

This simple system transformed peer discussions of consulting. Recording consultation clips in Zoom gave us *texts* that consultants could see, review, and discuss, and that is a practice we hope to take back into the physical space of our Writing Center in the fall (Hall).

The complexity of consulting online raised new questions for our staff about writing, communicating, and learning from one another, and with so many academic conferences also taking place online, consultants were able to share those questions, and their provisional answers, to communities outside our own Writing Center. Eleven consultants presented their work at three online conferences in Winter and Spring 2021, and four submitted work to journals or edited collections. Others are currently developing research to be presented or submitted later (see **Appendices J** and **K**). Some of this work explicitly engaged with the virtuality of consulting online, but much of it has applications to in-person consulting, as well:

- How does consultant disclosure function in a session? (Wallace)
- How does new consultant training rely on a kind of myth-making? (Kohlhauf)
- How do writers understand their relationship to consultants? (Anthony)
- What new consulting practices could be transformative for multilingual writers? (Pham)
- How could brand auditing strategies help us to ensure that our communications and materials resonate better with faculty and students? (Smith)
- How do we take what works from virtual consulting back to the physical writing center? (Albright)

We have always tried to cultivate a curious and thoughtful staff of consultants who ask real questions and share their thinking with one another, with writers, and with the larger writing center community. We theorize that consultants who are actively engaged themselves in sustained inquiry are more likely to help writers to do the same, and we can see how an emphasis on community and on peer education helped us to support our staff in this work while we were online. Most importantly, *we* learned from *them*, and we will make sure to take that learning back to the Writing Center, as well.

Antiracist, Trauma-Informed Approaches

> *It just makes me so d**n happy to be in a work environment that is making better people—yes we have become better consultants, but we are more mindful and cognizant about what it means to be "an educator" . . . in a diverse community striving for equity.*
>
> *—Consultant, end-of-quarter reflection, Winter 2020*

> *I think the trauma-accessible workshop helped me be more cognizant of myself and others. It gave me autonomy for situations that I didn't necessarily recognize I had power in.*
>
> *—Consultant, end-of-year reflection, Spring 2021*

An important part of our consultant education during the pandemic involved new kinds of outreach and relationship-building across campus. This outreach included participating in important conversations about writing and social justice, which is also something our pre-pandemic work was moving us towards.

For the last few years, we have integrated readings on language diversity and linguistic justice into the writing center class in the fall, and we have encouraged difficult conversations about the place of the writing center and the work of consulting in the upholding or gatekeeping of academic standards. One consultant wrote in their feedback at the end of the class, "I appreciate engaging with so many anti-racist,

anti-ableist, disruptive texts this quarter. It was helpful to think about our work both as consultants and (for me, at least) as teachers."

These conversations from class have been evolving into exciting and substantial research projects. Caroline Conroy created a pilot survey to explore how Writing Program faculty approach code meshing in assignment design and assessment (Young). She presented this study at the Pacific Northwest Writing Centers Association conference in Spring 2021 and, pending approval of her recent IRB application, plans to expand her scope to faculty across campus next year. In addition, along with Professor Libby Catchings, we collaborated with Conroy, Sai Kiran Reddy Badduri, and Jasmine Sauceda to submit a grant proposal to the DU Office of Diversity, Equity, and Inclusion. If funded, grant resources will help us to develop a curriculum, in the form of researched blog posts and podcasts, to support our staff and the campus community in promoting linguistic justice in academic writing.

Given the collective trauma we experienced in 2020, the need for additional training to support the wellbeing of our staff was evident. Natalie Earnhart observed this need when we first went online, and we worked with her to develop a workshop in Fall 2020 that addressed the impact of trauma on learning and introduced strategies for implementing trauma-informed approaches in consulting practices. In a March 2021 conference presentation on mitigating anxiety through wellness exercises, Kayla Deep extended our thinking: if consultants were experiencing trauma, then other students were, too.

Inspired by their personal, academic, and professional experiences, Deep and Aberdeen McEvers designed a workshop on trauma-accessible consulting for staff education in Spring 2021. This workshop provided a space for consultants to recognize the stress, anxiety, and trauma that they and the writers they were meeting with were experiencing and to discuss it in the context of writing, learning, and consulting. A related outcome of this workshop and subsequent staff discussions of trauma was the creation of a "trigger warning" on our appointment form so that consultants could be empowered and proactive in moving sessions that they might find activating.

McEvers and Deep prompted us to consider developing partnerships on campus that would help us to extend our reach. We initiated a conversation about supporting writers who are experiencing trauma with DU's Center for Advocacy, Prevention, and Empowerment (CAPE). McEvers had "noticed significant overlap between [her] work as an advocate at the Phoenix Center at Auraria and as a consultant at the writing center, particularly in the ways that trauma can impact academic performance." Her initial email to the Assistant Director of Advocacy Services led to our developing a system for warm referrals between our two centers; we then worked with CAPE to develop language about writing and wellbeing for our website:

> Writing is a task that can sometimes be mentally and emotionally taxing, leaving writers feeling especially vulnerable. In the course of your writing process, stress may expose thoughts or feelings you wish to discuss further. At the Writing Center, we believe your writing is best when you take care of yourself and your mental health.

In addition to this referral system, we are discussing the potential of hosting a satellite writing center with CAPE next year in order to be more accessible and responsive to writers on campus who are currently experiencing trauma and who would benefit from additional support.

Although the pandemic brought the impact of trauma on learning and writing into relief, we know that stress and anxiety is a pervasive issue, particularly for college students, and we are committed to being an

antiracist and trauma-accessible writing center into the future. The work of writing and learning is never disconnected from students' identities or their lives.

Conclusion: This is Not a Retrospective

> *It's a privileged perspective to praise a pandemic for the conveniences it's brought, but there is something magical about being transported into another's space to talk about their writing. The sight of plants and tapestries and cats, the sound of cooking and children and spouses in their own meetings, gives us a glimpse into the environment in which the writer must write. There is a true intimacy in viewing someone else's writing that is deepened by encountering it in the writer's own space. I wonder if, when we do return to a neutral space, we will say that something is lost.*
>
> *—Consultant, staff meeting notes, Spring 2021*

Our experience in our Zoom-only Writing Center has been transformative. The whole time, we and our whole staff and our valued colleague Joe Ponce, Writing Program Office Manager, have been grappling with logistics, inventing new ways to engage consultants in building community and learning from one another, keeping an awareness of the stress and trauma of the pandemic, responding to the urgent need for antiracist and anti-ableist educational practices, supporting faculty across campus with workshops and resources, and helping more than 1240 individual writers to keep communicating with us. To keep writing.

We are using the present perfect tense intentionally; this is not a retrospective. The virtual Writing Center is open right now. Ten consultants are working online this summer to meet with writers, create and facilitate workshops for new cohorts of students, and develop fall programs for incoming first-year students. They are running Fulbright writing groups and dissertation support groups. They are analyzing data from our spring staff meetings, assessing programs, and helping us revise our training for next year. They are continuing their research, posting to social media, and sharing vacation photos with one another in Slack. We are supporting them in doing this work—some of which they have never done before—while also updating and creating resources, running faculty writing retreats, planning workshops for University College faculty and GSPP students, preparing our presentations for the International Writing Across the Curriculum Conference in August, assessing the work of the past year, and hiring for the next one.

We are asking more consultants to take on leadership positions and to assist with administrative work, not only because we value their contributions but also because we *need the help*. A writing consultation in Zoom holds a mirror up to a consultant (Feibush); the accumulation of 1248 writing consultations in Zoom, plus hundreds of hours of staff meetings, classes, video clip discussions, workshops, and peer reviews holds a mirror up to us: we are doing more than we can do, and our return to campus will add even more to our plates.

We are not returning to the same writing center we left in March 2020. Online consultations, with all their difficulties, are here to stay: they provide access and flexibility, they help us to preserve consultations in text form, they create rich learning opportunities for consultants and writers. But we face a new set of logistical problems: how do we teach our new staff to do excellent peer consulting work online *and* in person? How do we help them *and us* to shift between these two modes successfully? How do we create and manage a schedule and a staff while some people are in Anderson and some are online? How do we ensure that writers across campus will be able to get in-person consultations when they want them and online consultations when they need them? How do we offer robust writing and learning experiences to incoming students, some of whom will be on campus for the first time after the long lockdown? And how

do we do all of this while still supporting faculty and students across campus with workshops, resources, consultations, and programs?

These lists may seem exhaustive and exhausting: they are meant to. Looming largest in our minds right now is this question: who will help us do this work? Some writing centers of our size have specific staff who coordinate logistics: the schedule, the advertising, the correspondence. Some writing centers have faculty specialists in English language learning or graduate support coordinators. We are fortunate to have experienced faculty colleagues in the Writing Program with whom we can collaborate, but we acknowledge that their capacity to help us has limits, since they have their own classes to teach and projects to manage. We rely on their goodwill.

Who we *do* have is our staff: the undergraduate and peer consultants who work 8-12 hours per week, who are endlessly smart and thoughtful and curious and good-humored about the work we ask them to do. As is the case in most years, however, about two-thirds of them have graduated or moved onto internships and teaching and dissertations, and they have taken their accumulated wisdom with them. Our success in making the transition back to campus, on keeping our commitment to student and faculty writers, depends on the labor, curiosity, and skill (Saleem) of people we haven't even interviewed yet, much less met: at least 25 people, we hope, whose talents and interests and willingness to learn will soon become known to us.

We are confident that we and these 25 or so new consultants and our generous Writing Program colleagues will figure it out—just as we had to figure it out at the beginning of the pandemic. The same thinking we engaged in with our staff in March 2020 can serve us well now. We need to consider which of our practices are most essential, and which might we set aside. We need to be creative about inventing and revising the logistical, pedagogical, and administrative structures that shape the work of the Writing Center.

It's not that we left one writing center on campus in March 2020 and began to build another one that spring. It's that we know that as we are poised to return to campus, we have a lot of questions about the work to come and the way that work will unfold. To circle back to the epigraph with which we began this reflection, "the writing center is as much about learning as it is unlearning; the writing center is about listening; the writing center is a question; the writing center is the thing you didn't think to ask."

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Appendix A: Report on Emergency Online Teaching

How the DU Writing Program Responded in Spring 2020
A Report to the University of Denver Community

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Four Professor Voices

One of my WRIT 1133 students encountered multiple ordeals: four weeks in the DU dorm, alone and sheltering in place while waiting to get home because of international travel regulations. And then two weeks under quarantine in Beijing. Six weeks out of 10, under lockdown. His ethnography on American Buddhism, bolstered by interviews with practicing American Buddhists, was impressive. He earned an A-. I hope he comes back in the Fall.

A student from Baltimore wanted to learn everything she could about Freddie Gray's death (and the police culture that produced it). Her connections through living at home made it easier for her to dig deep into a variety of local news sources, and her qualitative study based on a lucky interview she caught with a Baltimore police captain was incredibly thoughtful. The resulting piece was powerful, not only deftly synthesizing her academic research, but also telling a complex story with nuance and compassion.

Midway through the quarter I reached out to a bunch of students who had fallen behind. All but one replied, explaining all of the stuff that they were going through. I suggested meeting personally once a week. They agreed, and all of them caught up on their writing. In the final conferences they said, basically, "Yeah, I'm not sure I would have done that without all of this extra support."

I've taught through major hurricanes like Katrina and I've taught through personal crises, but this was by far the hardest one that I've ever had to deal with. Just the sheer scale of the things we were asked to do was beyond anything that I've been asked to do—and I've been asked, for example, to give a homeless New Orleanean a shower. So I have some experience with teaching through a tragedy. I was basically inventing units on the fly that I had never taught online.

Twenty-nine professors in the Writing Program suddenly found themselves teaching entirely online this spring, along with their colleagues across campus. The Writing Program teaches every single DU undergraduate, and for most of them, ours are the smallest courses they take in the first year. Given that key role and reliance on high impact practices, we needed to get things right. We did—and then some.

To understand just how writing professors taught in spring, we conducted over five hours of interviews, gathered several pages of individual written reflections, and completed a survey. Altogether, these sources yielded over 30,000 words for analysis.

The amount of engagement, time, and energy that faculty devoted to teaching is readily clear in nine findings:

1. Faculty sustained strong one-on-one connections with students. In addition to frequent individual/small group meetings (see the next item), faculty provided an average of 8.4 minutes of oral feedback per student each week. Additionally, faculty wrote an average of 188 words of feedback per student per week.

2. Faculty taught primarily asynchronously, with about half having no whole-class synchronous meetings, and the other half averaging about 2 hours per week. However, all faculty spent over 3.7 hours per week, per class, in small group gatherings, usually via Zoom but also by phone.
3. Despite teaching familiar and highly developed courses, faculty produced extensive new materials for the online environment. Each professor created an average of 9.7 significant new written materials during the quarter, along with an average of 4.6 videos. Professors spent an average of 12.6 hours per week preparing for teaching.
4. Students interacted with one another extensively, engaging in discussions of readings/course concepts an average of 9.2 times over quarter. In addition, students provided peer feedback on works in progress an average of 4.9 times per quarter.
5. Writing courses were highly engaged and interactive, with strong connections between professors and students and among students themselves.
6. Writing professors developed an online pedagogy of "strategic synchronicity," with relatively short engagements in real-time that complemented extensive, purposeful asynchronous elements.
7. Writing professors successfully adapted traditional goals and practices to the online environment, often putting exceptional efforts into the transition. These commitments had substantial benefits to students—and often substantial costs to their professors.
8. Many professors dealt with questions of "rigor" or "equivalence" in spring, recognizing that they and their students were dealing with extraordinary circumstances, wondering what was "fair" to expect but also understanding the value of diligence and commitment to knowledge and skills.
9. A strong community of writing faculty working together, sharing ideas, resources, and occasionally frustrations contributed to strong teaching practices and faculty support.

