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A Pedagogy of Access Advocacy

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by

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ABSTRACT

A PEDAGOGY OF ACCESS ADVOCACY

by

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I propose "a pedagogy of access advocacy" for students and teachers based on practices developed in the first-year composition classroom. A pedagogy of access advocacy aims to destigmatize the access needs of students and teachers by inviting them to share and support each other's needs and to center and celebrate the creation of collective access. This dissertation brings together theories and methodologies from composition, rhetoric, disability studies, teacher action research, and critical discourse analysis to examine student reflections on how my designing and assigning the course theme "Accessibility and Advocacy" combined with the "Accessible Multimodal Advocacy Project" engaged students in collective access and led to deeper understandings of their own rhetorical situations. I argue that we need to orient to access pedagogically and rhetorically, and I provide strategies, curriculum, and student examples for more effective teaching, learning, and communication in first-year composition and teacher development.

Dedicated to

My grandfather Paul B. Ubbesen, who started this degree.
I finished it for us.

And to

My teacher and mentor Alice Gillam, who led the way.
I will keep going.

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PREFACE

My involvement in the field of rhetoric and composition follows my former experience as a high school English teacher and is influenced by my interest in inclusive pedagogy, especially as it relates to identity, language, and activism. Teaching and researching in the field of rhetoric and composition have allowed me to explore how to guide students to become more effective and accessible communicators. This led to my interest in rhetorical agency as related to composition, feminist and queer pedagogies, and writing program administration. As part of this research, I was introduced to the intersection between composition studies and disability studies. I realized that "access," a key term in disability studies, provides a more concrete and useful lens for researching inclusive pedagogy than "agency" does. I began to wonder how to make composition programs more accessible for administrators, teachers, and students.

To take up this inquiry, I conducted an exploratory study to examine how other composition programs address accessibility, particularly in teacher development, as I was involved in facilitating teaching orientation and mentoring new composition teachers at that time. I collected orientation agendas and practicum syllabi from ten writing program administrators across the U.S. and examined these documents for any evidence of the topics of disability and accessibility (e.g., within assigned teacher preparation texts and teaching workshops). I found very few examples, and most mentions of disability were regulated to accessibility/disability resource centers. Accessibility is rarely included in texts used for teacher preparation, and when it is included, it is often problematically positioned. For example, I noticed that one assigned

text includes a section titled "Disabilities and Learning Differences," but it is only a page long and situated between sections titled "Disruptive Students" and "Plagiarism, Intellectual Property, and Academic Integrity." This positioning signals to me that students with disabilities and learning differences are too often considered problems. I'm concerned that this example represents a larger problem in the field: the hesitance, sometimes even resistance, to grapple with disability and accessibility in the composition classroom.

Many scholars at the intersection of composition studies and disability studies provide valuable work on the necessity and benefits of accessibility, but my exploratory study suggests that this work is still not being used to prepare new teachers of composition. In my mentoring experience, instructors have shared that they feel overwhelmed and unsure about implementing accessible practices. Because of this, I decided to turn my attention to examining what accessibility entails in my own pedagogy and the possibilities of collaborating with my students on accessible practices to provide a model of collective access. The following dissertation details this project, which I designed to be a helpful and inspiring model for other administrators and teachers.

CHAPTER ONE:

ORIENTING TO A PEDAGOGY OF ACCESS ADVOCACY

"Rhetoric is not simply the words we speak or write or sign, nor is it simply what we look like or sound like. It is who we are, and beyond that, it is who we are allowed to be."
– Margaret Price

"Access Is Love."
– Disability Visibility Project

Introduction

I propose "a pedagogy of access advocacy" for students and teachers based on practices developed in the first-year composition classroom. A pedagogy of access advocacy aims to destigmatize the access needs of students and teachers by inviting them to share and support each other's needs and to center and celebrate the creation of access. "Access advocacy" is a strategic framework for the goal of fostering collective access. This framework can be applied to any context that requires access, but this project specifically highlights its potential for pedagogy since the stigmatization of access needs in education creates significant barriers for teaching and learning. A pedagogy of access advocacy aims to transform academia by replacing its ableist traditions with a framework that inspires access.

In the pedagogical context, "access needs" can be considered an umbrella term for the diversity of learning and communication needs that we all have. These necessities are often associated with people with disabilities, but they also relate to other identities, such as race, gender, sexuality, class, and educational background. Students and teachers have different abilities and factors in their lives that affect their learning and teaching: mental and physical disabilities, as well as the challenge of

balancing school with jobs, family, and finances. Access advocacy displaces the fatigue of access labor from people with disabilities and distributes that work to everyone. Pedagogically, this means that all class members, including teachers, participate in creating access and supporting the access needs of others instead of placing this labor on individual students or solely on the teacher.

The inspiration for access advocacy comes from "collective access," a principle from the intersectional disability justice framework. In addition to the work of disability studies scholars, I build on the important contributions of disability justice activists and apply their work to pedagogy as an intervention to access stigma in academia. I add their concept of "collective access" to the intersection of composition and disability studies as one way to move the field forward by promoting the centering of collective access in the composition classroom.

This project intervenes in academic ableism to disrupt traditional, normative ideologies and standards for bodies and minds as they teach and learn. Many pedagogies in higher education still rely on limited models of education, like rote learning, and often teachers and students who ask for accommodations to teach or learn differently are often met with resistance by administrators, teachers, and other students. A pedagogy of access advocacy alternatively welcomes and celebrates access needs, fostering more collaborative and inclusive learning communities. It is a strategic pedagogical and rhetorical framework that guides teachers and students in facilitating collective access.

In the pages that follow, I acknowledge the bodies of work and major concepts that have informed my vision for a pedagogy of access advocacy and its implications for

intervening in academic ableism. In creating a pedagogy of access advocacy, I bring

together theories and methodologies from composition, rhetoric, disability studies,

teacher action research, and critical discourse analysis to examine how members of a

learning community can participate in access advocacy for more effective teaching,

learning, and communication.

Disability and Access Needs

In his book *Academic Ableism: Disability and Higher Education*, Jay Dolmage

compiles important data to illustrate the prevalence of disability among postsecondary

students. Dolmage cites the most recent statistics (2016) regarding students in higher

education that show 11.1 percent of U.S. students reported having disabilities; only 13

percent of U.S. citizens 25 and older with a disability have a bachelor's degree or

higher; nearly two thirds of disabled students in the U.S. are unable to complete their

degrees within six years; and students with disabilities are likely to have up to 60

percent more student debt by the time they graduate (22). Note that these numbers are

likely much higher because many students do not report their disability or may not be

aware they have one. Consider that "while 94 percent of learning-disabled high school

students get assistance, only 17 percent of college students with learning disabilities do"

(Krupnick qtd. in Dolmage 23). These students and many more with other access needs

are present in all courses.

Students with disabilities have a range of requirements for learning, such as

captions on videos and image descriptions; however, it is crucial to note that access

needs are not just about disability accommodations. Access needs are ubiquitous. As

Tanya Titchkosky explains in her book *The Question of Access: Disability, Space, Meaning*,

> Given that questions of access can arise for anyone, at any time, and anywhere
> for innumerable reasons, access is a way people have of relating to the ways
> they are embodied as beings in the particular places where they find themselves.
> By 'embodied' I mean all the ways we have to sense, feel, and move in the world,
> as these are mediated by the interests of social environments, including race,
> class, gender, and sexual orientation. (3)

We all have access needs based on a diversity of bodies, abilities, and identities that can change over time and location. Following Titchkosky, one main aim of this project is to shift common understandings away from a narrow conception of disability accommodations toward a more capacious appreciation of access needs. Hence, I use the term "access needs" as an overarching concept that encompasses accommodations for disabilities as well as for other learning and communication needs, which may also relate to and intersect with a variety of identities, such as race, gender, sexuality, class, and educational background. While all these identities can present different challenges, we need to attend to all of them in the educational context. A student with a cognitive disability has different learning requirements than an English language learner, but they both necessitate understanding and support to reach their potential. Additionally, these identities can be intersectional. A student who uses a wheelchair may have trouble accessing the classroom and may be further challenged if their gender pronouns are not respected as a transgender student, which can also cause mental health issues. Of course, educators are not expected to be omniscient and fully responsible for all of

these needs, and that is why a pedagogy of access advocacy is crucial for creating collective awareness and mutual support.

Understanding "access needs" calls for a definition of access itself. As Bess Williamson explains in "Access" from *Keywords for Disability Studies*,

> In its most literal form, 'access' describes the ability to enter into, move about within, and operate the facilities of a site, and is associated with architectural features and technologies, including wheelchair ramps, widened toilet stalls, lever-shaped door-handles, Braille lettering, and closed-caption video. Figuratively, however, it can suggest a much broader set of meanings linked to a more inclusive society with greater opportunities for social and political participation. (14)

This dissertation takes up both literal and figurative definitions of access within the learning context. Teachers and students require access to spaces and technologies in order to teach and learn, and they also require access to meaningful opportunities for civic engagement in order to participate fully in all learning, communication, and social contexts. Williamson further explains that "A focus on access is a shift away from attempts to fix or cure disability on an individual level, and toward an emphasis on social or legal interventions. Access implies social potential not dependent on correcting the disabled body, but instead made possible through institutional and material change" (15). This dissertation calls for more accessible practices, but more importantly, it promotes access advocacy as a strategy to fundamentally change how we structure and operate in educational institutions.

Access needs can include accommodations for students with disabilities, like note-takers and screen-readers as well as other kinds of requirements that are not related to disability, like the financial ability to pay for the course, literacy skills to engage with course material, transportation to get to class, a learning community that supports students who are socially marginalized, and many other conditions necessary for educational success. Similarly, teachers may also have access needs, such as requiring all assignments to be submitted in a certain document format, a classroom with natural light instead of fluorescent lighting, or a scent-free environment. Even a classroom free of certain foods or fragrances for a student or teacher with a severe allergy might be necessary for them to be able to enter the classroom. Access needs range from simple to complex, but they all need to be addressed to allow for effective teaching and learning.

To use a simple definition, if "access" is the ability to use, then "accessibility" is the quality of usability. For example, a student may be able to access course content, but if the material isn't in a large enough font or is not modifiable, then the quality of its usability is limited. Accessibility is not a fixed quality since access needs are always changing. A pedagogy of access advocacy provides a strategic framework to help members of a learning community improve accessibility for all. If access needs are not known or met, then the pedagogy is not *accessible*, resulting in limited *accessibility*. Following many authors in disability studies, I use the terms "access" and "accessibility" interchangeably for readability purposes since they both connote the potential for better usability.