Quick Context: The Nature of Instruction in Writing

Central to writing courses, even traditional 4-hour-per-week face-to-face courses, is the act of students practicing writing and getting feedback on their efforts. To be sure, students must learn vital knowledge about writing: strategies, techniques, principles, and contexts derived from 2000 years of rhetorical theory and practice and a century of writing research. But knowledge about writing contributes to writing skills only when accompanied by practice.

Writing is a skill developed significantly through doing, much like developing musical skills, artistic or performative skills, or laboratory techniques. As a result, writing classes have been "flipped" for fifty years, with class time involving relatively less lecture than more active modes of learning, often centered on students' writings themselves. In addition to presentations and illustrations of concepts, time in writing classes involves discussing strategies in example texts, peer reviews and workshopping of student work in progress, and in-class studio time to practice techniques with immediate feedback.

Elaboration of Qualitative Findings

1. Engagement and Interaction

Writing courses were highly engaged and interactive, with strong connections between professors and students and among students themselves.

As we noted above ("Context: The Nature"), writing instruction is substantially a coaching process, dependent on professors providing frequent response to student work in progress. To understand what feedback is going to be most effective for any given student, professors must know their students' writing strengths and weaknesses and also something of their temperament. At the same time, students must not only understand their professors' expert judgement and advice about writing but also trust their ability to balance high

expectations with a commitment to helping students. This happens in frequent face-to-face interactions in traditional classes, as well as through process advice and written comments.

To build these relationships in online environments, faculty focused on one-on-one connections with students. Many professors heavily relied on individual zoom meetings and office hours, with students using them more frequently than usual—perhaps, as one professor put it, there was a sense of "we're in this together." Some faculty additionally communicated extensively by email and a few used social media technologies such as Twitter direct message. Faculty frequently emphasized the importance of one on one connection and practiced it extensively. Several professors noted that the students who were more willing to reach out and participate in zoom one-on-one meetings had better learning outcomes, and many of them actively reached to seemingly disengaged students. However, all of these connections of faculty to meet individually so often with students

Some faculty shared their own writing with students and discussed their processes, including frustrations as well as successes. Some used their responses to informal Canvas posts to build relationships, help students feel structure, and emphasize that writing has real audiences.

Faculty also sought to connect students with one another. Most faculty had students read and respond to each others' writings, sometimes through discussion postings but quite often through small groups that met in real time through Zoom.

Regularly, connections with students in the spring went beyond class content and goals. Students' close relationships with and access to professors meant that they frequently consulted with professors about broader matters.

- This quarter, there was more behind-the-scenes work researching and coordinating with support services to help students in need. Along similar lines, I spent more time this quarter conferencing with students not about their writing directly, but about external stressors.
- I chatted with different combinations of students for anywhere between 30 and 90 minutes during twice-weekly office hours throughout. I also spoke to three or four former students at different points, though this wasn't about papers so much as about life, though the "life" discussions did include such topics as how to market your writing skills in a collapsing economy, whether to pick up a minor in writing, and just how on earth you manage to stay on top of schoolwork amidst a global pandemic, second Great Recession, civil insurrection, and a houseful of noisy siblings and stressed-out parents.

2. Strategic Synchronicity

Writing professors developed an online pedagogy of "strategic synchronicity," with relatively short engagements in real-time that complemented extensive, purposeful asynchronous elements.

As we noted above, nearly half the sections of writing classes had no regularly synchronous meetings of the entire class, and those sections that did averaged only about two hours (or only half the synchronous contact time of physical classes). Given the fact that disseminating information through lecture is an unusual practice in writing classes, this isn't surprising.

Neither is it surprising, however, that faculty spent many hours per week (3.7 hours per course) in small group real-time meetings with and among students. In other words, faculty frequently engaged students in real time—not just all of them at once for extended meetings. Most faculty expressed the need to create a sense of community among students rather than having them perceive the class as a series of one-on-one exchanges with professors. Even entirely asynchronous classes often had a peer response groups or discussions. Some created peer discussion groups, others did quick Zoom check-ins one on one, and some talked on the phone.

Most had Zoom office hours, though responses were mixed. In many cases, students flocked to office hours; in some cases, especially where there were many weekly opportunities for synchronous conversations, office hours went unclaimed. Student evaluations contained comments from several sections that students appreciate talking to the professor and one another, and in some courses conducted entirely asynchronously, students expressed a wish they'd had more chance to interact.

- "This wasn't limited to this quarter, but part of what is really powerful about the writing program is that we connect in a way that a lot of other faculty on campus just don't have the time or capacity to do. . . . We made sure that students still had a way of connecting to campus, a way of connecting their learning to a real person."

- "I made the decision early on that I was going to do semi asynchronous, by which I mean like I wasn't going to do group classes or anything like that, partly because I have some students in London, one student in Hong Kong. And you know some students had eight hour Zoom days. And so I was like, I'm just not going to put that stress on them, but I did insist that all of them had to at least conference with me for half an hour every couple of weeks."

- I decided to teach a mostly asynchronous class but made sure to meet with as many students as I could without making it mandatory. I knew many students had other demanding classes and would not appreciate another demand on their time. I still ended up conducting over 40 zoom conferences and met with three students on a weekly basis.

- I had students sign up on google docs each week to join 3 or 4 other writers to discuss their work in small Zoom meetings I set up. They read each other's stuff ahead of time. I joined each group and said a few things, but mostly the students just took over. I had to shush them out when we went over time. At the end of the quarter, one of the groups said they planned to continue reading each others' writings over the summer and asked if I wanted to join them. I politely said no, but I appreciated the energy.

3. Extraordinary Adaptation: Benefits and Costs

Writing professors thoroughly and successfully adapted traditional goals and practices to the online environment, often putting exceptional efforts into the transition. These commitments had substantial benefits to students—and often substantial costs to their professors.

Several professors had to adjust their assignments radically. Given the nature of WRIT 1133 and its emphasis on writing about research, especially primary research, several professors had planned ethnographic projects, in which students had to combine systematic observations with literature reviews. Suddenly, that was no longer possible. A couple of professors had projects that required students to work with DU's archives, materials inaccessible in digital forms, so they had to find creative workarounds.

Occasionally, students perceived short assignments or structed discussions to be "busy work," suspecting it was "manufactured" in order to replace class time. In fact, short exercises are common across the writing program in any quarter, physical or virtual, as ways for students to practice writing techniques, invent materials, or share responses with classmates. Some faculty wondered how we might better convey to students the fundamental importance of short writings, especially in online settings.

A few faculty shifted to having students write about the pandemic, especially the scientific and political response, or about the rhetorical strategies (and shortcomings) of various political and medical figures in establishing "the truth." Some had students do digital qualitative research related to the pandemic. One

professor changed a class focus from "The Pursuit of Happiness" to "The Pursuit of Happiness During a Pandemic," with students conducting research and writing analyses and arguments accordingly.

The biggest adjustments involved deciding how to deliver course materials and activities. Topics and strategies that were going to be covered in class, peer review or group projects that were going to be conducted face-to-face: both of these now required different approaches. Nearly everyone revised handouts and materials. They put a premium on being clear and organized for students with whom they wouldn't have the luxury of seeing four hours a week, in the hallways before and after class, or dropping by office hours. Many professors focused on written materials and Canvas uploads, but several created an extensive library of videos, using tools like Kaltura that they previously had not. This meant much more time preparing teaching than usual, with the result that almost all faculty halted any research during the quarter.

- "I wrote more course documentation and material this quarter. I think that I have in the last two or three years combined. And that's not throwing rocks. The last two or three years. It's just a every, every week needed, you know, several pages of description because we would have done that in group discussion in class."

- "The bulk of my time was preparing materials for students to explore/cover without me, given the asynchronous nature of the class. . . . Much of my work shifted to preparatory writing and design. I wrote more feedback--especially on smaller assignments--than I have in the past, and I generally do a good amount of written feedback on student work."
- "I spent so much time creating new materials, prepping for class, meeting with students in small groups, and mentoring students individually that my written feedback dropped to what I personally judged for myself a substandard amount. I was unable to give any time or effort to non-teaching matters."

4. Compassionate Rigor

Many writing professors dealt with questions of "rigor" or "equivalence" in spring, recognizing that they and their students were dealing with extraordinary circumstances, wondering what was "fair" to expect but also understanding the value of diligence and commitment to knowledge and skills.

Professors reported being more generous with extending deadlines, in response to having more requests. Some shortened assignments—concomitantly making more assignments—to allow more frequent feedback. Nearly all faculty required the same about of writing, although a couple dropped an exercise or two. Students still completed end of quarter portfolios, and a simple check of word counts will give a portrait of effects on quantity. A couple of faculty designed well-being activities or topics to their classes, and many did check-ins with students they perceived struggling.

Working remotely presented unique difficulties. Whether power outages or inconsistent internet, inferior or broken technical equipment, living in an unfamiliar, uncomfortable living space, sickness, or even finances, learning difficulties were exacerbated by imperfect conditions for learning. A representative example, commonly repeated with variations, was of a student whose work diminished in quality because she had to move home, work more hours to help her family with their finances, and sleeping on a couch, a struggle that ended with the student failing. On the other hand, students who remained in Denver often struggled, too, as friends left town and they were isolated. Late or missing work was as often a function of being in Denver and isolated as it was of being at home and dealing with issues there.

With some exceptions, professors found themselves spending much more time providing feedback to students this quarter, both orally and in writing. Much of this was due to making sure students felt they were getting a

quality experience in their classes, and much was due to the fact that we couldn't establish relationships with students in the traditional way: we were conveying who we are as professors through the quality of our feedback and we wanted to come across as both expert and attentive and concerned.

- "Perhaps, after the COVID Spring, some students will recognize that faculty do some pedagogical heavy lifting in class, just as some faculty will reflect on their face to face pedagogy, and recognize how much their in person teaching depends on students' heavy lifting, particularly during small group and whole class discussions later in the quarter."

- "I think there's a way that we can be educators and scholars and still understand that our students are human beings."

- "I am collecting and assessing work that was done this quarter for the Fall Showcase committee, I have seen incredible work from students. In fact, when I placed a call for student submissions, I was impressed to see the sheer amount double from last year, even during these tough times. Both students and WRIT professors were eager to submit talented work this year."

5. A Strong Teaching Community

A strong community of writing faculty working together, sharing ideas, resources, and occasionally frustrations contributed to strong teaching practices and faculty support

Professors frequently appreciated how longstanding practices within the Writing Program of working jointly to improve teaching served them well. They noted that Writing Program was uniquely situated due to its collegiality to come together as a program, with faculty looking over syllabi and assignments and sharing course materials. We had a workshop just before campus closed in which four experienced online teachers shared their courses and strategies, inviting colleagues to borrow things that seemed appealing.

Professors noted that the "let me help" orientation before the quarter started persisted throughout the term, not only with practical suggestions but with personal support and acts of kindness.

- One of the things I think that as a group that this university or faculty should have learned we can like adapt to change so much more quickly than we think. Can you imagine if the Chancellor on the provost would have announced, hey, we want to go to all online. How long would it have taken to actually do what we did this for would have been like if it ever would have gotten done it all? We would have to have three years of just gathering, you know, data and another three years of arguing about it and then another three years of the implementation committee and then at some point A decade later. What we what we did was that in about 10 days."

- The issues raised in the department listserv were indicative of a group of people who were really committed to doing the best they could in a situation that was never going to work out well. And I thought that was admirable and I was glad—proud—to be a part of it."

Appendix B: Teaching Innovation Projects

The Call: Any WRIT professor may apply for $500-$1000 to support teaching innovation in a WRIT course that they will be teaching in winter or spring 2021. The grants are designed to support pedagogical projects. Examples include developing, revising, or refining a strategy for a common teaching practice (course discussions, peer review, invention or revising, etc.) in a hybrid or online teaching environment. They include developing course materials such as instructional videos, handouts/reference materials, directions, case studies for writing assignments, curated student examples, etc. They include teaching action research, studies designed directly to inform pedagogical choices and strategies. They include problem solving to address a particular challenge you've faced. They include course redesign. They include working with a Mentor Colleague (see below). The previous examples are merely suggestive. The grants are intended to encourage innovation by paying for some of your time to pursue it.

To apply, write a brief proposal that includes (1) a statement of the need you're addressing/question you're pursuing/problem you're solving (a few sentences) along with the amount of money you're requesting; (2) your plan and timeline for addressing #1 (a sentence or two); (3) a characterization of the "deliverable" upon completion (a sentence or two).

Successful proposals, along with deliverables, will be included on a community portfolio page. Selected projects will additionally appear, with permission of the professor, on the program's website or a similar public venue. Some projects will be presented at the December Retreat. Recipients will receive half their stipend upon approval and half upon completion.

Kamila Kinyon, Rebekah Shultz Colby, and Doug Hesse reviewed the proposals and made the following awards:

Brad Benz: Redesigning WRIT 1122 around the Global Climate Crisis
Russell Brakefield: Developing Resources for Writing for Public Audiences in WRIT 1133
Jennifer Campbell: Presenting Rhetorical Concepts Rhetorically for Hybrid and Online Students
Richard Colby: Teaching Writers with Microsoft Teams
April Chapman-Ludwig: Creating Community Using Multiple Modalities in WRIT 1533
David Daniels: Visual Ethnography: Digital Photography in Qualitative Research
Matt Hill: Replicating Material Classroom Practices Through Game Templates
Sarah Hart Micke, Rob Gilmor, and Angie Sowa: Revising Community and Collaboration During COVID: Connecting Students through Peer Review and Small-group Engagement across Modalities
Megan Kelly: Teaching Narrative Power Analysis in WRIT 1122
Kamila Kinyon: Resource Development for Teaching Qualitative Research Online
Heather Martin: Intersections of WRIT and the Four-Dimensional (4D) Student Model
Juli Parrish: Piloting Online Facilitated Peer Reviews for WRIT (and ASEM) Courses
Keith Rhodes: A course-framing argument for focusing on Berthoff's concept of "forming imagination"
Casey Rountree: Tools and techniques to enhance student engagement in asynchronous online WRIT courses
Blake Sanz: Using Kaltura Effectively in a Hybrid, Synchronous Writing Classroom
Aubrey Schiavone: WRIT 1133 Instructional Videos: Analyzing Qualitative Interview and Quantitive Survey Data
Rebekah Shultz Colby: Social Media Information Literacy Campaign
Dan Singer: Rhetorical Futures & Life-Purposeful Writing in COVID Times
Geoff Stacks: Effective Online Peer Review
Kara Taczak: Social Media: Helping to Craft 21st Century Writerly Identities?

Appendix C: December Symposium

10:00 am.

Welcome –Anzaldúa Room https://udenver.zoom.us/j/84375080778

Hello from **Doug**, with ten second ice breaker: a gift you remember (for good or ill)
Aubrey Introduces *Small Group Sharing Activity*
Participants randomly assigned, to one of five breakout rooms, **with Aubrey, David R Joe, Juli,** and **Doug** as facilitators. Within each breakout group, individuals will share brief comments in response to a set of prompts. People may take a "pass" on any question. A couple minutes individual brainstorming will precede the quick discussion.

A. Tell one thing related to your professional life that you've been doing that is *not* teaching (could be at DU or for the profession; i.e.: a campus committee or group; a work in progress; reading manuscripts for a journal; planning or re-planning a cancelled conference. Alternative: what's an aspect of your professional non-teaching life that you've missed.
B. Tell about a teaching success you've had in the most recent course you've taught. This could be an assignment, a teaching practice, whatever you choose. Alternative: what's a teaching success that you want to achieve in winter? Small or large is fine!
C. Tell about a success or a positive experience you've had outside of DU. This could range from the magnificent to the mundane: friendships or connections made/transformed; a hobby, craft, or personal practice (singing? Woodworking? Hiking?); progress toward a goal; books read, movies seen, television binged.
D. Tell about a professional challenge you're facing in the next month or two. This can be small or large, related to teaching or to something else. "If someone gave me a magic wand, I'd do X."

E. Write! Jot down one thing you remember from each person in the group. It needn't be "the best" or "the most important" thing. It's just one thing you remember each person having shared.

11:00 am. Writing Time--Anzaldúa https://udenver.zoom.us/j/84375080778

Spend the time writing whatever you'd like. The only guideline is that you'd write and be willing to characterize that writing within your group at the end. Article. Assignment. Memoir. Letter. Teaching philosophy. Sonnet. Editorial. Journal entry. Rant. Stuck? "Two years from now, and everything is going much better for you. What changed? How?" You'll join a breakout group, and at the beginning of the group, each person will mention what they might be writing about. Then comes 30-40 minutes of individual writing, saving 10 minutes at the end for sharing. People may read 2-3 sentences, talk about the writing they've done, or share in some other fashion. Breakout room facilitators: **Angie, Brad, Aubrey, John, Juli**.

11:45-12:15. Lunch and Purely Social Anzaldúa https://udenver.zoom.us/j/84375080778

The Program will order Grub Hub delivered to the door of anyone interested. People can hang out to eat in the Zoom or do what they will.

12:15pm - Concurrent Sessions Round 1

Join the group that most interests you.

A. Works in Progress—Anzaldúa https://udenver.zoom.us/j/84375080778

Presenters will share what they're working on right now: a writing project, a proposal or presentation, a research study, whatever. 5 minutes each! Discussion ensues.

LP Picard, "Nonfiction Project: Soundtracked Stories"

Dan Singer, "Teaching Toward a Better Apocalypse: Why (And How) to Write about the Future in Times of Great Uncertainty"

Aubrey Schiavone, "DEI and Qualitative Research: First-Gen College Students' Language and Literacy Practices" [room chair]

B. Fostering Inclusivity, Equity or Diversity in My Writing Class: Practical Approaches.

Didion Room https://udenver.zoom.us/j/84181192928

Presenters will spend no more than 5 minutes characterizing one or more course practices they follow—or plan—in order to further inclusivity and diversity, however modest they might be. Discussion ensues.

David Daniels, "Fostering Inclusivity through Spontaneous Reflective Writing"
Rebekah Schulz Colby, "Resources for Teaching Diverse Rhetorics"
John Tiedemann, "Diversity & Design" [room chair]

C. The Question of "Rigor" Burke Room https://udenver.zoom.us/j/86131897772

There's been much conversation about how much work we should expect students to do or how hard that work should be or what form that work should take. As people are planning their winter classes, here's an opportunity to discuss various takes on this question. **Polly Reid or Jennifer Campbell** will facilitate.

12:45. Break

Zoom room will stay open, but you should spend the time however you'd like. https://udenver.zoom.us/j/84375080778

1:00 pm. Concurrent Sessions Round 2

Join the group that most interests you.

A. The Undelivered Talk (Anzaldúa Room) https://udenver.zoom.us/j/84375080778

Many conferences got cancelled in spring, fall, or summer, and several of us prepared talks that never got delivered. Here's an opportunity to hear Lightening Versions of three talks, each 5 minutes or less. Discussion ensues.

Doug Hesse, "The Problem with 'Write What You Know'" [room chair]
Richard Colby, "Meaningful Writing Projects"
David Riche, "Demagogic Trolling; or, Rhetorical (In)Vulnerability as (Alternative) Fact"

B. Teaching Innovations Show and Tell (Didion Room) https://udenver.zoom.us/j/84181192928

Three presenters will spend no more than 5 minutes each characterizing work they've done so far toward the teaching innovations grant they received. Discussion ensues.

Matt Hill, "Replicating the Physical Gamified Classroom Online" [room chair]
Brad Benz, "Writing the Climate Crisis in WRIT 1122"
Juli Parrish, "Facilitated Peer Review: What's in it for You and Your Students"

C. Write on Your Own Burke Room https://udenver.zoom.us/j/86131897772

A reprise of the 11:00 am session. Spend 25 minutes writing whatever you'd like, perhaps continuing the morning writing, perhaps developing something you heard, perhaps starting something new,

perhaps the belated letter to St. Nick or Krampus. A few minutes at the end for sharing. (Note: the person whose birthday is closest to 12/15 should facilitate.)

1:30 pm. Whole Group Finale—Anzaldúa https://udenver.zoom.us/j/84375080778

David Riche will lead a brief wrap-up. Everyone will be invited to share "one good thing I heard or thought today," probably in the Zoom chat.

~1:45 pm. Using Microsoft Teams—entirely optional

Joe, Richard, and Doug will introduce basics, teaching possibilities, committee possibilities.

Note on Zoom rooms:

Anzaldúa - https://udenver.zoom.us/j/84375080778
Didion - https://udenver.zoom.us/j/84181192928
Burke - https://udenver.zoom.us/j/86131897772

- All rooms set to record, all set to allow all participants to share screen.
- Joe, Doug, David, and Aubrey are co-hosts of all three rooms, in addition to Chair presenter of room

Appendix D: Teaching Writing, Analyses and Reflections

In fall, the Writing Program is planning to publish a very modest anthology of writings by its faculty, with each piece discussing teaching during 2020-21. The purpose is to showcase individual and collective thoughtful attention to teaching during this year. The anthology will be published on the program's website, most likely as a PDF, and the audience will be, immediately, other faculty in the writing program and other members of the DU community who find their way to that website. Submissions to this anthology are due June 23. I expect that pieces will be 1000-5000 words. You'll received $1000.

Imagine that the writing scene were as it has been in previous writing retreats. Imagine that we were at the American Mountaineering Center in Golden, spread out at various tables to write, individually. Everyone now and then, we talk a group of folks at our table, sharing ideas and getting feedback, simply checking in. Now imagine a virtual version of that, with people sorted into small groups. Only, instead of the easy give and take of an in-person gathering (not to mention, a stroll to Table Mountain Inn for lunch), we're meeting virtually via Zoom. And only 3 times.

In your **first meeting**, generally discuss your teaching for the past year. What were successes? Challenges? What did you learn about yourself as teacher? About your students in these conditions? About the nature of writing? About course goals and features? This first is a brainstorming/sharing/commiserating/celebrating session. Generating ideas. Hearing from others. Your **second meeting** is a works-in-progress session. Share drafts, even partial ones. Get feedback. Your **third meeting** is also a works-in-progress session, only by this time, you should have a pretty full draft in hand. Maybe conduct this one as workshop, taking time to read and respond with revision suggestions, etc.

I don't mean to insult anyone by providing suggestions, but here are a few:

- What will you carry forward from teaching in 2020-21 and apply to next year, one hopes/expects in a quite different situation? What will you leave behind?
- What's a particular assignment that you thought was especially effective in terms of student writing/learning? Maybe share some snippets of student writing that demonstrated how it worked, analyzing that writing. Maybe point out goals and assumptions and where this fit in your course design and why.
- Alternatively, what's a particular assignment that didn't seem to work as well as you planned? Similarly, maybe provide some illustrations. Similarly, maybe explain your goals and speculate why things turned out at they did.
- Explain one or more teaching strategies/practices and provide a reflection. Virtual class meetings? In-person? Discussions? Exercises? Peer review? Conferences? Small groups? Use of videos? If you were asynchronous, how did you design the course? Etc. The key here is a combination of description (your readers won't have been with you in the course) and analysis: what happened and why?
- What's a challenge you encountered this year? (I kept hearing about lack of student engagement or students checking out, for example.) Why do you think that came about? What responses seemed to work or didn't work?
- What did you learn about yourself this year as a writing teacher? About your students? About course goals and features?
- Write a reflective explanation of a course you taught this year—a draft, as it were, of the teaching statement you'll provide in September, as part of annual review?

- How did a range of students perform on a particular assignment? Perhaps choose a couple of strong performances and a couple of average ones. Explain the differences you saw between those writers: the characteristics of their different texts. How do you account for/theorize about those differences? (Probably not very interesting: "The strong ones were visited by the Muse.")
- Suppose you had a do-over for the year. It's August 2020, and you're planning your teaching for the year. How do you plan differently? Why?
- What seem to be the most important things going forward about teaching WRIT, especially in terms of course outcomes, student knowledge/practices, or teacher needs?

--Doug Hesse

Contents

Brad Benz, "Face to Face during a Plague Year"
Libby Catchings, "Cheerleading in Solitary Confinement: A Teaching Reflection"
April Chapman-Ludwig, "Frustrations and Innovations in Hi-Flex "
Richard Colby, "Just in Time Teaching"
Rob Gilmor, "Multimodal Archival and In-Person Research in hybrid WRIT"
Sarah Hart Micke, "Situating Joy: Reflections on Teaching Writing during COVID"
Matt Hill, "The Different Teacher I was Already Becoming: Revision Plans & Learning by Not Succeeding"
Kamila Kinyon, "Vehicles of Discovery: Creating Communities of Practice in Autoethnography, Ethnography and Journalism"
Heather Martin, "Work Responsibilities"
LP Picard, "A Classroom that Embraces Practice"
Keith Rhodes, "How the Pandemic Taught Me to Stop Worrying and Love 'Flow'"
David Riche, "I Found Myself Writing Anyway: Innovation, Play & Flexibility during Lockdown"
Blake Sanz, "A New Sequence of Assignments for WRIT 1133"
Aubrey Schiavone, "In these Unprecedented Times..."
Dan Singer, "Iteruptions, Particularly One"
Angie Sowa, "Building Community and Promoting Underlife in Asynchronous Online Classes"
Geoff Stacks, "The Question of Presence: Practical and Philosophical Reflections about Attendance"
Kara Taczak, "Finding Authenticity & Vulnerability through Social Media Practice"
John Tiedemann, "Higher Ed Is Dead / Long Live Higher Ed"

Appendix E: Writing Accountability Groups

WRITING ACCOUNTABILITY GROUPS

A collaboration between the Office of the ViceProvost of Faculty Affairs and the University Writing Program, designed to help faculty developsustainable writing practices and move forward intheir research, service, and pedagogical goals.

Report

2020-2021

Prepared by Libby Catchings,
Writing Accountability Groups Coordinator and
Asst. Teaching Professor, University Writing Program

ABOUT

AIM

To create sustainable writing practices and accountability structures that support faculty's work on a quarterly basis. Drawing on National Center for Faculty Developmentand Diversity (NCFDD) resources obtained via partnership between OTL, ODEI, UAP, and the Office of Research, groups were designed to create space where faculty might share their challenges, successes, and goals, while also holding space for faculty to plan and write.

ALIGNMENT with IMPACT 2025

The WAG Program aligns with Strategic Initiatives 1 ("Faculty Talent, Excellence and Diversity") and 2 ("Supporting Research, Scholarship and Creative Expression"), part ofTransformation Direction Two outlined in DU's Impact 2025 plan.

ALIGNMENT with the DU Writing Program

The WAG Program's writing focus aligns with the DU Writing Program's mission to help faculty develop the knowledge and practices they need to support student writing acrosscivic, academic, and professional contexts.

2020-2021 Pilot Timeline

- **Fall 2020**: Kate Willink (VPFA) and Juli Parrish (Director, University Writing Center) recruited 3 Writing faculty to pilot weekly writing accountability groups (WAGs) for faculty and staff campus-wide. Using Zoom, facilitators guided 13 DU faculty in 4 small groups through an NCFDD curriculum designed to A) cultivate daily and weekly writingrituals, B) provide logistical support to faculty at different stages in their career, and C) help reframe the myriad ways faculty use writing to clarify their goals, energize their projects, and tackle their ambitions.

- **Winter 2021**: Building on survey data from Fall 2021, WAG program coordinator Libby Catchings and Alison Staudinger, Director of Faculty Development and Career Advancement, expanded WAGs from 4 groups to 5, to guide 21 faculty through the NCFDD curriculum in the DU context. In addition to these groups, 1 group continued tomeet independently, while still drawing on NCFDD resources to revisit priorities and fine-tune strategic planning.