Disability Studies

My conceptualization of a pedagogy of access advocacy is inspired by the evolving field of disability studies. As Anne-Marie Womack explains in "Teaching Is Accommodation: Universally Designing Composition Classrooms and Syllabi," disability studies "provides a key lens through which to view accessibility, which is the precondition to all learning" (494). The official origins of disability studies begin with the Society for Disability Studies, an international scholarly organization. It was originally founded in 1982 as the Section for the Study of Chronic Illness, Impairment, and Disability and renamed the Society for Disability Studies in 1986 (Society for Disability Studies n.p.). This organization defines disability studies as a multidisciplinary field of inquiry that "recognizes that disability is a key aspect of human experience, and that the study of disability has important political, social, and economic implications for society as a whole, including both disabled and nondisabled people" (Society for Disability Studies n.p.). A key aim for disability studies is challenging expectations of normalcy, especially as they relate to the body, and it values the diverse embodiments and knowledges of people with all kinds of disabilities: physical, mental, visible, invisible, chronic, acute, and so on.

The work of this field "takes a critical approach to disability, grounded in disability rights and foregrounding the experiences and perspectives of people with disabilities, maintaining that disability is a political and cultural identity, not simply a medical condition" (Dolmage 4). Here, Dolmage is referencing the social model of disability, which places barriers to access in societal and design structures, rather than in bodies, as the medical model does. For example, if a person with a physical disability cannot

access a building because of stairs, this inaccessibility is caused by the design choice of stairs instead of a ramp, not the person. If we value the social model, then our pedagogical practices can shift from only making modifications for individuals to creating learning environments that are more accessible for all.

The Society for Disability Studies has significantly forwarded the work of this field through its international, multidisciplinary journal *Disability Studies Quarterly*, currently co-edited by composition studies scholars Brenda Jo Brueggemann and Elizabeth Brewer Olson. This journal embraces a wide range of disability studies methods, epistemologies, and perspectives from scholars, teachers, students, activists, and artists and is "committed to developing theoretical and practical knowledge about disability and to promoting the full and equal participation of persons with disabilities in society" (Disability Studies Quarterly n.p.). In addition to this journal, early foundational texts include the first *Disability Studies Reader* (1997) edited by Lennard J. Davis as well as *Claiming Disability: Knowledge and Identity* (1998) by Simi Linton. Both books provide an introduction of this field to growing programs, departments, conferences, and pedagogies of disability studies as well as "a prism through which one can gain a broader understanding of society and human experience" (Linton 118).

Scholars from many fields have applied disability studies to their own contexts, creating valuable intersections of work, such as with feminist and queer theories, that explore bodily differences. For example, in Rosemarie Garland-Thomson's article "Integrating Disability, Transforming Feminist Theory" she argues that "Integrating disability into feminist theory is generative, broadening our collective inquiries, questioning our assumptions, and contributing to feminism's intersectionality" (4). A

disability studies perspective enriches our understanding of intersectionality by considering how the overlap of gender and disability functions in society—sometimes creating empowerment, but all too often causing deeper discrimination.

Alison Kafer adds queer theory to this intersection in her book *Feminist, Queer, Crip*, where she calls for:

> critical attempts to trace the ways in which compulsory able-bodiedness/able-mindedness and compulsory heterosexuality intertwine in the service of normativity; to examine how terms such as 'defective,' 'deviant,' and 'sick' have been used to justify discrimination against people whose bodies, minds, desires, and practices differ from the unmarked norm; to speculate how norms of gendered behavior—proper masculinity and femininity—are based on nondisabled bodies; and to map potential points of connection among, and departure between, queer (and) disability activists. (17)

Kafer overlaps theories here to further develop important critiques of normalcy, especially related to gender, sexuality, and ability and to contest the societal oppressions caused by expectations for bodily normativity. The status quo still expects individuals to be cis-gendered, able-bodied, and heterosexual. Anyone who deviates from this is marked as "other" and faces social stigma and often discrimination and violence.

A pedagogy of access advocacy provides an alternative as it relies on disability studies as "a new form of perception, both because of its tie to activist pursuits and because the theoretical work that arises from it offers yet another relation between bodies and social space" (Titchkosky 11). Institutions like higher education are particular

places where we need to pay attention to how we can make social spaces, such as physical and online classrooms, more accessible for collaborating and learning.

One framework for accessibility related to disability studies is Universal Design for Learning (UDL), created by the Center of Applied Special Technology (CAST) in the 1990s. The foundation of UDL is Universal Design (UD), the idea that making environments and products accessible to people with disabilities is also beneficial to people without disabilities. UD has been adapted and expanded for pedagogical purposes to make education more accessible to a diversity of learners. In *Universal Design for Learning: Theory and Practice*, David Gordon et al. explain how the foundational principle of UDL is a shift from a limited print-based curriculum to a student-centered curriculum that supports the needs of all learners (5). They outline three principles to think through how to design pedagogy for a variety of learners: 1) Provide multiple means of engagement (the "why" of learning) 2) Provide multiple means of representation (the "what" of learning) 3) Provide multiple means of action and expression (the "how" of learning) (89). UDL is a helpful framework for more accessible course design, but it needs to be much more user-responsive, like incorporating greater flexibility for revision based on evolving student needs.

Often, approaches like UDL are turned into checklists for teachers that limit flexibility. This can come in the form of an inadequate list of tasks, like using large fonts and providing captions, instead of encouraging flexibility and the ability for users to modify materials themselves. These lists can sometimes imply that if you cross everything off that list, then your course is accessible, which is not the case. Scholars at the intersection of composition and disability studies point out this concern as it relates

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to pedagogy. In "Where We Are: Disability and Accessibility: Moving Beyond Disability 2.0 in Composition Studies," Wood et al. critique checklists as "contrary to the direction in which we want to push writing teachers, which is a more holistic, recursive approach, one in which disability becomes a central, critical and creative lens for students as well as teachers" (148). Their approach represents a disability studies perspective that involves the insights of students in the course rather than instructors designing the course for them without room for modifications.

Access Stigma

Scholars in composition and disability studies are concerned about the stigmatization of people who ask for modifications, which is still a common occurrence for teachers and students in higher education. Many postsecondary students with disabilities and other access needs do not receive the accommodations or assistance they require to reach their full potential. "Students today must pass substantial hurdles to qualify for accommodations, initiating a medical and bureaucratic process, undertaking extra steps throughout their educations, and possibly outing themselves as having a disability. Once they receive accommodations, they face considerable social stigma" (Womack 495). My dissertation addresses this stigma, particularly how it surfaces in college composition courses. In educational contexts, stigma can manifest as explicit shaming or implicit disapproval of requests for access needs to be met. Teachers and students may be hesitant to share their concerns because they are fearful of others stigmatizing them, potentially leading to stress, out-casting, and hostility in a learning community. This understandable fear of stigma often results in teachers and

students not disclosing and then not receiving the conditions they need to teach and learn effectively.

In Tara Wood's dissertation *Disability and College Composition: Investigating Access, Identity, and Rhetorics of Ableism*, she analyzes the accessibility and accommodation experiences of students with disabilities. Wood's analysis of interviews with students reveal how shame and stigma influence their learning. She includes the following interview excerpt to demonstrate how this student feels that her teacher's assumptions about her absenteeism are misguided:

> I have this really stigmatized disease and it affects me from the time I wake up to the time I go to sleep. And I need [teachers] to understand that my, I may not learn the same way or you may think I'm some slacker kid who is missing assignments, not doing stuff but in reality, I still care. I may turn it in the next day. Just give me some slack or at least understand…I don't have all these zeros because I'm a slacker… that's not who I am actually. (150)

Wood explains how this student and others she interviewed have mental disabilities they do not typically disclose to instructors because they are concerned with how they will be judged. "They seem to be stuck somewhere between a decision to disclose a stigmatized disability or to be perceived as a 'slacker,'" Wood notes (150). These problematic patterns demonstrate the stress and difficulty of navigating access needs and the stigma that typically accompanies them.

Stephanie L. Kerschbaum analyzes influences for this stigma in her article "Anecdotal Relations: On Orienting to Disability in the Composition Classroom." Kerschbaum examines anecdotes from teachers who "orient to disability as a personal

topic that shouldn't be queried after or as a threat to preferred ways of moving in the classroom. The ensuing lack of communication around disability can contribute to shame, embarrassment, and/or unwillingness to disclose disability or negotiate accommodations on the part of both disabled teachers and students" (n.p.). Some instructors believe that students bringing up disability is too personal of a topic and not appropriate for the classroom. Other instructors see disability as a threat, an unknown, or a burden that creates extra work for them. These beliefs stigmatize access needs.

While teachers are sometimes the cause of stigma, they can also be targets of stigma when they encounter misunderstandings and discrimination from students and administrators. In "An Enabling Pedagogy: Meditations on Writing and Disability," Brenda Jo Brueggemann states that "a number of dangerous, demeaning, disturbingly uncivil actions and reactions have occurred in the courses I've taught where disability has been the focal point" (806). Brueggemann's students demonstrated these responses to course content after she disclosed her own disability as deaf. Further, in "Disabling Writing Program Administration," Amy Vidali argues that administrators, like writing program administrators (WPAs), with disability and access needs also face this stigma. Vidali urges us "to consider how WPA narratives are structured to shun or only tolerate disability and how these narratives establish normative expectations of who WPAs are and can be, in terms of disability status" (33). Brueggemann's and Vidali's experiences demonstrate how Kerschbaum's observation of disability as personal and threatening can also apply to teachers and administrators, resulting in problematic narratives, discrimination, and hostile work environments.

Ultimately, stigma of access needs arises from ableism. As Dolmage explains in *Academic Ableism*, "ableism makes able-bodiedness and able-mindedness compulsory… Ableism renders disability as abject, invisible, disposable, less than human, while able-bodiedness is represented as at once ideal, normal, and the mean or default" (5). Many postsecondary instructors still hold the traditional, unrealistic expectation that students will arrive to higher education with a prescriptive set of skills and dispositions. If students have access needs that do not follow these expectations, they are too often stigmatized. Ableism creates discrimination and stigma against people with disabilities and access needs based on the valuing of normative abilities. Compulsory able-bodiedness as a pervasive set of cultural assumptions inevitably leads to bias and negative attitudes toward difference. Dolmage notes that "it is worth remembering that at the contemporary college or university, ableism is everywhere... we are all responsible for looking for it, recognizing our roles in its circulation, and seeking change" (22). A pedagogy of access advocacy seeks to change academia by offering a more equitable approach to education.

Pedagogical Interventions

Because ableism is everywhere and access applies to everyone, several composition and disability studies scholars argue that access must be the responsibility of all members of a learning community. As Kerschbaum states, "the fact is that access will always require the hard work of negotiating among all members of a classroom community, and teachers cannot know, predict, or assume who those members will be nor what moves will be needed" ("Anecdotal Relations" n.p.). My dissertation stems

from the question of *how* this work of negotiation can be enacted. A pedagogy of access advocacy provides a strategic framework for bringing access needs to awareness and understanding the complexities of how these needs can be supported collaboratively.

My pedagogy also builds on the work of Wood's "access-centered pedagogy," which she defines in her dissertation as "an approach to teaching that considers access a central value and aims for sustained and reflective attention to ensuring its realization for all students" (71). Wood explains that the tenets of this pedagogy require: 1) access as shared responsibility; 2) conventional accommodations become common pedagogical practice; 3) anxiety reduction; 4) intimacy and affirmation; and 5) the need to better understand the material conditions experienced by students with disabilities (72-73). Taken altogether, the goal of Wood's pedagogy is to enable access for students with disabilities by listening to them. While Wood's dissertation and additional scholarship provide valuable insights about creating access for students with disabilities, I aim to expand this work beyond strategies for working with this specific population. In my experience, I have noticed that many instructors limit thinking about access in connection to students with disabilities. While we absolutely need to address the learning requirements of these specific students, we need to also think about access-centered pedagogy as one that applies to all students since access needs are ubiquitous. One approach to applying accessibility more broadly is to further develop how to facilitate "access as a shared responsibility" by examining students' participation in this responsibility, which my dissertation takes up in later chapters.

A pedagogy of access advocacy is additionally influenced by Annika Konrad's "rhetorical pedagogy of interdependence," explained in her dissertation *Arguing for*

Access: Everyday Rhetorical Labor of Disability. Similar to Wood's pedagogy, Konrad's offers "a more inclusive approach to a student-centered classroom by placing collective access at the center and making students responsible to and for one another" (182). In other words, access is not just the responsibility of the teacher or of individual students; it needs to be created by everyone in the learning community. While Konrad makes a valuable argument, she also notes that her pedagogical approach remains mostly theoretical at this point (181), and her proposal is currently limited to a few pages since the majority of her project is focused on the rhetorical labor of people who are blind and visually impaired outside of pedagogical contexts.

The pedagogy I propose expands the access-centered pedagogies of Wood and Konrad by acknowledging that all learning community members have various access needs and opening up additional spaces to advocate for them. The advocacy aspect adds opportunities for teachers and students to share their learning preferences and requirements in a way that is welcomed and celebrated instead of regulated to individual labor and discouraged by a fear of disclosure. This pedagogy doesn't just acknowledge access needs at the beginning of the semester; it explicitly promotes the awareness of them throughout the course to foster more effective and diverse approaches to teaching and learning. Additionally, this pedagogy goes beyond accessible teaching strategies by guiding students to practice accessibility in their own rhetorical situations that extend beyond the classroom to create collective access, the main aim of this pedagogy. This dissertation explains how that can happen by examining student reflections to better understand how they participated in and valued collective access.

Konrad uses the term "collective access" a few times in her dissertation, but its origin and definition are not clear in her work. Because I am intrigued by the concept of collective access, I investigated it further to find that it is a principle from the intersectional disability justice framework that means a shared responsibility for our access needs (Berne et al. 228). Created by a collective of "brown/black and queer crips[1]," disability justice is a new and evolving vision and practice, "a movement towards a world in which every body and mind is known as beautiful" (Berne et al. 229). This group further explains their conception of collective access:

> We create and explore new ways of doing things that go beyond able-
> bodied/minded normativity. Access needs aren't shameful—we all have various
> capacities which function differently in various environments… We can share
> responsibility for our access needs, we can ask that our needs be met without
> compromising our integrity, we can balance autonomy while being in community,
> we can be unafraid of our vulnerabilities knowing our strengths are respected.
> (228-29)

Collective access is empowering because it not only allows for differences, but it appreciates them. I apply this disability justice principle to pedagogy to analyze the potential it holds for teaching and learning possibilities. A central question driving this dissertation is how to *enact* collective access in pedagogical contexts.

A pedagogy of access advocacy is additionally inspired by disability justice through the "Access Is Love" campaign created by the Disability Visibility Project, "an

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[1] Derived from "crippled," the term "crip" is an identity that some people with disabilities use as an empowering way to reclaim this term. This is similar to how some people have reclaimed the identity of "queer."

online community dedicated to creating, sharing, and amplifying disability media and culture" (Disability Visibility Project). The "Access Is Love" campaign aims "to help build a world where accessibility is understood as an act of love instead of a burden or an afterthought" (Disability Visibility Project). The rhetoric of the "Access Is Love" campaign moves our conceptions of access forward as something we want to create to care for each other, not just because of legal requirements.

In her book *Teaching Critical Thinking: Practical Wisdom*, bell hooks argues that "Contrary to the notion that love in the classroom makes teachers less objective, when we teach with love, we are better able to respond to the unique concerns of individual students, while simultaneously integrating those concerns into the classroom community" (160). She defines love as "a combination of care, commitment, knowledge, responsibility, respect, and trust" (159) and believes that "When these basic principles of love from the basis of teacher-students interaction, the mutual pursuit of knowledge creates the conditions for optimal learning" (159). While hooks does not explicitly connect love with access, she mentions "the unique concerns of individual students," which certainly include access needs, and that these need to be integrated into the learning community. This is what a pedagogy of access advocacy aims to do, but it argues more explicitly that supporting access needs is an integral aspect for optimal learning. To encourage a love of learning, access needs must be supported. If teaching is an act of love, then we should celebrate the creation of access that supports the learning process. What does it mean to enact a pedagogy that considers creating access as an act of love?

Thinking of access creation as an act of love also helps to connect access with advocacy. Collective access can't function without advocacy of self and/or others, so we need to create opportunities and facilitate advocacy in learning contexts. Part of the de-stigmatization process occurs when everyone in a learning community advocates for their learning needs and supports the needs of others instead of singling out individuals because of their needs. As I will explain in Chapters Three and Four, a course theme of "Accessibility and Advocacy" and assignments like the "Accessible Multimodal Advocacy Project" involve students in advocacy. In a pedagogy of access advocacy, teachers and students become "access advocates" by participating in the creation of access for each other and the audiences of their work.

To organize the framework of access advocacy, I reference Kerschbaum's idea of "orienting to disability" to propose we orient to access needs more broadly construed. As Kerschbaum explains in "Anecdotal Relations," "in order for teachers to productively orient to disability, they need to actively welcome and build relationships with disability" (n.p.), and this also entails "orienting to uncertainty" (n.p.) as disability and access needs can surface at any time and change depending on context. A pedagogy of access advocacy orients to access needs by encouraging students and teachers to share and support them. This dissertation provides several strategies to facilitate collective access in a pedagogical context. These are outlined below and will be discussed and exemplified further in Chapters Three and Four.

Starting with Access

A pedagogy of access advocacy "starts with access," (Konrad) meaning it plans for access, rather than retrofitting or adding accessible features later. Strategizing for access entails teachers anticipating that every class and combination of students will present an array of access needs that will need to be supported. Starting with access is a strategic awareness of possibilities. It also necessitates recursive reflection to keep access centered throughout the whole course, negotiating access and making modifications when needed.

One key difference between access advocacy and other accessibility approaches is the involvement of students in the access process. Teachers should start with access by learning from students from past semesters and by creating openings and providing flexibility to anticipate what different students might present each semester. While teachers are responsible for starting with access in pedagogical planning, they need to plan for opportunities to involve students once the semester begins by learning about their needs and providing spaces to share their comments, concerns, and questions about the curriculum and policies once they are informed of them. These opportunities need to reoccur throughout the semester in various ways, as Chapter Three will illustrate. A pedagogy of access advocacy incorporates components of UDL curriculum design, but it goes beyond design; it provides ongoing opportunities to orient to access needs in a way that involves students.

Access-oriented Course Theme

As I will illustrate, "Accessibility and Advocacy" can be used as a course theme that asks students to reflect on their own and others' access needs and to explore access in course texts and assignments. This theme provides a concrete approach to help students understand rhetoric by grounding it through identities and their relations to access needs. As I analyze in Chapter Three, instead of a disability course theme that often positions disability as a subject and can result in the "othering" of disability, an accessibility theme can influence students to situate themselves as participants in collective access.

Access-oriented Syllabus

Orienting to access entails centering access in the course syllabus. We need to design our syllabi in anticipation of a diversity of access needs instead of burying anything about access in addenda and using institutional language about documented disabilities. Creating an accessibility or inclusivity statement and placing it at the top of the syllabus is one explicit way to start with and orient to access. An access-oriented syllabus is designed with language that welcomes access needs instead of stigmatizing them, and course policies should reflect this as well. Teachers can involve students in the syllabus by asking them to specifically discuss what an accessibility or inclusivity statement means and why it's important and by asking for their input on curriculum and course policies throughout the semester.

Orienting to Access Needs

Access advocacy entails encouraging teachers and students to share their learning and communication needs throughout the course. This can be accomplished through sharing in writing and discussion using surveys, learning profiles, reflections, and check-ins. A pedagogy of access advocacy not only supports access needs, but it also celebrates the diversity of these needs. This not only creates what I call "access awareness," but it also destigmatizes the sharing of these needs, ideally providing all members of the learning community what they need to teach and learn together.

Rhetorical Interventions

A pedagogy of access advocacy also centers access rhetorically. It builds on Jodie Nicotra's argument in *Becoming Rhetorical: Analyzing and Composing in a Multimedia World* that the traditional rhetorical triangle of communicator, message, and audience is too limited. Nicotra explains that "It's more accurate to say that acts of communication emerge from a dynamic, shifting stew of various elements," including purpose, exigence, genre, modality, medium, and circulation (26). These additional elements create a more complex "rhetorical star" shape, instead of a simple triangle, as an "expanded rhetorical situation" (27) that more fully presents the affordances of communicative acts. Nicotra's revised model is a necessary and valuable expansion of the rhetorical situation.

It is one example within the growing body of work of multimodal pedagogy. Before Nicotra, Jodie Shipka proposed "A Multimodal Task-Based Framework for Composing," in the article of the same name, that is "geared toward increasing students'

rhetorical, material, and methodological flexibility by requiring them to determine the

purposes and contexts of the work they produce" (285-86). Through her experiences

guiding students through this framework, Shipka suggests that,

> …when called upon to set their own goals and to structure the production,
> delivery, and reception of the work they accomplish in the course, students can:
> (1) demonstrate an enhanced awareness of the affordances provided by the
> variety of media they employ in service of those goals; (2) successfully engineer
> ways of contextualizing, structuring, and realizing the production, representation,
> distribution, delivery, and reception of their work; and (3) become better equipped
> to negotiate the range of communicative contexts they find themselves
> encountering both in and outside of school. (282-83)

Shipka's students demonstrate the valuable potential of multimodal pedagogy to

increase students' rhetorical awareness and its transfer beyond academia. However, as

I will argue further in Chapter Four, multimodal pedagogy often neglects the

accessibility of all of these processes and elements and how centering access in the

rhetorical situation can create more effective communication.