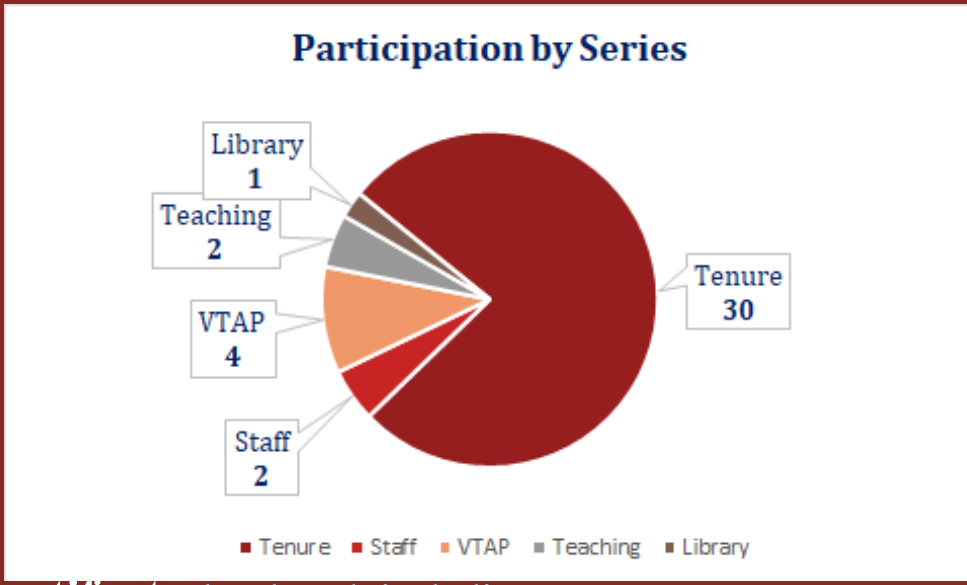
- **Spring 2021**: Beyond the 5 guided and 3 continuing WAGs created in Fall and Spring (13 faculty), The WAG program added 3 weekly "Write-Not-in-Place" sessions where faculty could drop in for two hours, check in with other participants to cheer one another on, write independently, and complete a reflective check-out at session's end.15 faculty regularly attended one session per week, if not two.

2020-2021 BY THE NUMBERS

180 hours of Writing Accountability Group community support

94 hours of shared Writing-Not-in Place

39 participants in WAG/WNiP programming



57 artifacts developed, including:

- 19 peer-reviewed, short-form manuscripts
- 6 books
- 6 dossiers
- 5 conference papers
- 5 teaching documents (e.g., syllabi)
- 3 grants
- 3 public-facing digital texts

ASSESSMENT

OVERALL (AY 2020-2021)

- **73 percent of respondents were satisfied or extremely satisfied** with the WAG/WNiP program (n=24, N=33).
- **78 percent of respondents felt supported** in their writing by DU colleagues (n=18, N= 23), with an increase in feelings of support up to 26 percent over thecourse of Winter Quarter.
- **94 percent of respondents described the WAG/WNiP as a positive experience** (n=29, N=31), emphasizing their sense of community and connection (n=20), structure and consistency (23), or both.
- **89 percent of respondents said they would recommend** WAG/WNiP programming to a colleague (n=23, N=26).
- Despite being a small proportion of overall participants (n=5, N=57), **VTAP andTeaching/Professional faculty** nevertheless found the community, support, andstructure of WAG/WNiP programming helpful for both short-term time management and long-term professional goals.

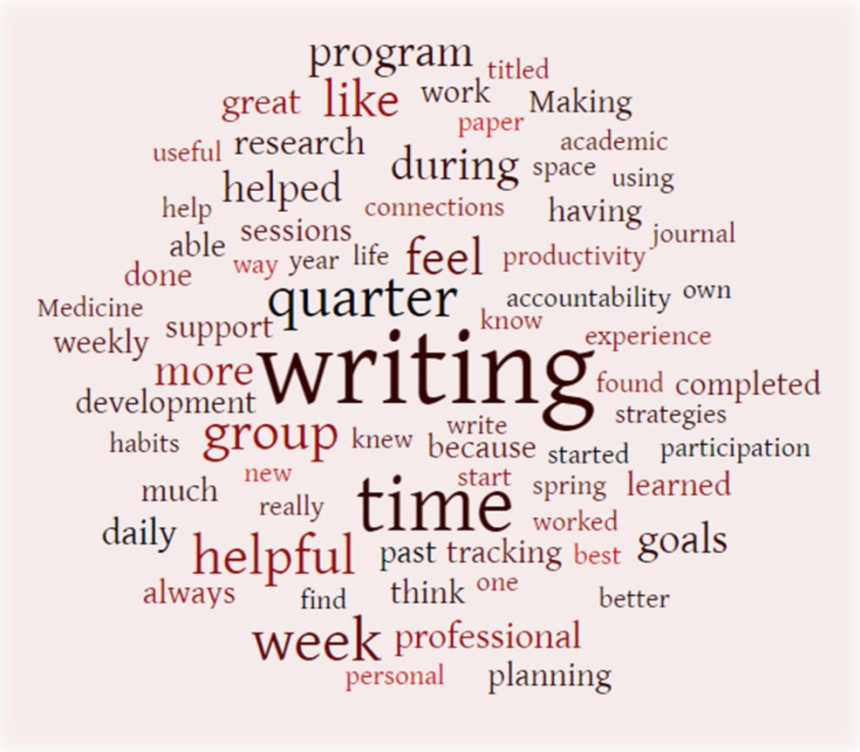
By QUARTER

- **Fall**
  - Among those who participated in Fall (N=13), 5 responded to the Post-WAG survey. Of those, **100 percent either maintained or increased their productivity** (n=5; Q6).
  - 80 percent of respondents (n=4, N=5) described their WAG journey in positive terms, emphasizing both community and connection (n=4), and 20 percent expressing value in consistency/structure (n=1) (Q8, Q9).
  - An additional 3 participants that did not take the survey (n=3) indicated a positive WAG journey via email testimonial, bringing the number of positive WAG experiences to 88 percent (n=7, N=8).
- **Winter**
  - There was a **26 percent increase in feeling supported** by DU colleagues fromPre-WAG to Post-WAG surveys (Q13).
  - Nearly all (n=9, N=10) respondents reported positive feelings of connectionand community, as well as the structure and consistency (n=9) (Q26, Q27).
- **Spring**
  - Most respondents (N=13, n=10) felt their writing was adequately supported by colleagues. **100 percent of that 77 percent were continuing** WAG participants from W2021 (Q13).
  - **Most respondents described themselves as being "extremely satisfied"** with their Spring WAG/WNiP experience (n=5; Q5), with 100% of WAG respondents (N=7) saying they would recommend WAG to a colleague, and 75percent (N=8, n=6) of respondents saying they would recommend or highly recommend WNiP to a colleague (Q37).
  - Even as only one participant (n=1, N=7) reported being satisfied with their productivity (Q19), **100 percent of respondents described their journey and WNiP/WAG support in positive terms** (n=7), with 46 percent (n=6, N=13)

emphasizing the value of community and human connection, and 77 percent(n=10) emphasizing the structure and consistency that the WNiP/WAG programming provided (Q27, Q35).

- More than half (n=7, N=13) sad **WAG programming changed how they think about the writing they have students do**, providing specific examples of how they planned to engage (Q31).

Language Used to Describe Program Experience
(post-WAG survey data, 2020-2021)



From VTAP/Teaching Faculty:

"[T]he WAG program was **singlehandedly the best thing that I have done for my academic career** in terms of professional development. I learned A LOT from the NCFDD videos and the discussions with my group, especially about topics like revisions, taking tough feedback, moving past obstacles, and always persisting. My position was eliminatedfor next year because of budget cuts, but the WAG program will be the thing that I most appreciated about my year at DU."

"WAG was a great resource this year; very helpful to provide focus and motivation for writing. Not able to attend every single one, but most of them. Did not help with work-life balance, but **helped me reconsider my professional priorities** to try and achieve what Iaim to achieve in my job."

From Longtime DU TT Faculty:

"I reluctantly and at the last minute signed up for a [WAG)], but I will say it is **by far one ofthe best things I have done for myself since being at DU** for almost 10 years now. It has significantly changed my academic life and I am amazed at how quickly I have developed new, healthy writing habits! And I truly look forward to checking in weekly with my WAG. During these times of Covid, it's been like therapy--it keeps me going and I feel truly supported."

"**We have become a support group** of sorts for one another, sharing our personal experiences and coping strategies for better managing motherhood and demanding academic careers. I have learned firsthand new strategies I never would have discoveredon my own."

LOOKING FORWARD

- **Summer 2021:** the Office of Faculty Affairs will offer two weekly drop-in Write-Not-in
  -Place sessions over the summer to all DU faculty.
- **Fall 2021 and beyond:**
  - The Office of Faculty Affairs will continue both WAG and WNiP sessions in the fallto all DU faculty, complementing NCFDD digital resources with other research- based best practices and resources.
  - Mindful of the distinct needs of VTAP and Teaching/Professional Faculty, the program will work with VPFA Resident Scholar Laura Sponsler (Teaching and Professional Faculty Initiative) and Mentoring Faculty Fellow Heather Martin toalign WAG and WNiP programming with other Teaching/Professional faculty initiatives and research.
  - The WAG program will coordinate with the University Writing Center to providefaculty additional opportunities (e.g., workshops, consulting) to align their own writing practices with those they encourage through coursework.

[i] Data was gathered from a combination of Qualtrics, MS Teams surveys, and long-formemail responses from December 2020 – June 2021. For additional information, please contact Libby Catchings at Elizabeth.catchings@du.edu.

Appendix F: Elaborated Metrics and Goals

Metrics of Success
Following are those developed by the faculty in 2018-19.

1. Quality of learning and teaching in WRIT courses and in the Writing Minor.
The quality of student writing in WRIT courses is assessed through annual portfolio evaluations of student writing, and through occasional research projects describing and analyzing student writings, processes, attitudes, beliefs, and so on. (The program has conducted empirical annual assessments, of a random sample of 10-20% of all portfolios, for the past twelve years.) Students in the minor are assessed through a Capstone Portfolio. The quality of teaching is assessed by a multiple-measures Teaching Portfolio and by the depth of faculty engagement in thorough, ongoing professional learning and development.

2. Quality of writing outreach efforts on campus.
Assessed by the number and quality of writing consultations provided through the writing center; by the quality and variety of program-led workshops, seminars, and events, especially in response to evolving needs and opportunities, in courses in many multiple disciplines
and as freestanding events; by professional development, learning, and support provided to faculty across campus; by analyses of syllabi, assignments, and artifacts from courses across
campus; by interviews and surveys of faculty and students; by supporting materials produced for students and faculty; by publication of student and faculty writings; in quality of education and professional development provided to writing center consultants.

3. Quality of faculty and program contributions to DU's broad learning mission, through collaborative engagements with multiple sites and initiatives.
Assessed by the quality of engagements and contributions to initiatives like FSEM,
ASEM, Undergraduate Research, Community Engagement and Service Learning, the Honors Program, One Book, the Office of Teaching and Learning; by the quality of curricular and pedagogical innovations, in general education and in other programs; by collaborations with other professors and departments; by participation in co-curricular learning opportunities, and so on.

4. Quality of community outreach efforts.
Assessed by the number and quality of service learning opportunities; by the quality of co- curricular community-based instruction and tutoring efforts; by consulting provided by individual faculty to off-campus constituencies; by engagement with area schools, organizations, other institutions to promote literacy; by inviting professionals from the community to share their writing experiences and expertise; and so on.

5. Quality of contributions to disciplinary knowledge and professional teaching practices.
Assessed by a wide variety of factors, including primarily the following: the quality of faculty research, scholarly publications, presentations, and workshops led; by service and leadership in state and national organizations; by organizing and hosting regional and national workshops and conferences; by editing publications; by recognition or adoption beyond campus of teaching ideas

and practices, teaching materials, and curricular/ governance models developed in the program or by its faculty; by the participation of students in regional and national conferences.

Five Year Goals

The following goals were created in 2018-19, in response to a request from then-Provost Haefner.

1. Revise the writing curriculum by creating a vertical dimension and increasing the number of courses in the minor.

We believe there are better models to create and support good student writers than by having two adjacent courses in the first year. At the very least, we want to move one of those courses to the sophomore or junior years. Further, we would like to reconceive the nature of our writing courses, perhaps creating a slim menu of equivalent courses for the second requirement, with options for writing in the disciplines, technical/professional writing, writing for the public good, and so on. Some writing courses might be paired with disciplinary or other general education offerings. We have developed a number of models and are waiting on general education revisions, which can provide a vehicle for implementing them. Among them are support for an ePortfolio system on campus. Impediments include the stodginess of entities around campus who want to get writing "out of the way" with other requirements during the first year. At the same time, we want to increase the number of other writing courses offered in the minor, whose success has succeeded our expectations by far. Impediments include the seductive lure of the stipend and great camaraderie for FSEM (which is enough to keep professor's interests away from the minor); the fact that English owns several courses that it no longer teaches but which we teach (a barrier perhaps easily changed by negotiating with English for, at the very least, joint listing of courses); and the need to cover writing courses. Resources for revising the curriculum are modest, a one-time gain share investment to plan the changes through a retreat. With six course buyouts, we could staff a robust minor on regular load.

2. Support writing across the curriculum through an ePortfolio system.

Since its inception, the writing program has used portfolios in its class, and years ago, it took part in a national eportfolio coalition. We believe that portfolio thinking supports both writing and learning, and we believe we have expertise that will support students and faculty if the campus moves to wider implementation of eportfolios. We think it should, and we know from various recent campus activities and interests that it will. Among them are the likelihood that eportfolios will be a backbone feature of revised general education. With a series of 1-2-credit courses and/or workshops, program faculty can provide crucial support to the students across four years in curating and designing four-year portfolios. This will need some faculty course reassignments and, as a result, a new faculty line or two.

3. Host a biennial national conference/ meeting.

The program has hosted numerous regional conferences over the years, with important effects on teaching writing along the Front Range and important professional development for program faculty. We have even hosted a small national conference in summer 2018. It would benefit the stature of the writing program and of DU to go up a level, hosting a regular biennial meeting of national stature, one that would bring hundreds of professors to Denver. The model we have is the University of Louisville's biennial Watson Conference. We propose a western version, to be held off years from the Watson. Registrations will support the conference, but we estimate a regular budget increase of $10,000-15,000 to support planning costs. In the "off" years, part of the budget will go

to support a regional conference or to attract one of the floating meetings, such as Computers in Composition or the Writing Across the Curriculum conference.

4. Make campus outreach efforts through the Writing Center better defined and sustainable.

The Writing Center has done extraordinary work in creating a splendid array of workshops and events, supporting writing across campus, undergraduate to graduate. Along the way, it has done exceptional work in professionalizing writer tutors, many of whom present at conferences or even publish. However, to a large extent, these efforts have relied on the kindness and goodwill of writing faculty, a small number of whom volunteer extra time to help with program. This arrangement is fragile and barely sustainable, and more explicitly recognizing in the budget this work will strengthen it. Hiring a coordinator position would free the current director and assistant director from the managerial work that takes up so much of their time, allowing them to focus more centrally on campus outreach. Similarly, buying out even 6 courses a year of faculty time will gain over 500 hours of quality campus outreach. This would cost $50,000-$70,000, although it could be scaled back and still achieve many good effects.

5. Coordinate existing community outreach programs while creating a resource and personnel infrastructure that will let us expand those efforts.

For ten years, the Writing Program has maintained community writing centers at the Gathering Place and at the St. Francis Center, serving Denver's abused, abandoned, and homeless. For at least six years, the Program has provided tutoring and programming in area schools, including through the Writ Engagement Corps. With the exception of occasional grants from CCESL and some gainshare funding, allof this work has been voluntary. Week in and week out, faculty devote time to these projects, occasionally mentoring students who engage in profound community service. It's time to create a more sustainable structure. We wish to build a larger pool of trained and experienced student participants by establishing an ongoing series of training and workshop programs. We want
to recognize and support faculty experts who provide that training. And we want to create professional development opportunities for all involved, as well as strengthen relationships with our local non-profit partners. Even a modest investment of $15,000 per year would set these efforts on solid grounds.

6. Create an effective, sustainable, ongoing plan to research writing and its teaching on campus.

When the program was founded, it had a budget of $25,000 to support research on student writing at DU. Rescissions from The Great Recession eroded most of that budget line, and while there have been generous gainshare supports in subsequent years, the program has not achieved the kind of research identity envisioned. Truth be told, funding is only part of the challenge, and not perhaps the most significant. When the program was formed, we anticipated that faculty would devote their "off" quarters to engaging in research (studying student writers, primarily). However, it has been the case that other activities, such as teaching FSEM and in the Minor, have been more attractive, and it has also been the case that many faculty we have hired, while excellent teachers and scholars in their own right, have not had the self-identity of the kind of writing researchers needed to carry out large, joint projects. Perhaps, too, there has been inadequate program leadership to this end. The annual portfolio assessment has, in fact, engaged in a modest kind of research along with performing exemplary assessment. However, by design, this hasn't resulted in products for dissemination and publication. Currently there are two significant research projects, one by Richard Colby and Rebekah

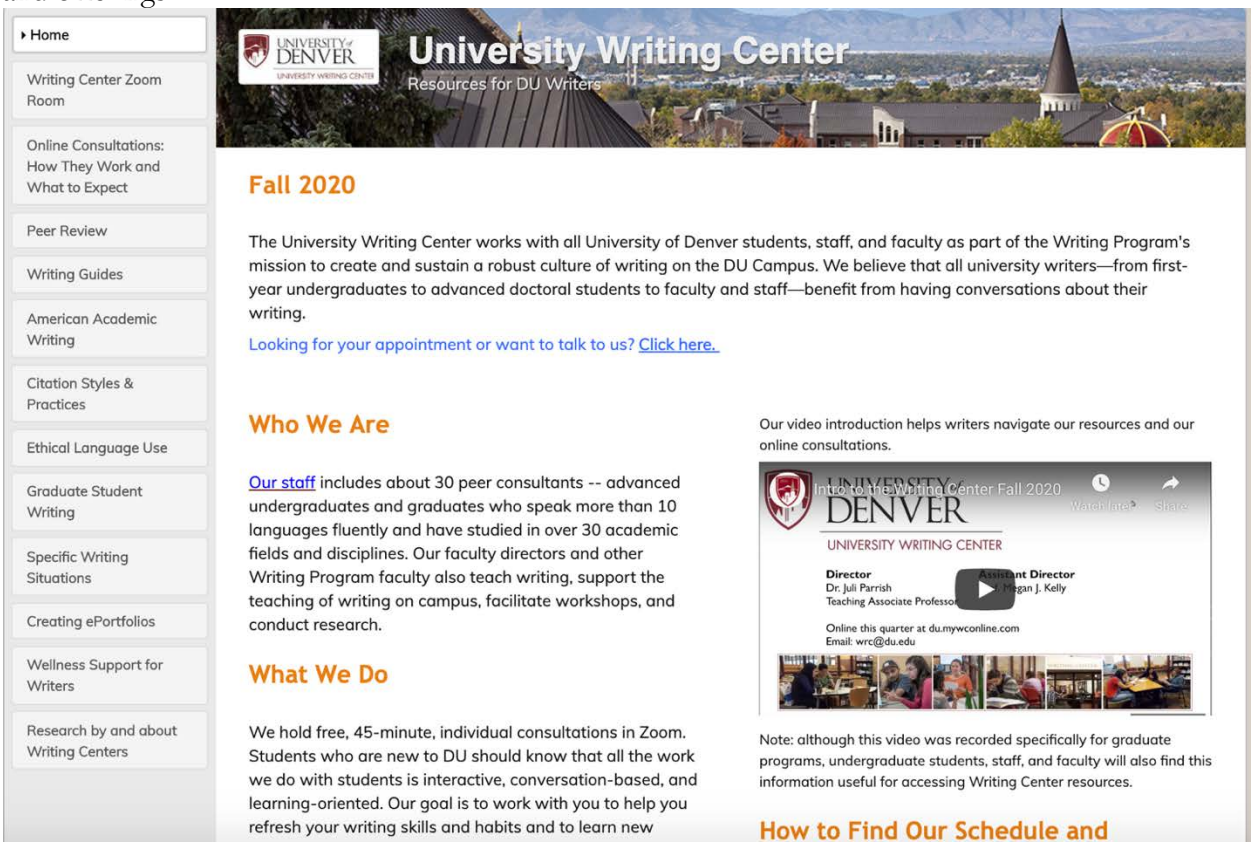
Shultz Colby, the other by Aubrey Schiavone, Blake Sanz, and Doug Hesse. If the DU Writing Program is going to contribute to the national understanding of writing and its teaching, we need to reinvigorate the campus research program. This, of course, will also directly benefit the teaching of writing across DU itself. $25,000 per year will pay student subjects, support data analysis, pay for research trips, and provide modest stipends that can support summer research, integral to re-engaging the faculty.

7. Increase faculty salaries.

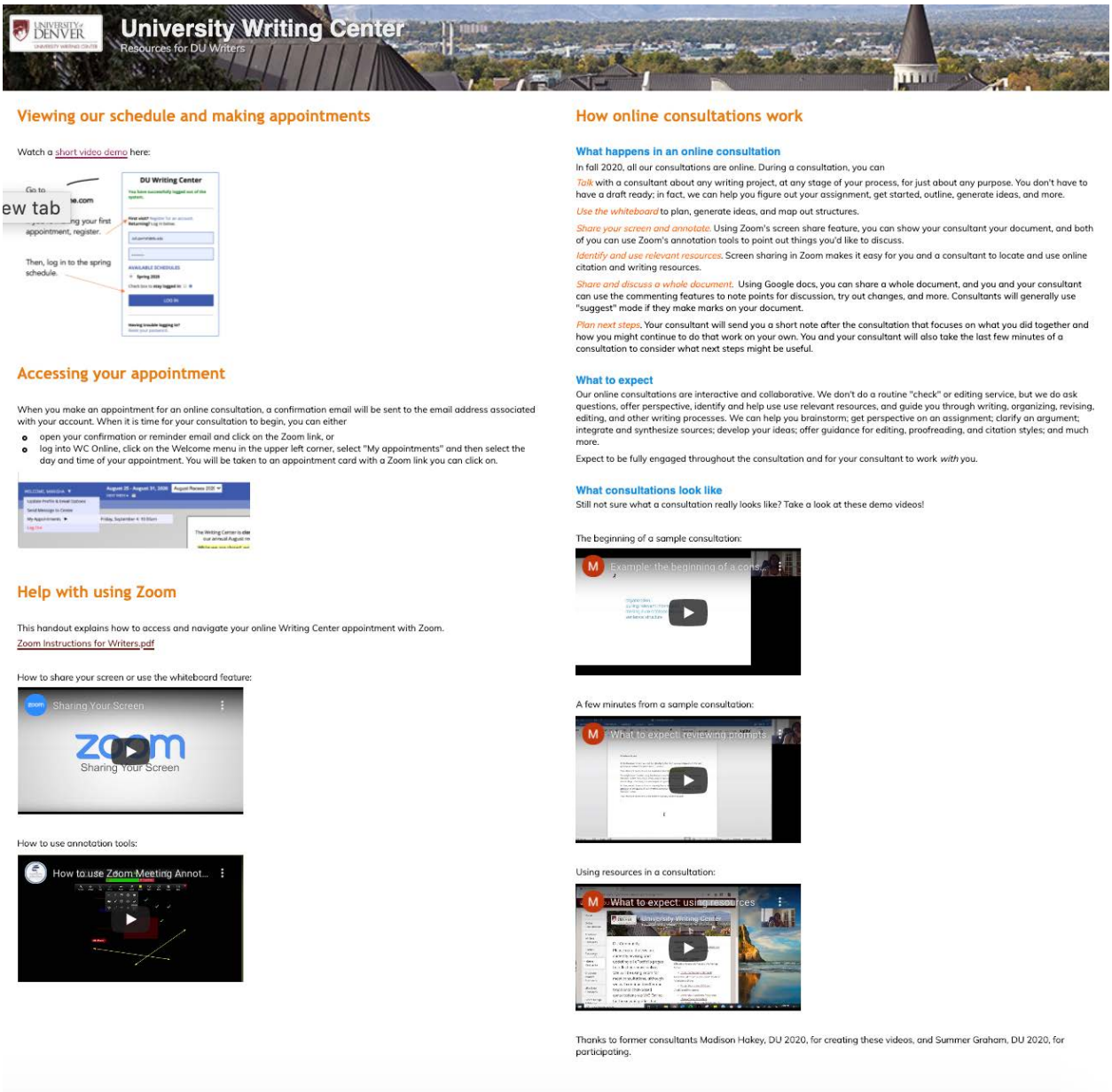
When the program began in 2006, starting salaries were $44,000, and that level remained for years. While we've been increasing starting salaries, those increases have been modest to a starting salary of $52,500 in fall 2021 (0,3,3, load). Meanwhile, the cost of living in Denver has skyrocketed. These positions have had merit raises, of course, and the Teaching Professor line has brought substantial raises, in terms of percentage, for promotion to Associate and to Full. These are much appreciated. Still, writing faculty are underpaid.

Appendix G: Writing Center Resources on DU Portfolio

This appendix includes screenshots of selected pages of our ePortfolio, which we significantly developed and expanded this year as way to support online writers and consultants better.
Our **ePortfolio Home tab** includes a video introduction and expanded information about our staff and offerings.



The **Online Consultations tab** now includes not just screenshots and instructions on making appointments but video tutorials for Zoom and short video demonstrations of consultations created by Madison Hakey and Summer Graham, senior undergraduate consultants. This page also now includes expanded information for students on how to prepare for and what to expect in consultations.



Our revised tab on **American Academic Writing** now includes introductory materials on American higher education expectations, an expanded section on English for Academic Purposes, and additional materials on analysis and synthesis. These are primarily resources that were already available at writing centers in our regional and national networks.

This page offers resources for those writing in American edited academic English. We recognize that there's a lot to learn -- not just English itself but all the habits and practices that university writing involves. Take a look!

Introduction to Writing in American Edited Academic English

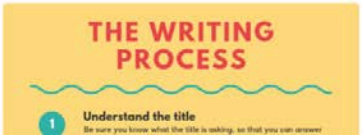
The Purdue OWL offers some great resources for writing in American edited academic English, including help with integrating sources, reading, grammatical, punctuation, editing habits, and more.

We particularly recommend these Purdue resources:

- Intro to writing for North American colleges
- Self-editing strategies for international students
- Reference and citation in academic writing
- Combining sentences

English for Academic Purposes

The EAP Foundation (EAP is English for Academic Purposes) is an excellent resource for writers who are new to American academic essay writing. In addition to infographics like the one below, this site offers help with structure, cohesion, and strategies for academic writing. We encourage you to sign up for the EAP Foundation newsletter and bookmark their site!



Oxford Collocation Dictionary

The Oxford Collocation Dictionary "shows words commonly used in combination," which is a useful way to get a feel for the "essential building blocks" of English language.

Using English in Classroom Settings

The following handouts were developed by Dr. Shawna Shapiro, an Associate Professor of writing, linguistics, and education at Middlebury College.