Annika Konrad's pedagogy makes "access part of the fabric of the rhetorical

situation" and "asks individuals to analyze rhetorical situations through attunement to

relationships among people, tools, bodies, minds, and modes in space and time" (181).

I take this further to suggest we place access at the center of the rhetorical situation, in

the center of Nicotra's "rhetorical star," influencing the effectiveness of all elements of

communication. Students need to understand that effective communication is

accessible communication, as audiences have a diversity of access needs.

Just as this pedagogy orients to and welcomes access needs pedagogically, it also orients to and welcomes creative opportunities for creating access rhetorically. It values assignments that guide students to create and celebrate accessible communication for a diversity of audiences. As Chapter Four will demonstrate, centering access rhetorically can entail inviting students to make multimodal projects that are accessible in a variety of ways (e.g., video captions, image descriptions, multiple languages). While multimodal composition pedagogy is growing, this pedagogy often ignores the necessity of making multiple modes accessible in multiple ways. When centering access pedagogically is combined with centering it rhetorically, students not only understand the value of making their projects accessible, but they are excited about it. Analysis in Chapter Four shows how all of these elements influenced students to not only feel responsible for access but to celebrate it and understand its value outside of the course. This analysis addresses a central question of this dissertation: How can we collaborate with others in collective access? Centering access rhetorically can enable students' deeper understanding of their rhetorical situations and the value of accessible communication. These understandings can help to destigmatize the communication needs of diverse audiences.

Overview of Chapters

"Chapter Two: Orienting to Access Methodologically" explains how I combined teacher action research with an access-oriented lens as a methodology and how that influenced this dissertation's research design. This chapter provides the context of this

study in the first-year composition classroom, and how I used coding and critical

discourse analysis of student written work to examine how students participated in

collective access.

"Chapter Three: Orienting to Access Pedagogically" provides an analysis of

student reflections to demonstrate how a pedagogy of access advocacy situated

students as active creators of access in comparison to previous studies that situated

students to consume disability narratives. This chapter analyzes particular parts of this

pedagogy and curriculum to explain how these elements influenced students to

participate in collective access.

"Chapter Four: Orienting to Access Rhetorically" argues for how centering access

in the rhetorical situation offers more accessible communication, and hence, more

effective communication. This chapter provides analysis of students' multimodal

advocacy projects and their reflections of this work to demonstrate their deeper

understandings of audience and accessibility.

"Chapter Five: Orienting to Access in Teacher Development" applies a pedagogy

of access advocacy to teacher development to foster broader collective access. This

chapter provides several strategies for supporting new teachers as learners with access

needs.

CHAPTER TWO:

ORIENTING TO ACCESS METHODOLOGICALLY

Research Inquiries

The research study of this dissertation originated from questions about strategies for involving teachers and students in accessible practices. In my experience, many teachers are interested in accessibility, but are not sure where to start. And many students have access needs, but don't know how to have them met. As examined in the previous chapter, scholars in disability studies and activists in disability justice promote collective access as an approach to these challenges, but little work exists about how to actually participate in collective access.

As a starting point, I designed one of my first-year composition (FYC) courses around the course theme "Accessibility and Advocacy" and created a qualitative study to explore how to participate in collective access with students. This IRB-approved study (19.039) is based on the following questions: 1) What are the successes and challenges of a course theme on accessibility? Do students find this relatable, engaging, confusing, controversial? What can they learn from it? How can writing pedagogy benefit from this theme? 2) What are the successes and challenges of collaboratively negotiating accessibility needs in the course? How can we negotiate this? How can this this help students to understand the learning needs of themselves, their peers, their audience, and their wider community?

After collecting the data, outlined below, and conducting initial data analysis, my research questions evolved into new, central inquiries for this dissertation: 1) How can

first-year composition teachers and students enact collective access? 2) How can collective access benefit first-year composition pedagogy? This study situates a pedagogy of access advocacy as a strategic framework to enact collective access specifically within the contexts of FYC and teacher development.

Context of Study

This study was conducted in one of my FYC sections, English 101: Introduction to College Composition, in the fall of 2018. Students were placed into the course based on an English placement test and required to take it. All English 101 sections are organized around a course theme that helps student explore the rhetorical curriculum for academic reading, writing, and research. Because of this requirement, I shared the course theme and syllabus with enrolled students before the course started in order to be transparent with them about this section's unique focus.

Teacher Action Research

This study is designed with qualitative methods to attend to the complex processes of teaching and learning with the focus of accessible pedagogy. To accomplish this, I combine teacher action research with theories of access, resulting in a methodological approach I call "teacher action research through the lens of access." Teacher action research helps to structure the methods of my research, and I use a lens of access to focus the methods and data analysis on accessibility. Both approaches aim for social justice.

In *Teacher Action Research: Building Knowledge Democracies*, Gerald J. Pine explains how teacher action research is systematic and intentional: "systematic in that it involves ordered ways of gathering data, documenting experiences, and producing a written record… intentional in that the research is planned and deliberate rather than spontaneous. It is inquiry in that the research emanates from or generates questions" (50). Specifically, "The inquiry stance characterizing teacher-as-researcher is more than an attitude and posture regarding inquiry; it is a transformative worldview of knowledge construction, teaching practice, and the nature of learning" (52). The overarching goal of this methodology is teacher-driven inquiry and research to learn more about students and how to transform teaching practices. This is a shift from traditional top-down educational research where teachers, students and test scores become detached data points for administrators and policymakers. "As knowledge and action are joined in changing practice, there is growing recognition of the power of teachers to change and reform education from the inside rather than having change and reform imposed top down from the outside" (Pine 31). Teacher action research builds knowledge, practice, and theory directly from teachers and students in their specific educational contexts.

This methodology is fitting for my study as it allows me to directly observe and analyze the collaboration among and writing of students. This "from the inside" approach is particularly well suited to access efforts because, while mandated institutional supports like campus Accessibility Resource Centers provide some assistance, they also represent "top-down" directives from the federal government that do not always effectively help teachers to serve students directly. Teacher action research is crucial for understanding how collective access can be realized because it

focuses on real teachers negotiating access needs in real time with a realistic diversity of students and needs.

Prominent compositionists began writing on the necessity and potential of teacher action research as a composition methodology in late 1980s. In her chapter "The Teacher as REsearcher," published in the collection *Reclaiming the Classroom: Teacher Research as an Agency for Change*, Ann Berthoff promotes the use of teacher research and the necessity for "REsearch" as "looking and looking again at what happens in the English classroom" (30). She argues that our teaching practices must be influenced foremost by our own recursive reflections of our teaching experiences in our own classrooms. This model holds great democratic potential, as James A. Berlin argues in his chapter "The Teacher as Researcher: Democracy, Dialogue, and Power," published in the 1990 anthology *The Writing Teacher as* Researcher. Berlin highlights that an important aspect of this "teacher-as-researcher movement" (9) is that "teachers are engaged in challenging the hierarchical power structures of the schools, as they make their own decisions about instructions and use their own expertise to analyze their own situations" (10). Like Berthoff and Berlin, I value this methodology as it allows me to challenge institutional structures by directly creating change in my own teaching context.

Following these scholars, Ruth Ray continued to promote the potential for this methodology in "Composition from the Teacher-Research Point of View" published in the 1992 collection *Methods and Methodology in Composition Research.* Ray outlines the assumptions underlying teacher research:

…research should account for context (of the classroom, school, and community) in all its complexity; that researchers are active participants in this context; that research should be conducted primarily to inform and improve practice as well as to advance theory; that some research can profitably focus on the detailed and the particular--on one classroom, even one student--in the search for insights into specific learning environments; and that knowledge and truth in education are not so much found through objective inquiry as socially constructed through collaboration among students, teachers, and researchers. (175)

These assumptions match those of my research on access advocacy as a qualitative study where I am an active participant as a teacher-researcher as well as a collaborator in collective access with students. The study is driven by my inquiries to inform and improve pedagogical practice and advance theory on access. A classroom sample size, especially the data provided over an entire semester, can provide insights and pedagogical advancements through collaboration. Ray further explains that "What distinguishes teacher research from other composition research is its collaborative spirit; its emphasis on the interrelationship between theory and practice; and its interest in bringing about change—in the teacher, the student, the school system, the teaching profession, the field of study, and the practice of research—*from within the classroom*" (183; original emphasis). The goals for my study are to learn more about my teaching and my students, specifically how to enact collective access, and to offer implications from what I learned to other teachers to promote accessibility.

In a more recent text from 2012, Lee Nickoson provides a historical overview of teacher research in composition in his chapter "Revisiting Teacher Research" from

Writing Studies Research in Practice: Methods and Methodologies. Nickoson outlines

how the majority of composition teacher-researchers share approaches similar to

Berthoff's as "an intellectual and professional endeavor that grows out of that teacher's

questions, concerns, and/or curiosities" (104) and as "a form of action research, the

goal of which is improved teaching effectiveness that, in turn, leads to the development

of the teacher-researcher as pedagogue and investigator (104). Though he also points

out how scholars like Colin Lankshear and Michele Knobel in their 2004 *Handbook for*

Teacher Research: From Design to Implementation widen the purview of teacher

research by including sites beyond the classroom and integrating quantitative methods

(104). Further, Nickoson points out examples of canonical composition texts like Janet

Emig's 1971 case study text *Composing Processes of Twelfth-Graders* to exemplify

how teacher research has been taken up historically in composition research even if this

methodology is not stated explicitly (105). Teacher research has been utilized by

composition teacher-scholars for decades to better understand the writing and learning

processes of students, and in effect, has improved pedagogy over time.

Disability Studies Methodology

I propose melding teacher action research with disability studies methodology to

bring a lens of access to the foreground in my research. Disability studies methodology,

like disability studies, is a new, evolving, interdisciplinary field with a multitude of

methods. Disability studies methodology may include people with disabilities as

research participants, though it reaches beyond a subject-based discipline as it also

provides a larger perspective on approaches to research. In "Enabling Whom? Critical

Disability Studies Now," Julie Avril Minich defines the methodology of disability studies as involving the work of:

> scrutinizing not bodily or mental impairments but the social norms that define particular attributes as impairments, as well as the social conditions that concentrate stigmatized attributes in particular populations… this scrutiny of normative ideologies should occur not for its own sake but with the goal of producing knowledge in support of justice for people with stigmatized bodies and minds. (n.p.)

Minich's framework is useful for the study of this dissertation as it asks us to question social and physical constructions and how they create barriers and discrimination, like stigmatizing students with access needs. Similar to the aims of advocacy for my study, Minich's approach supports social justice. This methodology can be used to critique the normative ideologies that perpetuate ableism and replace them with an access-orientated ideology.