- Strategies for close reading: ShapiroReadingHandout.pdf
- Strategies for class participation: ShapiroParticipation.pdf
- Strategies for class presentations: ShapiroPresentations.pdf

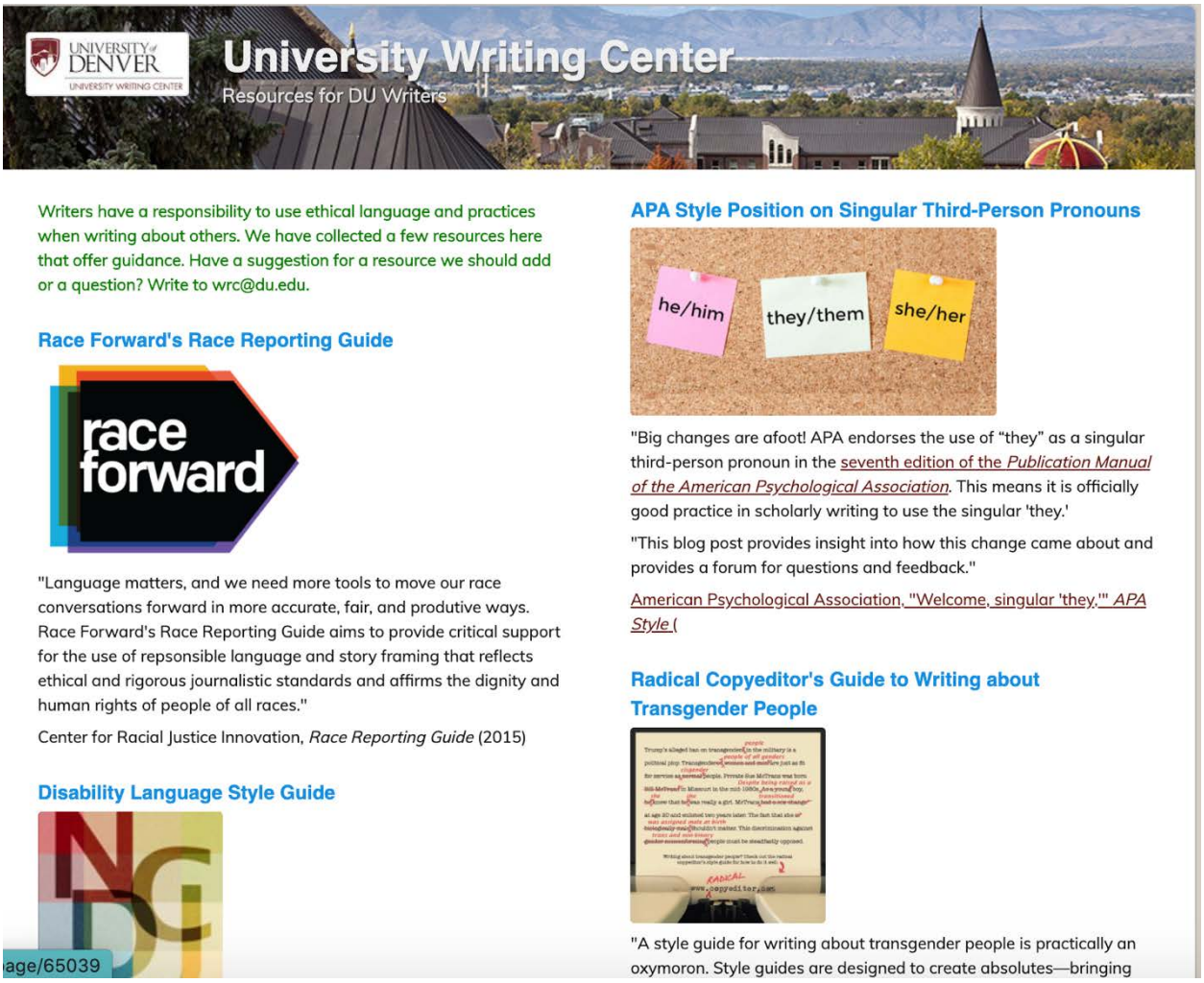
Summary, Paraphrase, and Citation

Concepts and strategies for paraphrase and summary, two of the fundamental moves of American academic writing, from the Purdue OWL.

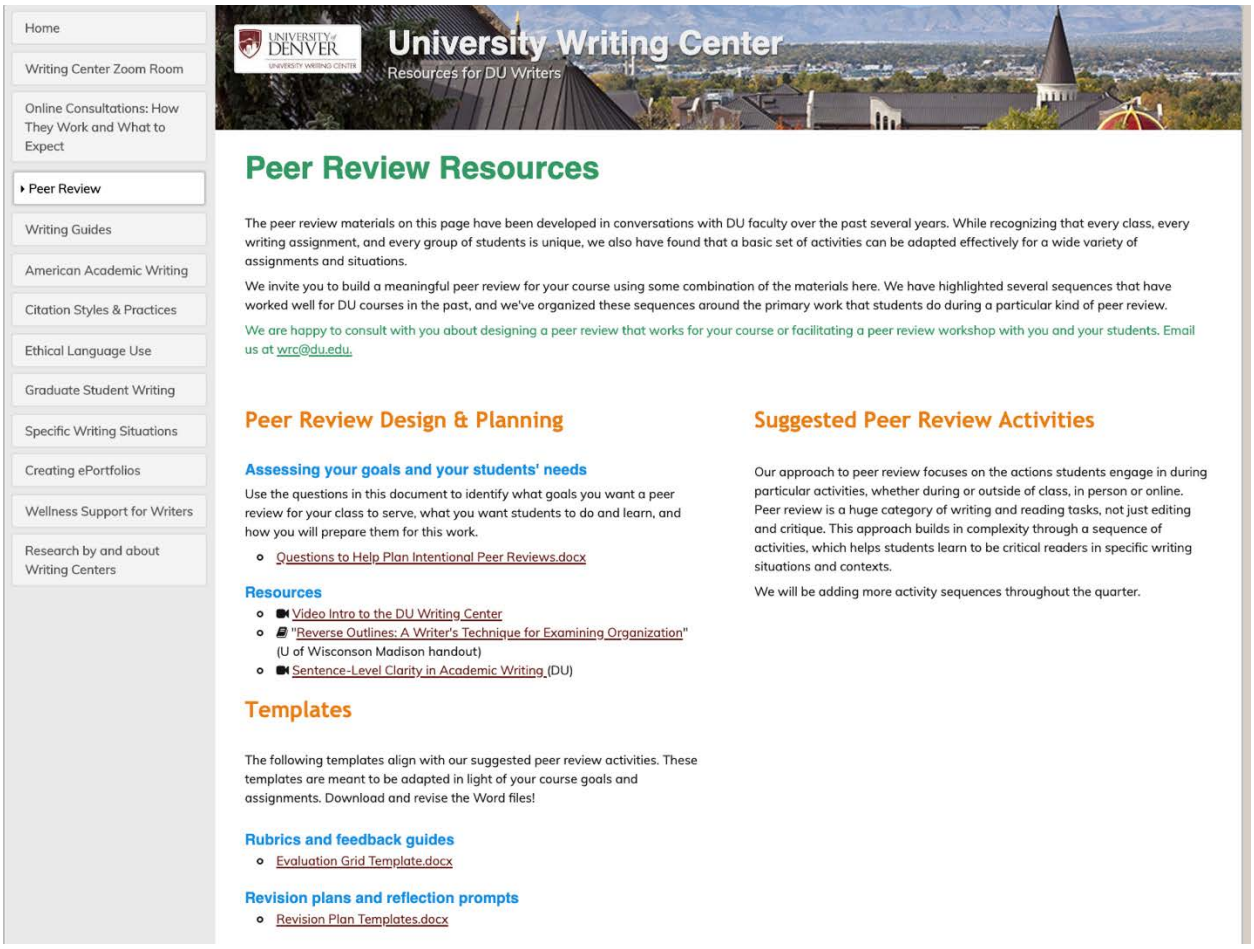
The EAP Foundation offers specific and practical advice for including in-text citations in a variety of citation styles.

English Language and Educational Consultant Andy Gillett offers useful strategies for citing sources and integrating sources into your own writing.

Our new **Ethical Language Use tab**, created specifically in response to student questions about singular third-person pronouns that came up this summer, also acknowledges our responsibility to offer models to students and faculty for using language in ways that respect and do not do linguistic violence to others.



Finally, our new **Peer Review Resources tab**, intended for faculty as well as students, represents the first stage of a longterm project to develop and peer review sequences for faculty to use in courses; these resources supplement our Facilitated peer Review offerings and will also be useful as consultant educational tools.



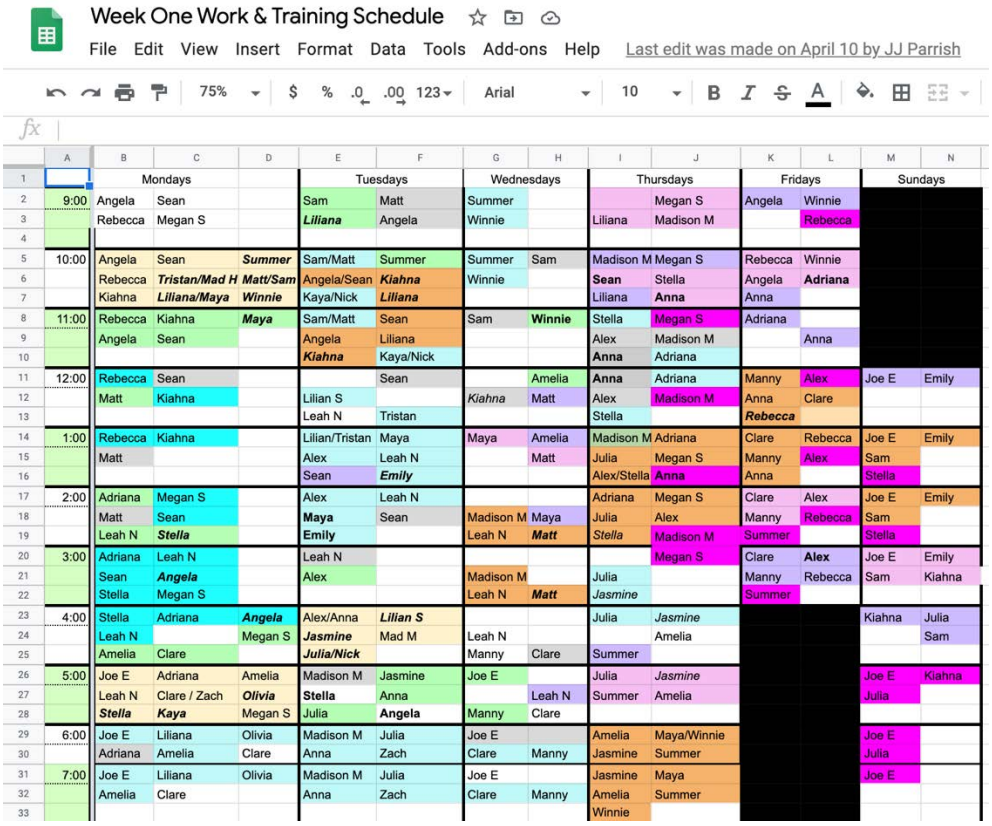
Appendix H: Training Sequence for Online Consulting

The Writing Center moved completely online on March 11, 2020, when the University announced that it would be closing for face-to-face work for a few weeks. We finished the quarter online using our existing mechanisms: most consultations happened in a synchronous, chat-based platform called WC Online (part of our scheduling system). A few consultants who had already been training to do consultations in Zoom held consultations that way.

We spent the next weeks preparing to move our operations online. When spring quarter began, we implemented an intensive full-staff training. The activities involved in this training focused in part on helping our staff to learn new technology but also on how we would maintain our ethos, practices, and general approach in this new format. We had a number of consultants who had never consulted online; it was important to us that consultants were as thoughtful and intentional about the work of consulting as they were about learning to manage screen sharing and breakout rooms.

The series of activities appears below. Each staff member engaged in a sequence of activities that we color coded so that they could identify what they were doing and when. A staff member could look at their schedule and match specific color-coded hours to an activity in Canvas. This document includes that full sequence:

- Week 1 work & training schedule
- Week 1 overview & learning outcomes
- All activities



Week One Work & Training Schedule

File Edit View Insert Format Data Tools Add-ons Help Last edit was made on April 10 by JJ Parrish

	Mondays			Tuesdays		Wednesdays		Thursdays		Fridays		Sundays	
9:00	Angela	Sean		Sam	Matt	Summer			Megan S	Angela	Winnie		
	Rebecca	Megan S		***Liliana***	Angela	Winnie		Liliana	Madison M		Rebecca		
10:00	Angela	Sean	***Summer***	Sam/Matt	Summer	Summer	Sam	Madison M	Megan S	Rebecca	Winnie		
	Rebecca	***Tristan/Mad H***	***Matt/Sam***	Angela/Sean	***Kiahna***	Winnie		***Sean***	Stella	Angela	***Adriana***		
	Kiahna	***Liliana/Maya***	***Winnie***	Kaya/Nick	***Liliana***			Liliana	***Anna***	Anna			
11:00	Rebecca	Kiahna	***Maya***	Sam/Matt	Sean	Sam	***Winnie***	Stella	Megan S	Adriana			
	Angela	Sean		Angela	Liliana			Alex	Madison M		Anna		
				Kiahna	Kaya/Nick			***Anna***	Adriana				
12:00	Rebecca	Sean			Sean		Amelia	***Anna***	Adriana	Manny	Alex	Joe E	Emily
	Matt	Kiahna		Lilian S		*Kiahna*	Matt	Alex	Madison M	Anna	Clare		
				Leah N	Tristan			Stella		***Rebecca***			
1:00	Rebecca	Kiahna		Lilian/Tristan	Maya	Maya	Amelia	Madison M	Adriana	Clare	Rebecca	Joe E	Emily
	Matt			Alex	Leah N		Matt	Julia	Megan S	Manny	Alex	Sam	
				Sean	***Emily***			Alex/Stella	***Anna***	Anna		Stella	
2:00	Adriana	Megan S		Alex	Leah N			Adriana	Megan S	Clare	Alex	Joe E	Emily
	Matt	Sean		***Maya***	Sean	Madison M	Maya	Julia	Alex	Manny	Rebecca	Sam	
	Leah N	***Stella***		***Emily***		Leah N	***Matt***	*Stella*	Madison M	Summer		Stella	
3:00	Adriana	Leah N		Leah N					Megan S	Clare	***Alex***	Joe E	Emily
	Sean	***Angela***		Alex		Madison M		Julia		Manny	Rebecca	Sam	Kiahna
	Stella	Megan S				Leah N	***Matt***	*Jasmine*		Summer			
4:00	Stella	Adriana	***Angela***	Alex/Anna	***Lilian S***			Julia	*Jasmine*			Kiahna	Julia
	Leah N		Megan S	***Jasmine***	Mad M	Leah N			Amelia				Sam
	Amelia	Clare		***Julia/Nick***		Manny	Clare	Summer					
5:00	Joe E	Adriana	Amelia	Madison M	Jasmine	Joe E		Julia	*Jasmine*			Joe E	Kiahna
	Leah N	Clare / Zach	***Olivia***	***Stella***	Anna		Leah N	Summer	Amelia			Julia	
	Stella	***Kaya***	Megan S	Julia	***Angela***	Manny	Clare						
6:00	Joe E	Liliana	Olivia	Madison M	Julia	Joe E		Amelia	Maya/Winnie			Joe E	
	Adriana	Amelia	Clare	Anna	Zach	Clare	Manny	Jasmine	Summer			Julia	
7:00	Joe E	Liliana	Olivia	Madison M	Julia	Joe E		Jasmine	Maya			Joe E	
	Amelia	Clare		Anna	Zach	Clare	Manny	Amelia	Summer				
								Winnie					

Week One Overview & Learning Outcomes

Each consultant will be participating in a set of specific activities. They're color-coded in the schedule, and here's what the colors mean:

- yellow, you'll be attending a large-group staff meeting.
- green, you'll be doing some reading and answering a few questions in Canvas
- blue, you'll be meeting with a partner in an assigned room to learn and practice Zoom and a few other things
- grey, you'll be helping us to review and assess resources that we may or may not want to use this quarter

No one will have the other colors in their first hour, but we do want you to have a little sense of coming. If your hour is...