Disability studies methodology influences my pedagogical approaches as I am committed to supporting students' access needs. This commitment is similar to Sami Schalk's work in "Critical Disability Studies as Methodology," a response supporting Minich's article. Schalk explains, "Incorporating a critical disability studies methodology into my teaching, therefore, means helping students understand (dis)ability[2] as a social system that impacts all of us in a wide variety of systemic and quotidian ways," as it

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[2] As Schalk explains, she uses the term (dis)ability because "the curve of the parenthesis, rather than the back slash of dis/ability or disability/ability, also visually suggests the mutable nature of these terms. Rather than the hard, distinct line of the back slash, the parenthetical curve helps highlight how the boundaries between disability and ability are uneven, contestable, and context dependent" (n.p.).

provides "not just knowledge or facts, but a critical perspective, an approach to interpreting the world" (n.p.). Social systems and relations affect us deeply, daily. A disability studies methodology can help us understand these effects, particularly useful in the project of contesting ableism as we consider bodies and spaces within institutions of higher education. This methodology aids us in interpreting the limitations and affordances that higher education provides for all people across a spectrum of access needs. We need the critical perspective that Schalk offers in order to understand each other better and to create more effective learning opportunities for all learners.

Margaret Price also reflects on the overlap between pedagogy and methodology in her chapter "Disability Studies Methodology" from *Practicing Research in Writing Studies.* Price explains how disability studies research has much in common with feminist, action, and other forms of research oriented toward social justice, and hence, "aims at a radical reshaping of relations of power" (164). She reminds us that "As teacher-researchers, we should remember that the classroom often is a significant part of our students' social and political worlds. If we deny that the classroom is an active, and sometimes activist, space, we deny the important and sometimes life-changing moves made there" (171). Access advocacy is one these significant moves because it shifts the power relations between teachers and students and perhaps even between students with and without disabilities and various access needs. This activist methodology is fitting for my research because of its focus on political advocacy and social change, especially to contest the damaging effects of ableism. Students increasingly have diverse access needs, and we need more activist-oriented methodologies that can help us figure out how to better serve a diversity of students.

This is where I promote applying a lens of access to teacher action research. I use Tanya Titchkosky's work to conceive of access as "a questioning orientation, an important way to perceive, speak of, and take action on the relations between bodies and social space" (x). Titchkosky's orientation is applicable to the learning context when asking questions about how teachers and students can orient to access needs. A lens of access enables a focal point to narrow my research and a mode of inquiry to theorize more deeply about what access is and what it means to create it in a learning context. "Exploring the meanings of access is, fundamentally, the exploration of the meaning of our lives together - who is together with whom, how, where, when, and why?" (Titchkosky 6). How can teachers and students create access in learning spaces and why is this process significant? "In short, people require access to a general feeling o/f legitimate participation, meaningfulness, and belonging. A classroom, a policy, or a professor can be perceived through questions of access" (Titchkosky 7). A lens of access can be used to question the accessibility of all pedagogical elements, and access advocacy provides an approach to doing this collaboratively.

Annika Konrad explains her use of this approach in "Access as a Lens for Peer Tutoring." In this text, she explores the insights she learned from facilitating a writing tutor orientation and applies those insights more largely to the work of writing programs. Konrad argues that writing program administrators and writing teachers need to use access as a lens for all that we do because it helps us "1) to be more inclusive and 2) in doing so we can stretch our thinking and develop more creative practices. Being inclusive requires that we challenge our own biases and assumptions about how and why we do what we do and think creatively about alternative ways of doing things"

(n.p.). Konrad's argument is similar to the aims of teacher action research through the focus of reflection, the relationship between theory and practice, and the overarching goal of social change. Teacher action research through the lens of access provides the methods and the focus to study how access functions in the learning context and how we can foster more accessible teaching and learning collectively and dynamically.

Methods

I introduced my students to my study on collective access halfway through the semester in order to build trust with them first and to also allow them time to gain a better understanding of the work of the course. Students listened to the recruitment script (see Appendix A), including the original purpose of the study: "To explore the challenges and successes of working with accessibility as a course theme as well as the negotiation of learning needs to make the course itself as accessible as possible." I notified them that their participation is voluntary and would not affect their course evaluation especially as I would not view their consent forms until after grades were submitted. Students read the study description with the corresponding consent form (see Appendix A), I left the classroom, and they placed their consent forms in an envelope. All students consented to me taking class observation notes and using their written work.

After preliminary analysis, I decided to limit the sample size to 18 out of 24 students in order to trace the development of the 18 students who completed all the assignments in the sequence. This sample size includes a diversity of student abilities, learning needs, educational backgrounds, races, genders, and sexual orientations

based on student disclosure of this information through a student survey and/or other writing assignments. Some students shared this information just with me, while others were more comfortable disclosing their disabilities and backgrounds with the whole class.

Student Reflections

Student assignments provided an abundance of data, but I decided to closely examine how students responded to the question "How do you feel about the theme of this course ("Accessibility and Advocacy")?" included in their final course reflection. This specific question is directly relevant to one of my original research questions about how students relate to this course theme. The responses are included in table 1 below and analyzed in Chapter Three. In addition, I analyze student reflections on their accessible multimodal advocacy projects to examine how they participated in creating collective access. Students responded to a variety of reflective questions about working through their projects, including "What did you learn about the following concepts through working on your project?" followed by this list: context, audience, purpose, rhetorical appeals, genre, modes, and accessibility. Table 2 presents student responses about audience and accessibility to examine the connections they made between them that deepened their understanding of their rhetorical situations, as I will discuss in Chapter Four.

Table 1 Student Reflections on the Course Theme of "Accessibility and Advocacy"

Number[3]	Responses
1	I feel like this theme is a very unspoken in the society today and should be spoken more about because accessibility is a very big issue.[4]
2	It was very relevant to society these days.
3	They were interesting. I gained a lot of knowledge about accessibility and advocacy.
4	I think that it is a very interesting topic/take on today's society and culture. It was very eye-opening and something that I feel a lot of people should be enlighten on.
5	It was very eye-opening because I myself take things for advantage and don't see the bigger picture, also meaning that I don't really think about what's really going on around me.
6	The theme of this course was a good one. I say this because it was a challenging course, but it opened my eyes to a whole new world.
7	Theme of the course allowed me to go through an English course that not only focused on writing, but a larger idea which was very interesting to go through. I did enjoy that.
8	I feel like this topic was a great way to educate us to become more inclusive and well-rounded individuals. Accessibility and advocacy is something that is relevant to college life, so I am glad I had a theme that was important.
9	I like the themes, advocacy was the most interesting to me when looking at writing techniques.
10	I honestly really liked this theme. This was something very different then I have ever had in an English course, but I enjoyed it quite a bit. It was interesting to view things from a different stand point and really get in depth about such a big issue in our world.
11	The theme showed me how to advocate and to show me how accessibility is important.
12	I absolutely love it! I think it has a good meaning behind it.

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[3] The numbers here simply designate a reference for each response. They do not correspond to the numbers in table 2 since student data is anonymous. Table 2 has fewer responses since not all students responded to this question.

[4] I included student reflections exactly as they wrote them and did not edit for errors.

13	I love it because this is a time in many young adults life where they are malleable enough to have potentially serious shifts in opinions, but we are also intelligent enough to stand strong in our convictions. Those are two broad topics that many people my age feel strongly about taking part in its empowerment.
14	I enjoyed the accessibility and advocacy theme because the work that we made mattered
15	I really liked it, it was pretty cool to be able to make or exploratory essay into a advocacy project.
16	The theme of the course wasn't that bad, it was just a new idea for me.
17	The theme of this course was one of my favorite parts of the class. I really enjoyed learning about accessibility in all the ways I never had before.
18	Honestly, I thought it was silly. Maybe it's because I was in the flame wars on these topics and just got tired of it. If someone didn't know any better, they would think my papers were in a Women and Gender studies course. It just felt out of place.

Table 2 Student Project Reflections on Audience and Accessibility

Number	Audience	Accessibility
1	The audience needs to be taken into consideration if you plan on changing minds	Describing important photos I show will be good for a blind audience member
2	The audience can be more specific or broad than what I originally thought.	Accessibility is important so that everyone is able to see and hear what you want to be heard.
3	I learned identify my audience and why they are my audience.	I learned that there are many places in which are inaccessible to the disabled and that we really need to start changing things to make it accessible to the disabled.
4	I learned that this is a way more specific thing than I originally thought.	Helps you reach a greater audience.
5	Knowing who your audience is, is important in order to build a connection with them through the text.	I learned that it's important to make sure that all aspects of my project were accessible to everyone, otherwise not everyone will get the message.

6	That the writing needs to be very specific to the audience that I am trying to reach	It is very important for all of your audience to be able to access your project in order for it to be effective.
7	It is the person who is going to read or watch the media.	It's a thing to help people have access to something when they don't have it. It doesn't have to be for disabled people. It could be children, adults, teenagers, etc.
8	At first my audience was pretty broad because I chose Milwaukee as a whole as my audience but I had to condense my choice of audience and be more specific about who I would present this project to.	Making sure the audience is able to see the infographic and if not then add an audio text describing the infographic for those who aren't able to see.
9	I learned that having a specific audience is important if you want to reach anyone with your work. Determining my audience helped me determine many other factors of my work, like how it was written, the information used, etc.	I learned how important it is to make things as accessible as possible. As a healthy, white woman, I know that I don't face as many struggles as others who may not be like me, so it is important to recognize that and put that into my work.
10	Image text need to be added to be completely accessible for everyone.	For wide audiences there's more than just creating a project, it needs to have image captions and able to be clicked on for a automated reader.
11	Everything I had to write was meant for an audience so I had to make sure it was appealing for who I wanted it to go to.	I learned how to make my project accessible to all readers by making captions so it can be read aloud and then I made all the text big enough and clear. I made it accessible in ways where people can access it from anywhere.
12	Learn how to connect.	Learn that not everyone has accessibility.
13	You have to know your audience in order to reach them properly.	Make sure it's accessible to everyone.

14	When selecting an audience, it is crucial to make it specific enough that a real group of people is being reached but not so specific that only an extremely small population would even have interest in the topic.	When it comes to making everything accessible this is crucial to actually reaching the intended audience. There is a specific audience in mind, but this does not mean that the specifics should start creating limitations as to what type of individual can interact with the work.
15	I learned how to make my information accessible to all different needs of my audience instead of just one as I normally would have, and I think that's very important.	I learned how to adapt my information to the different viewers so that it is accessible to everyone.

Critical Discourse Analysis

A critical discourse analysis (CDA) approach helped me to analyze student responses to this question, specifically focusing on students' use of pronouns and collective nouns to examine how they situated themselves within this course theme. As I will explain further in Chapter Three, this particular examination came from my preliminary observation that students were using personal pronouns, such as "I," "we," and "us," which struck me as contrasting with the research I was reading about with disability course themes where students were problematically engaging in "othering" those with disabilities. This observation was influenced by Price's classroom study where she uses CDA to analyze her students' use of pronouns in relation to her course theme about "normalcy" that included several texts about people with disabilities ("Disability Studies Methodology").