- orange, you'll be meeting in a small group (~4) to talk and practice consulting in Zoom
- purple, you'll be doing some reflective writing about consulting online
- light pink, you'll be attending a small-group meeting with Juli or Megan to review the week and talk about how you're feeling moving into the quarter
- hot pink, you'll be consulting.

Learning Outcomes Include...

- Understand the logistics of a shift, including how to check in and with whom, how to connect with writers, what to do if something goes wrong, how to access and share resources and links (including the exit survey), what to do during free hours / missed appointments, and other kinds of hours, how to find this info, how to check out, and more
- Discuss the benefits and opportunities that being online affords, as well as the obstacles and how can we manage them
- Discuss what you need to feel successful online (think: what made us successful in face-to-face consultations and how can we do that online?)
- Practice coming in and out of consultations / transitioning from WC Online to Zoom
- Discuss and practice strategies for consultations in Zoom, including how and when to use whiteboard/ shared-screen/ annotation / chat features
- Become familiar with the resources available on our Canvas and ePortfolio sites and understand the importance of using them in every consultation
- Practice finding, sharing, annotating handouts/resources for consulting
- Practice using props for consultations available at home

YELLOW: Large-group staff meeting

We held this meeting three times to accommodate the whole staff. This is a large-group staff meeting that is largely about providing you with information. Here's the brief agenda:

- Welcome back
- What happens this week (training, getting acclimated, etc.) and why
- How shifts will work and what you need to know
- Important policies and practices for online consulting
- Overview of the quarter
- Plans for outreach
- Anxieties, concerns, questions

GREEN: Reading and individual writing/reflection

We've given you an hour to do some reading and reviewing in preparation for consulting online. You will have read some of this material before, but it is important that you re-read now.
As we concentrate our efforts on online consulting, we want to stress that our usual philosophy, ethos, approach, and practices move with us, even as some of them will morph slightly.
Here's what you should do during this individual hour to read and write (noted in green in the schedule):

1. Read the following sections of the Writing Center handbook:

- Conducting a Consultation & Documenting a Consultation (pp 25-32)
- Consulting Approaches & Strategies (pp 41-49)
- Common Consulting Challenges & Approaches (pp 50-55)
- Valued Practices in Online Consulting (pp 57-60)
  - Some of the logistics will be different this quarter, but we want you to be familiar with the consulting approaches discussed here.

2. After reading and reviewing the handbook, please respond to the following questions and upload your responses here:

- What is one strategy from the handbook that you haven't tried or haven't tried often?
- How might using this strategy enhance your consulting for the specific situation mentioned in the handbook?
- How would you need to adapt this strategy in WC Online? How would you need to adapt it in Zoom?

NOTE: If you run out of time, you will be able to use the time at the end of your blue session or any grey hours.

BLUE: Partnered learning and practice in Zoom

Blue: Paired Zoom Practice Activities

Megan J. Kelly (She/Her/Hers)

Mar 29 at 2:13pm

17 58

All Sections

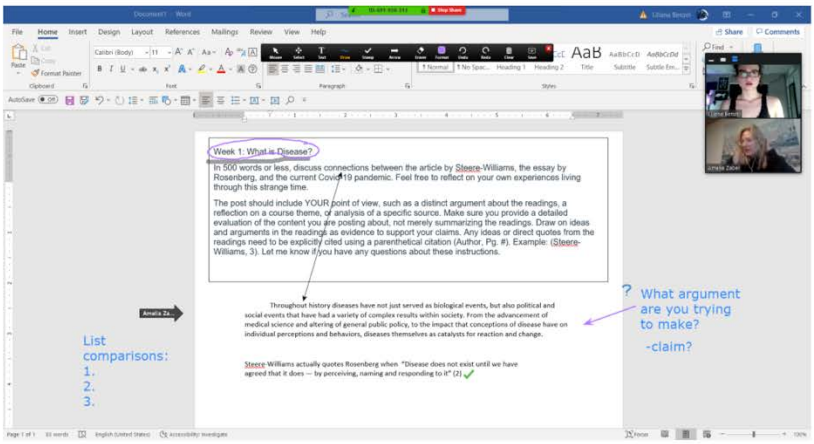
We've assigned you a partner (in a very few cases, you'll have a group of 3) and ask that you work together to get comfortable with various technologies and to begin to identify resources that will help you with your online consulting this quarter.

You'll find all instructions here . We've been pretty granular with these, and that's because we think it's important that you know how to do a specific set of practices / moves and to feel confident with the technology. You'll have some more Zoom practice during your small-group meeting later in the week (orange); this meeting is really focused on the technology and on the logistics of the work schedule.

Please note that there are several points in this activity where you will need to upload an image or write a few sentences in the **blue discussion board.**

Questions? Write to both juli.parrish@du.edu and megan.j.kelly@du.edu. One of us will get back to you promptly.

Liliana & Amelia annotated document practice



Notes on Zoom:

- Remote access is incredibly laggy and glitchy, and only one person can be moving the mouse or typing at once. Annotating seems to be more effective and overall less problematic.
- It's probably not going to be a very relevant issue, but if you need to share screens for a video, make sure you click the options for sharing audio and increased video optimization options.

Notes on consulting resources:

- You can "copy link address" for different downloadable handouts and send the links to the writer through WC online or Zoom chat. This will let the writer directly download the document.
- Online consultation resources have been updated for Zoom, and the resources are organized to better match those that are physically available in the writing center.
- We need a link to the APA instruction handout in the "Citing and Synthesizing Texts" section that we normally have available in the writing center.

Questions:

- Will writer's contact information be available on Zoom, or do we have to send them a link directly through WC online?

GREY: Individual work to research and evaluate potential resources for us to use in our ePortfolio

During a grey hour, you have a few options

- If you have an existing project (policy brief handouts, Word/Excel resources, conference paper or article, research project, DIY meeting that you are planning, you are welcome to take gray hours to work on those projects. We ask that after each hour, you send an email to Juli and Megan outlining what you've been working on.
- Choose a few of the resources in the list below , and spend some time looking at it (watching the video, reading the handout and trying out its strategies, reviewing the slides, and so on, and then fill out the table:
  - What is this resource, briefly, and what format is it?
  - Is it worth linking to for our staff and our writers?
  - With the annotated bibliography page as a potential model, what are a few questions consultants could ask a writer working on this thing, or a few notes that might help consultants, or a a few suggestions you'd make to writers? We don't want to end up with just a list of resources; we want to have a sense of how and why each resource could be useful, as in an annotated bibliography, which doesn't just list sources but indicates how and why they might be valuable.
- Adding more resources to the bottom of this list that you or others can then review. We generally want sources to be from .edu sites, but we're willing to consider others!

ORANGE: Small group meeting for additional Zoom practice and discussion of how to keep our ethos and practices visible while consulting online

Orange: Small Group Online Consulting Activities

Mar 29 at 2:13pm

Megan J. Kelly (She/Her/Hers)

All Sections

For this meeting, the facilitator for each group (you know who you are) should send their group members a meeting link from their account.

Instructions for this meeting are below and here .

Orange session!

Today's session should involve about 45 minutes of discussion, then taking a 15-minute break, then another 45 minutes of discussion.

For the first half of today's meeting, we have a few discussion prompts but generally are inviting you to generate and share your ideas:

We've identified a facilitator, and we would also like you to take notes throughout, using the whiteboard and/or using a Google doc if you prefer. We will ask you to turn in your notes at the end of the session (in the form of a screenshot, a link, etc).

1. Think about consulting itself: the conversations you have with writers: face to face, in the writing center. Our goal is to help you all, not just this week but over the next few weeks, to be very intentional and thoughtful about how you respond to writer requests, how you use resources, how you consult in general. Megan and I have always tried to help you all think about how you can work with people online without just editing for them and without telling them you cannot edit for them, but perhaps a reframing of that conversation will help. Sean and I had a conversation about this, and he has some thoughts and ideas. As a group, talk about these things:
   1. When writers ask you for editing help, how do you respond?
   2. How are those responses working for you?
   3. How do you resist saying "no, we can't do that" and instead reframe the conversation?
   4. And how do you resist just making changes for the writer?

Try to talk with some granularity about this. What specifically do you do?

Deliverable: Share either a screenshot of your notes or a google doc link to the discussion board on Canvas.

For the second half of this meeting, we ask that the facilitator record the meeting and save it to the cloud. When you get the message that the recording is ready, please post the link to the discussion board as well.

PURPLE: Individual reflection

Purple: Reflective Writing

Published | Edit | ⋮

As part of the orientation for this first week of spring quarter, we would like you to spend an hour doing some reflective writing.

Consulting Philosophy

As you prepare for the work of consulting exclusively online, we ask you to think intentionally about how and why you do what you do--your values and your practices--as a consultant. Some of you have already written consulting philosophies that you can build on and revise; others have observation reflections that you can review and adapt. We don't expect you to write a consulting philosophy in this hour; rather, we ask that you highlight or make note of the things you want to carry over into your online consulting and of the things you want to change or add to your work.

Upload your notes, brainstorming, or draft here.

Instagram Post

In addition to working on your consulting philosophy, we want you to spend a little time helping us create content for our Instagram account: https://www.instagram.com/duwritcenter/ .

Some of you have already been featured in our regular posts, like #meetyourconsultantmonday. Given that we are all working remotely this quarter, we thought it would be cool to feature the different spaces of our virtual writing center, our #workfromhome spaces.

Please take a photograph of the space you will be using for your writing center consultations, or of a place you will be reading and writing this quarter. Draft a comment for the Instagram post that describes this space: Where is this space? What does it feel like to be there? What sounds or smells are in the space? What relevant hashtags might we use in the post? Your post might also share a little something about yourself, something that you shared in your bio, perhaps.

Our intention for these posts is to create a sense of connection as we are all physically disconnected from each other; that said, we in no way want you to feel like your privacy is being violated. Please only share what you feel comfortable sharing, and if you really don't want to be featured on Instagram, let us know.

Upload your photograph and post as separate files. Images embedded in a document have a lower resolution.

PINK: Small-group meeting with Juli or Megan to review, discuss comfort and readiness, and generally talk about upcoming quarter

Pink: Small Group Review Meeting w/Megan or Juli

Meeting Times & Participants

- See the Week 1 Schedule: https://docs.google.com/spreadsheets/d/1SCJOwLyt6EF2VG_SXv5qJFdzQZSHkBYDVNTiWl0NdLk/edit?usp=sharing

Meeting Location

- Meet in the Shopneck room

Agenda

- **Please share your contact information with us:**
  - https://docs.google.com/spreadsheets/d/1wGpfEDbf-dHw4FMaib1dN3R5fuKjPgExefoWQLxOZio/edit?usp=sharing
- **Sign up for training opportunities in Weeks 2-3:**
  - https://docs.google.com/document/d/1sPsp_vq-W5DtV6uae7inB0FArqVCXyaJ8dg5cKoTRXg/edit?usp=sharing
- **Orientation review and debrief:**
  - How did everything go this week?
  - How are you feeling about this quarter?
  - What support do you need from us?
  - What questions, comments, suggestions, or concerns do you have moving forward?
- **Important reminders:**
  - Clock in and out
  - Visit the Shopneck Conference Room at the beginning of each shift to check in with the coordinator or admin on call
  - Make sure you are available by phone and email during your shift
  - Have Canvas and Portfolio open during your consultations
  - Bookmark resources to share with writers
  - Meet your writers in WC Online and give them the link to your Zoom room
  - Ask writers to complete the exit survey after the consultation (share the link, which you should also have bookmarked)
  - Complete a Client Report Form for every session back in WC Online
  - Don't mark a session as missed until after 20 minutes, and not before you have checked in with a coordinator or admin
  - Be consistent with your shifts!! We are counting on you!!! If you have a schedule issue, you MUST EMAIL wrc@du.edu to reach the person on call.

HOT PINK: First consultations in the new system

We and the admins will be available for last-minute review and questions as shifts begin. We have adjusted our schedule five minutes (so that appointments start by :05) to give you time to get settled.

Appendix I: Writing Center Staff

Spring 2020-Spring 2021

First	Last	Degree, Field	Staff Position(s)	Project(s) During Pandemic
Aberdeen	McEvers	MSW, Social Work	Consultant, Coordinator	CAPE Partnership
Adriana	Socoski	PhD, English	Consultant	
Aliyah	Williams	BA, Sociology & Criminology	Consultant	Research
Alex	Toy	PhD, English	Consultant	Workshops
Ameen	Al Shaibani	MS, Computer Science	Consultant	
Amelia	Zabel	BA, International Studies & Spanish	Consultant, Mentor	Research, Article Submission, Workshops
Angela	Gattuso	PhD, Literary Studies	Consultant	
Anna	Zumbahlen	PhD, English / Creative Writing	Consultant	Workshops
Ben	Caldwell	PhD, Literary Studies	Consultant, Mentor	RMWCA Presentation, CGC Presentation
Caroline	Conroy	MA, Literary Studies	Consultant, Coordinator	PNWCA Presentation, IRB application, DEI Grant Proposal
Clare	Gillman	BA, English & Anthropology	Consultant	Resource Development
Dave	Whelan	PhD, English / Creative Writing	Consultant	RMWCA Presentation, Fulbright Writing Groups
Elijah	Null	PhD, Literary Studies	Consultant, Coordinator	Research
Elisabeth	Booze	PhD, English / Creative Writing	Consultant	FSEM Workshop Development, Workshops, Focus Groups
Emily	Graboski	MS, Education	Consultant	Resource Development, Focus Groups
Eric	Mills	PhD, Literary Studies	Consultant	
George	Kovalenko	PhD, English / Creative Writing	Consultant	RMWCA Presentation, Fulbright Writing Groups
Haley	Clark	BA, English	Consultant	Research
Jasmine	Knobloch	MA, Literary Studies	Consultant, Coordinator	Resource Development, Focus Groups
Jasmine	Sauceda	MA, Literary Studies	Consultant, Summer Graduate Asst Director	Social Media, DEI Grant Proposal, Workshops
Jenny	Albright	PhD, Literary Studies	Consultant	Research
Joanna	Li	BA, Biology	Consultant	
Julia	Cordova	BA, Psychology & English	Consultant, Coordinator	RMWCA Presentation, YSW Submission, Focus Groups
Kaya	Lins	BA, Political Science & Spanish	Admin	
Kayla	Deep	MSW, Social Work	Consultant	RMWCA Pres, CAPE Partnership
Kevin	Kohlhauf	PhD, Literary Studies	Consultant, Mentor	Research, Workshops
Kiahna	Stephens	MA, International Studies	Consultant	
Kristen	Wallace	MA, Literary Studies	Consultant, Mentor, Summer Graduate Asst Director	RMWCA Presentation, Workshops

Lilian	Scott	BA, Sociolegal Studies	Admin	
Liliana	Benzel	BA, English	Consultant	
Leah	Nieboer	PhD, English / Creative Writing	Consultant	Workshops
Madison	Hakey	BA, Psychology & English	Consultant, Mentor, Coordinator	Workshops, Resource Development
Madison	Myers	PhD, Literary Studies	Consultant, Coordinator	Resource Development, Research, Focus Groups
Manny	Loley	PhD, English / Creative Writing	Consultant	Research; Article Submission, Workshops
Marina	Burandt	PhD, Literary Studies	Consultant	PNWCA Presentation
Matt	Hugel	MS, Geographic Information Systems	Consultant	Resource Development
Maya	Piñon	BA, Spanish & Political Science	Consultant	ePortfolio, Workshops
McKenzie	Wilson	MS, Counseling Psychology	Consultant, Coordinator	Social Media, Workshops
Megan	Solberg	PhD, Counseling Psychology	Consultant, Mentor	Research, Workshops, Dissertation Grp
Mia	Geoly	MA, International Studies	Consultant	Workshops
Molly	Smith	MS, Marketing	Consultant	CGC Presentation; Brand Audit
Natalie	Earnhart	PhD, English / Creative Writing	Consultant	Workshops
Olivia	Tracy	PhD, Literary Studies	Consultant, Mentor, Summer Grad Asst Director	Workshops, Staff Education, Research
Rebecca	Gaines	PhD, Counseling Psychology	Consultant, Mentor	Workshops, Dissertation Grp
Sai	Badduri	MS, Materials Science	Consultant	DEI Grant Proposal
Sam	Barber	PhD, English / Creative Writing	Consultant	Workshops
Sara	Sheiner	PhD, English / Creative Writing	Consultant	Research, Staff Education, Faculty Retreats
Sean	Danaher	MSW, Social Work	Consultant	ePortfolio
Stella	Corso	PhD, English / Creative Writing	Consultant	Workshops
Summer	Graham	BA, Mechanical Engineering	Consultant	Workshops
Tristan	Jenkins	MS, Library & Info Science	Admin	
Victoria	Anthony	BA, Hospitality Management	Consultant	Research
Wendy	Chen	PhD, English / Creative Writing	Consultant	RMWCA presentation, *Praxis* Submission, *Composition Studies* pub
Winnie	Pham	BA, International Studies	Consultant, Coordinator	Research, Staff Community Hour Planning
Zach	Johnson	BA, English, German, Business Management	Consultant, Mentor	Research

Appendix J: Staff Research Presentations & Publications

Spring 2020-Spring 2021

Burandt, Marina. "Emotional Labor in the Writing Center," Pacific Northwest Writing Centers Association, April 2021.

Caldwell, Ben. "Your (Not Actually Cheating Heart): Understandings of Plagiarism in a Primarily Online Professional Graduate Program," Rocky Mountain Writing Centers Association, March 2021.

Caldwell, Ben, and Olivia Tracy. "Fragments of a Whole: Peer-Led Support Creating Graduate Community," Consortium on Graduate Communication, June 2021.

Chen, Wendy. "The Rhetorics of Silence in the Writing Center." Rocky Mountain Writing Centers Association, March 2021.

Conroy, Caroline, "Removing Barriers: Making Space for Code Meshing Beyond Writing Centers," Pacific Northwest Writing Centers Association, April 2021.

Cordova, Julia. "Breaking Up is Not Hard to Do: The Overlooked Benefits of Disfluency Withing Writing Centers," Rocky Mountain Writing Centers Association, March 2021.

Deep, Kayla. "Pausing for Breath: Minimizing Writing-Induced Anxiety in the Writing Center," Rocky Mountain Writing Centers Association, March 2021.

Gaines, Rebecca, and Megan Solberg. "The Writing Center as Therapeutic Space: 'I Have So Much Anxiety Around Writing, I Don't Even Know Where to Start,'" Colorado Wyoming Writing Tutors Association, April 2020 (canceled due to pandemic but presented to staff in Winter 2021).

Kovalenko, George. "Uncentering the Writing Center," Rocky Mountain Writing Centers Association, March 2021.

Parrish, Juli, and Wendy Chen. "Intergenerational Exchange as a Process of Negotiation." *Composition Studies*, vol. 49, no. 1, Spring 2021, pp. 149-53.

Smith, Molly. "Resonating with Graduate Students By Applying Branding Principles," Consortium on Graduate Communication, June 2021.

Tracy, Olivia. "'A Moveable Object': Props and Possibility in Writing Consultations." *Praxis* vol. 18, no. 2, 2021, http://www.praxisuwc.com/182-tracy.

Wallace, Kristen. "Talking in Turn: An Exploration of Writing Center Consultant Disclosure," Rocky Mountain Writing Centers Association, March 2021.

Whelan, Dave. "Witnessing as Radical Empathy in Tutorials," Rocky Mountain Writing Centers Association, March 2021.

Appendix K: Staff Research Projects in Progress

Spring-Summer 2021

Albright, Jenny. Conference proposal submitted to Fall 2021 International Writing Centers Association Conference, Spring 2021.

Chen, Wendy. "Silence as an Empowering Rhetorical Choice within Writing Centers." Currently under revision for resubmission to *Praxis*.

Clark, Haley. Article draft in progress, to be submitted to *The Peer Review*, Summer 2021.

Conroy, Caroline. "Faculty Perceptions and Barriers to Acceptance of Code Meshing in the Classroom." IRB submitted for article follow-up to PNWCA conference presentation, Spring 2021.

Cordova, Julia. "Environmental Schema and the Overlooked Benefits of Disfluency in the Writing Process." Article submitted to *Young Scholars in Writing*, Spring 2021.

Kohlhauf, Kevin. "Performance as Revision: Writing Center Consultations as Collaborative Staging." Article proposal submitted to edited collection *Revising Moves: Sharing and Narrating Revision in Action*, Spring 2021.

Loley, Manny. Submitted article proposal to *Praxis* special issue, "Have We Arrived? Revisiting and Rethinking Responses to the Need for Transformative Listening and Mindfulness of Difference," Winter 2021.

Kelly, Megan, Kelly Krumrie, Juli Parrish, and Olivia Tracy. "How We Observe: Using Replayable Texts to Build Agency and Collaboration in Consultant Training." Provisionally accepted for *WLN: Journal of Writing Center Scholarship* special issue on "The Post-Pandemic Writing Center." Submitted Winter 2021, full draft due December 2021.

Kelly, Megan, Juli Parrish, Libby Catchings, Sai Kiran Reddy Badduri, Caroline Conroy, and Jasmine Sauceda. " Writing Center Language Diversity Initiative: Resources to Promote Positive Engagement with Linguistic Diversity in Academic Contexts." Grant proposal submitted to the Office of Diversity, Equity, and Inclusion, Spring 2021.

Myers, Madison. "Building Responsive Resources: Developing Writing Center Resources that' as Collaborative Praxis." Conference proposal submitted to Fall 2021 International Writing Centers Association Conference, Spring 2021.

Wallace, Kristen. Working Title: "Consultant Disclosure in the Writing Center." Article draft in progress as follow-up to RMWCA conference presentation, Spring 2021.

Zabel, Amelia. "Making Assumptions in the Writing Center: Examining Perspectives of Repeat Writers." Article draft nearing completion, to be submitted to *The Peer Review* in Fall 2021.

Appendix L Classes, Departments, and Programs Served

By the Writing Center in 2020-21

Groups, Programs, and Interdisciplinary Events

Academic Advising / Staff and Faculty Advisors
Advanced Seminar Program
Career Services
Communication Studies Graduate Teaching Instructors
Curriculum & Instruction Student Representative Board
Office of Graduate Education
E-STEM Summer Research Program
Engineering Symposium
English & Literary Arts Department
English Language Center
First-Year Seminar Program
Graduate School of Professional Psychology
Graduate School of Social Work
Korbel Career Services
IRISE / Roger Salters Institute
Morgridge Student Affiliates of School Psychology
Office of Graduate Education
Office of Internationalization
Undergraduate Research Center
University College Advising
University College Master Teachers Program

Specific Courses & Events

ARTS 3347: Professional Practice
ASEM/: Adoption & Communication
ASEM: Changing Meaning of Adulthood
ASEM: Early Social Experiences & Health Throughout Lifespan
ASEM: Income & Wealth Inequality in the 21st Century
ASEM: Media & Terrorism
ASEM: Music, Politics, and Policy
ASEM: Muslims and Identity in Europe
ASEM: Politics & Art
ASEM: Sex and Sexuality
ASEM: Words, Music, and Social Change
BACP 3450: Integrative Project Design
CPSY 3249: Health & Positive Psychology
EDUC 4502: Elem Science/Social Science Methods for CLD Curriculum & Instruction
ELC 0801: Directed Language
ELC 3003: Integrated Communication for Intl Grad Students
ENGR 4900: Grad Professional Development
ENGR 2620: Engineering Integration 2
EPM 4910: Research Practices & Applications
FSEM: 4D Student
FSEM: Bioethics in Science and Medicine
FSEM: Coming of Age: A Literary and Personal journey
FSEM: Design your DU
FSEM: Health and Environment
FSEM: Immigrant Stories: Theirs and Ours
FSEM: Metropolitan Denver
FSEM: Musical Theft and Appropriation
FSEM: Populism in American Political Culture
FSEM: Science of Science Fiction
FSEM: Social Class and College Culture
FSEM: STEM OUT: Sci, Tech, Engineering & Math Outreach
FSEM: Strange World of Quantum Physics
FSEM: You Are What You Eat
Fulbright Program
GSI 4905: Research Practices & Applications
GSPP Consortium
GWST 2701: Critical Race Arts-based Feminist Theory InQueery
GWST 2701: Women Writing Resistance
GWST 3975: Capstone Seminar
HC 4015: Healthcare Finance
HED 4202: Program Evaluation
HIST 1150: America in the Sixties
HIST 3989: Senior Seminar
INTS 4987 Forced Labor and Human Trafficking
IRISE: RSI Roger Salters Institute
LOS 3150 : Working in Groups and Teams
MUAC 4000: Intro to Grad Study
MUAC 4540: Music and Activism
ORL 4902: Organizational Leadership Capstone Seminar
PHYS 3100: Senior Seminar in Physics & Astronomy
PLSC 2001: Law and Politics
PLSC 2704: Topics in Political Theory: Pol Theory of Intl Relations
PLSC 2825: The Politics of Rights
PLSC 3715: Political Theory of International Relations
PSYC 2070: Child & Lifespan Development
PWRI 4110: Writing Creative Nonfiction
REAL 3010: Real Estate Capital Markets
REAL 3367: Development & Feasibility Real Estate
REAL 4467: Property Devt and Feasibility Real Estate
RLGS 5800: Pedagogy and the Teaching of Religion
RMS 4940: Research Methods
Study Abroad Program
SOWK 4299: Advanced Standing Seminar
UCOL 4910: Research Practices and Applications
University of Denver Research Symposium
WRIT 1122: Rhetoric & Academic Writing
WRIT 1133: Research Writing
WRIT 1533: Research Writing for Transfer Students