CDA as a form of analysis is defined by Norman Fairclough in his chapter "Critical Discourse Analysis" from *The Routledge Handbook of Discourse Analysis*. CDA

"brings the critical tradition of social analysis into language studies and contributes to critical social analysis a particular focus on discourse and on relations between discourse and other social elements (power relations, ideologies, institutions, social identities, and so forth)" (9). This analysis closely examines collected textual materials. CDA is a useful instrument for teacher action research because it allows us to examine how classroom discourse—the ways teachers, students, and texts communicate—structures power relations. Access often functions discursively in the ways that communications are accessible between members of a learning community, such as providing instructional materials in a variety of modifiable formats or allowing students different kind of spaces and tools to have discussions.

Price uses CDA in her study "to observe the development of students' critical thinking as they interacted with various discourses, including DS [Disability Studies] discourse, in their writing and speech" ("Disability Studies Methodology" 163). She argues that discourse analysis is particularly well-suited for disability studies methodology in her article "Access Imagined: The Construction of Disability in Conference Policy Documents" because of their "shared investment in recognizing social relations in terms of power and difference" (4). For example, a critical discourse analysis approach may examine how language creates barriers to access and the stigmatization of disability. Because of this, Price further argues that both discourse analysis and disability studies "intertwine theory with activism. Activism is not just part of the DS agenda; it is inseparable from the DS agenda" (4). The disability studies agenda is ultimately about social justice for people with disabilities, which is furthered by the disability justice movement that pushes for "new ways of doing things that go beyond

able-bodied/minded normativity" (Berne et al. 228). This is also the agenda of a pedagogy of access advocacy in the context of supporting a diversity of students as this pedagogy entails closely examining and revising how social and rhetorical relations are structured in the classroom to promote approaches towards social justice.

Louis Cohen et al.'s *Research Methods in Education* guided my analytic coding of 18 student end-of-semester reflections for students' use of pronouns as well as other significant themes that emerged in response to the question about the course theme. Coding is a helpful step in critical discourse analysis as it provides a system for collecting, narrowing, and examining large amounts of data, such as a whole semester's worth of student writing. Analytic coding specifically guides researchers in interpreting and grouping data into themes to examine larger patterns (Cohen et al. 561). Chapters Three and Four provide analytical discussions of student reflections to examine how they participated in collective access. Direct student quotes are included to value their own words and ideas.

Limitations and Possibilities

This study could benefit from replication in different contexts in multiple semesters. What could a pedagogy of access advocacy yield with different teachers and students? This would provide a larger sample size and also allow the analysis of data from a more objective perspective outside of my own teaching. Replication of this study could entail more collaborative efforts by involving students in the research process, though this would be difficult within the time constraints of a semester with the curricular demands of FYC. One potential option to involve students more would be to

have them scheduled for two sequenced FYC courses over the year. This study could be replicated in an English 101 course and then the same group of students could participate in the research process in a following English 102 course the next semester. Further studies could add richness and validity to the data and analysis in the following chapters.

CHAPTER THREE:

ORIENTING TO ACCESS PEDAGOGICALLY

A Study of Collective Access

The "Accessibility and Advocacy" course theme was new and challenging for me and my students, but at the conclusion of the course, one student stated that he "enjoyed the accessibility and advocacy theme because the work that we made mattered." This student quote demonstrates the power of a pedagogy of access advocacy, and this "mattering" reflects a valuing of accessibility and advocacy within and beyond the course, serving the larger goal of collective access.

This chapter analyzes a selection of qualitative data gathered in my classroom study to demonstrate what my students and I accomplished in a semester to make this work matter. Analysis includes the coding of end-of-semester student reflections guided by my research questions, as well as a model of a pedagogy of access advocacy to help other teachers think through the possibilities it may offer in their teaching contexts to support more effective teaching and learning. This pedagogy calls on teachers to continuously invite students into the complex process of collaborating on collective access.

"Accessibility and Advocacy" Course Theme

All sections of English 101: Introduction to College Composition at my current institution are currently based on a theme as an anchor for the rhetorical curriculum. The "Accessibility and Advocacy" course theme I designed was inspired by work at the

intersection of composition pedagogy and disability studies. Put pointedly, "Disability studies provides a key lens through which to view accessibility, which is the precondition to all learning" (Womack 494). I argue that greater accessibility equals greater rhetorical efficacy, as I will elaborate on in the next chapter. We need to keep pushing beyond traditional modes of lecturing, cramming for exams, and one-and-done papers because these practices are not successfully serving a diverse population of students. Educational psychologists, such as Jean Piaget and Lev Vygotsky, informed us long ago that meaningful learning occurs by actively applying concepts to our own contexts, not by rote learning. Disability studies challenges ableist assumptions about students and learning that uphold these more traditional approaches to education and forces us to grapple with the complexity of supporting our students' evolving access needs.

My course theme is also influenced by Stephanie L. Kerschbaum's article "Anecdotal Relations:" where she writes, "The fact is that access will always require the hard work of negotiating among all members of a classroom community, and teachers cannot know, predict, or assume who those members will be nor what moves will be needed" (n.p.). Kerschbaum makes clear that centering access is a fluid and dynamic process that must always begin anew with each new group of students and classroom context. This negotiation is a key part of the process for creating collective access. While strategies like applying UDL and making texts and course policies more accessible were already part of my process, I wondered how students could become involved in strategies for accessibility themselves. How can FYC teachers and students enact collective access? I argue that students need to be situated as *active participants*

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in the process of collective access. This chapter illustrates this process by describing how an accessibility theme, rather than a disability theme focused on a specific identity or characteristic, can help to position students towards being responsible for collective access and away from considering disability as "other."

The description of the "Accessibility and Advocacy" course theme is included in my syllabus (see [Appendix C](#) for the full version) as follows:

> This theme explores how we use rhetoric to create our identities and ideas about the world. Specifically, we will read about, write about, and discuss texts that consider issues of accessibility and how our identities often influence our access. We will also create projects that advocate for some form of inclusion or access and consider how we can make accessible rhetorical choices for our audiences. As we do this work, we will also collaboratively negotiate how we can best access our learning needs. This theme has been carefully chosen to provoke and practice critical thinking, close reading, rhetorical analysis, and ethical writing. This theme is complicated, so I ask that you be open-minded, respectful, and mindful when working through your own and others' thoughts.

One of the most valuable elements of this course theme is how it helps students make the connections between access, rhetoric, and learning explicit, and how it encourages collective access by making this a goal from day one. The "Accessibility and Advocacy" course theme offered new approaches to some areas of teaching I wanted to improve, such as providing students opportunities to transfer their exploratory research beyond the classroom and guiding them to design their projects as both multimodal and accessible, which is discussed in the next chapter.

Student projects were first guided through the assigned texts related to this theme. Students read the short chapter "Access" from *Keywords in Disability Studies* where author Bess Williamson provides a history of conceptualizations of access related to disability rights. This chapter serves both as an introductory text to the course theme and as a shorter academic text to help students work through writing an academic summary, which was a key component of the first part of the standard English 101 curriculum.

Students also analyzed multimodal texts as an exercise in multimodal analysis as well as preparation for creating their own multimodal projects. First, students read Christian McMahon's *Buzzfeed* article "I'm Trans, Disabled, And Tired of Fighting to Get into Bathrooms" where McMahon describes the intersectional discrimination he faces as a transgender wheelchair user who often cannot access public restrooms due to usability and gender policing. He states that "We choose how to accommodate each other every day" (n.p.). Students discussed this purpose of the text and analyzed the accessibility of the textual and design elements, including an illustration, of this text.

For a different example of a multimodal text, students watched a short video by the Cerebral Palsy Foundation titled "Zach Anner & The Quest for the Rainbow Bagel." In this video, Zach, the narrator who has cerebral palsy, demonstrates the difficulties of navigating New York City by wheelchair to get from his hotel to the famous Rainbow Bagel Shop in a different neighborhood. Zach both laughs at the unnecessary absurdity of his navigation obstacles and also seriously shows us how much accessibility work we need to do. Students practiced rhetorically analyzing the efficacy of the various

communication modes this video offers, such as animations, music, illustrations, and

the pathos employed by the narrator.

Finally, students also practiced rhetorical analysis of a lengthier academic text:

Jay Dolmage's introductory chapter "The Approach" from his book *Academic Ableism:

Disability and Higher Education*. In this introduction, Dolmage exemplifies common

design features of college campuses, such as steep steps, hills, and gates, to critique

inaccessible physical features as well as to symbolize how approaching and existing in

academia is inaccessible to many students with disabilities. He provides an

intersectional analysis of the inaccessibility of higher education, which engaged my

students' interest for solutions as they rhetorically analyzed this dense academic text.

This chapter provided, along with the other texts, differed in purpose, audience, context,

genre, and modes, which allowed students to examine each author's different

composing choices.

Disability Course Themes

While the "Accessibility and Advocacy" course theme is different from a

"disability" theme, the latter provided some useful starting points. Several composition

scholars have reflected on teaching such a theme. In "Becoming Visible: Lessons in

Disability," Brenda Jo Brueggemann and her colleagues each write separate sections of

this article to argue together that issues of disability matter in composition studies and

classrooms "because we already challenge the binaries of theory/practice,

writing/thinking, and self/other, we should be well equipped-even eager-to embrace the

critique of the (false) abled/disabled binary" (371). However, FYC students are, perhaps

understandably, less equipped and eager to embrace these critiques. In his section of the article, author Johnson Cheu explained how his students demonstrated this through their silence when reading and being asked to discuss texts about disability. Cheu believes this silence was caused by students "not being disabled or not knowing anyone disabled, never having been asked to consider disability, and disability being a 'personal issue' no one talked about" (388). He continues, "Students also revealed that they were never asked to consider disability in other contexts… And, because they were not themselves 'disabled,' they felt they had no authority to speak, write, or say anything about disability. It was the classic us/them binary at work" (388). Because of their subject positions as non-disabled, Cheu's students seemed to perpetuate the binaries that we try to challenge, even though the subject position of "non-disabled" is complicated. Some of Cheu's students may have had disabilities and access needs that they and/or Cheu weren't aware of due to stigma or normative ideas of what it means to be "disabled," often limited to visible disabilities. Regardless, they still identified as "non-disabled."

Six years later, Margaret Price provided a similar account of student responses to disability in her article "Accessing Disability: A Nondisabled Student Works the Hyphen." Price explains:

My own experience, as a writing teacher who often incorporates DS in various ways, has introduced me to a range of student responses, from ad hominem attacks ('What a freak') to ready-made ableist narratives ('She didn't let her disability affect her, and that's so inspiring to me') to claims of empathy ('I can relate to what he's talking about because I've experienced racism'). But it's the

problem of silence to which I return, perhaps because this one has felt most

intractable to me. How to teach when a student tells you, in all sincerity, that she

has no place from which to begin, no rhetorical ground upon which to stand? (55-

56)

Like Cheu's account above, Price summarizes students' tendency to construct disability

as an issue of "us" and "them," the disabled and the nondisabled (56). Price noticed this

specifically through students' pronoun usage when analyzing texts about the

perspectives of people with disabilities, such as Eli Clare's "The Mountain," a text that

uses the metaphor of a mountain to describe the challenges of marginalized people.

Price found that most of her students' writing or their discussions on disability seemed

to maintain a clear boundary between "us" and "them," using "us" as a first-person

pronoun representing nondisabled subjects and "them" as a third-person pronoun

representing disabled subjects (63). Price argues that this kind of binary "othering" can

freeze students into these positions, impede critical thought, and perpetuate silence,

when students are unfamiliar with disability as a topic (70). Instead of discouraging the

incorporation of disability studies into composition pedagogy, Cheu and Price provide

helpful accounts of what teachers might anticipate when doing so. Cheu ends with this

reflection of working with his students: "I am still mulling over what, in actuality, I taught

them about disability as a cultural issue, or how to combat more effectively the

pigeonholing of myself as the sole disabled member of the classroom, or about the best

ways to go about breaking down the 'us/them' binary. Those are big questions, and

even loftier pedagogical goals" (390). They certainly are.

After reading these accounts, I began to reflect on whether my own students produced this "othering." Would a theme focused more explicitly on accessibility make a difference in the pedagogical goal of breaking down the "us/them" binary? Analyzing students' end-of-semester reflections about the course theme provides some potential answers. In their reflections, students used the pronouns "I," "me," "we," "us," and did not use "them" or "the disabled" even though we engaged with texts explicitly about disability and disabled people.

FYC Study

A closer examination of these responses provides clues for how and why their responses differed from the students of Price's and Cheu's, especially as the topic of disability within the larger theme of accessibility did not seem to silence students like it did to some of their students. I used the methodology of teacher action research through the lens of access to examine this, as explained in the last chapter. Specifically, like Price, I analyze the use of pronouns and collective nouns in students' responses because "Pronouns, especially pronouns referring to people, offer a window onto the negotiations of self/other and self/world," and they also "offer a window onto students' negotiations with familiar and new discourses when they think and write critically" ("Accessing Disability" 59). Critical discourse analysis is also useful in the context for my study because of "its ability to uncover the micro-shifts in language that signal larger critical shifts" ("Accessing Disability" 63). How might an accessibility course theme shift students' thinking about collective access?

Student Responses to the "Accessibility and Advocacy" Course Theme

Pronouns and Collective Nouns

In their responses to "How do you feel about the theme of this course

("Accessibility and Advocacy")?", all students used the pronouns "I," "me," "us," "we,"

and/or "our" in their responses except for one student who just used "it" to refer to the

course theme. Of course, their use of these pronouns is influenced by the question

asking them to state how they feel. However, of significant note is the absence of

students' "othering" of disabled people within this theme. Moreover, many students

situated these pronouns as well as collective nouns to represent themselves and others

as part of a larger collective of people. Table 3 below provides a selection from the

previous chapter's table 2 to illustrate how students situated themselves in larger efforts

for collective access.

Table 3 Selected Student Reflections on the Course Theme: Pronouns and Collective Nouns

Number	Responses
1[5]	I feel like this theme is a very unspoken in **the society today**[6] and should be spoken more about because accessibility is a very big issue.
2	It was very relevant to **society these days**.
3	I think that it is a very interesting topic/take on **today's society and culture**. It was very eye-opening and something that I feel **a lot of people should be enlighten on.**
4	I feel like this topic was a great way to educate **us to become more inclusive and well-rounded individuals**. Accessibility and advocacy is something that is **relevant to college life**, so I am glad I had a theme that was important.

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[5] Like the numbers in the last chapter, these numbers are simply used as references to examples and do not correlate across tables as student responses are anonymous.
[6] Emphasis added

5	I honestly really liked this theme. This was something very different then I have ever had in an English course, but I enjoyed it quite a bit. It was interesting to view things from a different stand point and really get in depth about such a big issue in **our world**.
6	The theme showed **me how to advocate** and to **show me how accessibility is important.**
7	I love it because this is a time in many young adults life where they are malleable enough to have potentially serious shifts in opinions, but **we** are also intelligent enough to stand strong in our convictions. Those are two broad topics that **many people my age feel strongly about taking part in its empowerment**.
8	I enjoyed the accessibility and advocacy theme because **the work that we made mattered**.

The fact that these students are using pronouns and collective nouns that include, "us," "we," "our world," and "society" signals that students are taking up this responsibility for access within a larger collective instead of as a task for "them," or the "others," who are disabled. In contrast, Price explains how in students' discussions and written assignments "the repetitions of 'them' and 'us' seemed nearly constant" ("Accessing Disability" 59). Further, Price examines how several student texts maintain "a clear boundary between first-person and third-person pronouns, with the third-person pronoun referring to 'the disabled'" ("Accessing Disability" 66). These are examples of "othering" where students are making rhetorical moves to differentiate themselves from disability. While students don't explicitly identify as disabled in their reflections above, many use pronouns and collective nouns that identify themselves as responsible for collective access.

Another noteworthy theme in students' responses is their enthusiastic feelings about this theme. While the reflective question explicitly asks students how they feel about the course theme, it is significant to note how many shared positive emotions, especially in a challenging and required course. As demonstrated in table 4 below, many students "enjoyed," "liked," and even "loved" the theme.

Table 4 Selected Student Reflections on the Course Theme: Feelings

Number	Responses
1	Theme of the course allowed me to go through an English course that not only focused on writing, but a larger idea which was very interesting to go through. I did **enjoy** that.
2	I feel like this topic was a great way to educate us to become more inclusive and well-rounded individuals. Accessibility and advocacy is something that is relevant to college life, so I am **glad** I had a theme that was important.
3	I **like** the themes, advocacy was the most interesting to me when looking at writing techniques.
4	I honestly really **liked** this theme. This was something very different then I have ever had in an English course, but I **enjoyed** it quite a bit. It was interesting to view things from a different stand point and really get in depth about such a big issue in our world.
5	The theme showed me how to advocate and to show me how accessibility is important.
6	I **absolutely love** it! I think it has a good meaning behind it.
7	I **love** it because this is a time in many young adults life where they are malleable enough to have potentially serious shifts in opinions, but we are also intelligent enough to stand strong in our convictions. Those are two broad topics that many people my age feel strongly about taking part in its empowerment.
8	I **enjoyed** the accessibility and advocacy theme because the work that we made mattered
9	I **really liked** it, it was pretty cool to be able to make or exploratory essay into a advocacy project.
10	The theme of this course was one of my favorite parts of the class. I **really enjoyed** learning about accessibility in all the ways I never had before.

These feelings are significant because they demonstrate support for the theme, likely influencing students' engagement and motivation to do the work of the course. One significant way teachers can influence students to become strong, critical readers and writers is to inspire a challenge but also enjoyment in the process of learning when engaging with course content they appreciate. These examples also demonstrate a celebration of collective access, not just the acknowledgement of it.

Relevance

Another theme that emerged in students' responses is how they considered the theme to be relevant to their lives. Students described the course theme with several mentions of it being an "important," "big issue" that is "very interesting" and "very relevant" as well as "pretty cool." The following examples demonstrate this: "I think that it is a very interesting topic/take on today's society and culture. It was very eye-opening and something that I feel a lot of people should be enlighten on." Similarly, another student reflected, "I feel like this topic was a great way to educate us to become more inclusive and well-rounded individuals. Accessibility and advocacy is something that is relevant to college life, so I am glad I had a theme that was important." Just as enjoyment inspires students' motivation and engagement, course content that students find significant, relevant, and relatable can increase student motivation and engagement. While a common goal of composition is to help students become stronger and more critical readers and writers, this course theme also influenced them to be more "inclusive" (to reference the student above) as they do so.

However, one student did not feel so positively about the course theme when he wrote, "Honestly, I thought it was silly. Maybe it's because I was in the flame wars on these topics and just got tired of it. If someone didn't know any better, they would think my papers were in a Women and Gender studies course. It just felt out of place." This student had previously mentioned his active you-tubing, and "the flame wars" can be interpreted as online debates he has participated in, presumably about inclusion. Students' main rhetorical analysis paper was on Jay Dolmage's introduction to *Academic Ableism*, and this student's exploratory research and advocacy project was on religious freedom, so it's unclear why he tied those topics to women and gender studies except that we often discussed identity and inclusion. However, course content was always connected to how those concepts are constructed by our rhetorical choices. While this student comment is an outlier among the rest of the positive responses, it illustrates how resistance to composition course themes can emerge, particularly ones that take up societal issues.

Connections to Composition

The comment from the student above is an outlier as many other students made clear connections between the course theme and how it encourages them to be better communicators, particularly as compositionists. Some students explicitly connected accessibility and advocacy to their own writing. For example, a student noted how, "advocacy was the most interesting to me when looking at writing techniques." Another student remarked that "it was pretty cool to be able to make oUr exploratory essay into a advocacy project." Perhaps mostly importantly, one student stated, "I enjoyed the

accessibility and advocacy theme because the work that we made mattered." Students

realized that their rhetorical choices have real effects and can create change, especially

advocating for accessibility and inclusion.

Access Accountability

In sum, all but one student reflected favorably to this course theme. Their

reflections represent their commitments to, or at least their understanding of,

accessibility and advocacy and how this is connected to the rhetorical work of FYC.

Students being accountable for access is integral for collective access. As Price

explains,

> the writing classroom is not simply a place to improve writing 'skills,' but a place
>
> to think critically. When we write, we align ourselves with particular worldviews;
>
> we step into and out of subject positions; we signal our alliances and our
>
> enmities. This play of ideologies, language, and subject positions is far from
>
> abstract. It's actualized every moment in a material world, a world where bodies
>
> are prevented from moving off curbs, entering public buildings, caring for
>
> themselves, remaining safe. ("Writing from Normal" 57)

In order to create cultures, communities, and environments of access, everyone needs

to participate in developing them. A transformative shift occurs when students place

themselves in subject positions of accountability for creating access for everyone in the

course as well as the readers of their work. Most students understood how a disability

studies approach could positively influence their work in a composition course. Overall,

students seemed to value disability studies and likely agree with Price's point that "DS

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offers us a different critical lens, a richer understanding of how we construct our selves and our worlds through our words… How might we, as writing teachers, make use of this new critical lens? What should we actually do in the classroom?" ("Writing from Normal" 27). The student responses above illustrate this richer understanding, and the next section provides a theory and a model of what we did in the classroom to facilitate collective access.

A Transformative Pedagogy

The above analysis demonstrates how my students' responses differed from Price's and Cheu's, but an examination of why they differed is also significant for understanding the process of collective access. I hypothesize that because I situated myself and my students from day one as collaborative and active participants in collective access, they recognized accessibility not just as the course theme, as a topic, or as a lens used to design the class, but as an ongoing communal process. They comprehended access as a process that they shared with others without "othering," understanding the stakes for everyone and that their participation mattered. Like Price, I found that "*students' own subject positions and identities cannot be avoided when teaching DS* [disability studies] *in the writing classroom-nor can my own*… Those of us who are nondisabled must begin to see that our stakes in DS discourse are as high as the stakes held by people with disabilities" ("Writing from Normal" 72; emphasis original). These stakes are significant to everyone not only because anyone can become disabled, but because we cannot have an equitable society without working for access for everyone.

To help us understand the blurred boundaries between "disabled" and "non-disabled," Sami Schalk uses the term "(dis)ability" in her article "Critical Disability Studies as Methodology" to "designate the socially constructed system of norms which categorizes and values bodyminds based on concepts of ability and disability" (n.p.). She explains how she uses "the parenthetical designation of (dis)ability because it gestures toward the mutually dependent nature of disability and ability" (n.p.). And further, how "the curve of the parenthesis, rather than the back slash of dis/ability or disability/ability, also visually suggests the mutable nature of these terms. Rather than the hard, distinct line of the back slash, the parenthetical curve helps highlight how the boundaries between disability and ability are uneven, contestable, and context dependent" (n.p.). Perhaps inviting my students to be active participants in collective access helped them to understand themselves as all belonging to the idea of "(dis)ability" rather than on one or the other side of "dis-ability" or "dis/ability," following Schalk's claim that the curve of the parenthesis blurs that boundary instead of separating it.

Like Schalk, I wanted to provide students "some of the initial tools for using a critical disability studies methodology in their day to day lives" (n.p.). Alison Kafer's idea of a "framework of access" enacts this in her call to "center access as radically democratic possibility" ("Un/Safe Disclosures" 17). A pedagogy of access advocacy provides radically democratic possibilities because it restructures power relations to create more egalitarian ones where everyone is responsible and supportive for everyone's access needs. I want to stress "radically" here as a pedagogy of access advocacy is a transformative change from ableist pedagogies as well as the institutional

accommodations model. It is radical because it relies on subversive notions that students should not only have their access needs met by the teacher, but those needs should be supported and even celebrated by the whole learning community. This change significantly alters conceptions of which students belong in higher education and how teachers should work with them. This pedagogy challenges the common refrain "Once you get to college, you're on your own," one I often heard both as a former high school student and later as a teacher. Instead, a pedagogy of access advocacy promotes the refrain, "It's ok to ask for what you need." Resourcefulness is valued and supported. This pedagogy transforms what it means to be teachers and students in higher education by celebrating a diversity of access needs instead of stigmatizing them. It allows teachers and students to teach, learn, and communicate in exciting and limitless ways as the world changes.

Orienting to Access Pedagogically

To reach the potential of a pedagogy of access advocacy, we have a lot of work to do. As Elizabeth Brewer et al. point out in their article "Creating a Culture of Access in Composition Studies," "Although our profession has long been committed to the goal of accessibility, our movement toward that goal has proved dismally slow and frustratingly uneven" (151). In my interdisciplinary experience, this pace is not uncommon in other fields. To address this, Brewer et al. call for a transformative culture of access and ask, "How might transformative access live in practice?" (152). A pedagogy of access advocacy is one evolving answer to this question as collective access is the central goal.

Orienting to access pedagogically means that accessibility is the overarching

approach to pedagogy. This can, and should, be applied to any other kind of pedagogy.

This pedagogy "starts with access" (Konrad) to anticipate and welcome a diversity of

access needs, but it is also reflective and dynamic to respond to teaching and learning

conditions as they change. The sections below demonstrate how a pedagogy of access

advocacy can function through a blend of starting with access and orienting to access

through the course theme, syllabus, and access needs. The following includes the

curriculum I used to facilitate collective access with my students.

Syllabus

While a pedagogy of access advocacy needs to be collaborative and students

need to be continuously active participants in it, instructors are the ones that are first

responsible for establishing an access-oriented pedagogy and facilitating it, for creating

opportunities of accessibility, and for inviting and incentivizing students to do this work

for themselves and others. As a starting point, I constructed an

inclusive/accessibility/welcome statement that I placed on the top of my syllabus, which

reads as follows:

> Welcome to English 101! Your abilities, identities, and ideas are all welcome in
>
> this course as long as they are not disrespectful or harmful, and I look forward to
>
> all of us working collaboratively to learn from each other. My expectations are
>
> high to encourage your potential, but I will do everything I can to help you if you
>
> are willing to put in the effort. I am committed to making this course **inclusive**,
>
> **accessible**, and **transparent** to support your learning. On your part, I encourage

advocacy, **resourcefulness**, and **mindfulness**. Together, I hope this will

promote mutual **accountability** and lead to **intellectual growth** and

empowerment for everyone.

Placing this at the beginning of my syllabus and sending out important information (see

Appendices B and C) before classes start are important rhetorical moves in the creation

of access, but we also need to think through how we actually enact these goals

throughout the whole course, not just on the first day, not just on the syllabus, as a

pedagogy of access advocacy is an ongoing effort.

For example, an increasingly exigent concern at the intersection of composition

studies and disability studies is the language and policies around attendance and

participation (see Melissa Nicolas's "Ma(r)king a Difference: Challenging Ableist

Assumptions in Writing Program Policies"). Presumably all teachers encourage students

to attend and participate in class because this is valuable learning time. However, if we

promote it as such, then students should be able to access it regardless if they can be

physically present in class or not, especially those that have access needs that may

prevent them from attending and participating. We also need to be thoughtful about how

we allow and assess our students' participation. Because I feel uncomfortable with the

subjectivity of assessing participation, my syllabus only includes attendance credit. And

because I feel uncomfortable with the expectation that students can only access the

class if they are present, I designed an attendance make-up policy (see Appendix C)

that allows students to access and participate in the bulk of the work of the class,

providing some alternatives. According to various student comments, this policy actually

encouraged them to come to class more often because the make-up policy sounded like

even more work. For the students who felt they had legitimate reasons to miss class, a few of them took advantage of this opportunity to access what they missed.

Classroom Arrangement

A more obvious example of accessibility is the design and arrangement of space—in this case, the classroom. This can be a real challenge especially with small classrooms and predetermined desk/table arrangements. While I was assigned a very small classroom to accommodate a full roster of 24 students on the first day of class, I visited my classroom before classes started to figure out how to arrange the tables in a more accessible way than the rows they were set up in. Ideally, a circle arrangement is most accessible, so everyone can see and/or hear each other, and the circle promotes whole group collaboration. However, with a small space, the next best option was to arrange the tables in two half squares. I set this up before our first class started, and then asked students to please arrange the tables like that when they came in each day, which they did if the tables weren't already arranged as such. This is one small, but significant, way all class members can participate in access.

Agendas

Before class started each day, I projected the agenda I created for the class session (see Appendix D for examples). I additionally posted this to our digital learning management system before class. Both ways allow students to prepare for class and access class if they're absent. Each agenda includes: goals of the class session and

assignment; instructions for preparing for the class session; an attendance question; announcements of course information and/or campus events; a campus resource; instructions for in-class activities; homework assignment(s); and instructions for what to bring for next class. I referenced the agenda at the beginning of class and throughout our time together to keep us on task and signal transitions for our work. These agendas helped organize and guide the work of the class, and they will be helpful references for my teaching in future semesters. Each part of the agenda with examples is provided below to illustrate them as parts of the process that facilitated collective access.

*Goals

Each agenda starts with the goals for the class session and corresponding homework assignment(s) so students know what we're working towards. As obvious as this may seem, I have rarely observed this in the course observations I've conducted, and the class goals were easily lost in class sessions. Providing clear goals is an integral practice for allowing students to understand and access the work of the class and how it is scaffolded. Posting agendas on a learning management system or emailing them to students also provides access for allowing students to prepare for class and to obtain what they may have missed. Presumably, we all draft up course plans, but why not make these accessible and student-facing? Some examples of goals related to access include: "Get to know each other and build class community" and "Get to know the course and understand course expectations." Further below, I explain where we enacted these goals in the activities and homework.

*Settle in, breathe, prepare

      This next section on the agenda includes instructions for preparing for the class session. These include reminders like, "please place your name plate on your desk," or encouragement to prepare for the attendance question or a class activity. More often, I tried to focus this section on mental health and mindfulness with suggestions like "Try to forget about midterms stress for a bit. Take some deep breaths and re-center yourself in this class," or "Ground yourself. Be present in this class during this time. Put your phone on silent and store it away. Log out of your accounts on your laptop." Sometimes I simply included "Be present" or "Focus." Again, the allowance of preparation is a key component to accessibility and how collective access means being mindful and present for ourselves and each other.

*Attendance Questions

      These are low-stakes warm-up questions for building class community that also invite students to practice speaking in class. Students can always opt to "pass," but they rarely do, as many students reported in their end of semester reflections that they enjoyed starting the class with this activity. This activity also provides a reminder and time for me to take attendance. Many questions are based on building class community and connections and some are more related to course content. Some example questions include: "Introduce yourself with your name and gender pronouns and share something interesting about yourself." "How was your weekend?" "What is the meaning of your name?" "Say your name and then introduce someone else (make sure everyone is introduced, but only once)." I included a question particularly pertinent to access

influenced by a conversation I had with fellow composition and disability studies scholar Leslie Anglesey where she suggested asking people to share a time when they experience a barrier to access as a way to relate to accessibility. Some of the most productive contributions students shared were their responses to the following question I posed: "Describe a time when you experienced a barrier to access. How did this make you feel? Were you ever able to obtain access or an alternative? What did you have to do to gain access/an alternative?" Students shared their responses of having difficulty accessing: classrooms and other buildings as well as access to exits in emergencies, especially in the case of a physical disability; educational systems and bureaucratic processes; rights due to parental or age restrictions, such as driving, curfew, purchases; communication with others who don't speak the same language; costly resources like course materials and extra-curriculars; and affordable health care. Sharing these experiences early in the semester helped students to understand that access needs to be created for everyone in a variety of ways, not just for people with visible disabilities. Students better understood the access needs of their classmates.

Also related to attendance and collective access: on the first day of class, I asked students to make groups of four with the peers next to them to form accountability groups and asked them to check in with each other when they are absent. While I often checked in with them as well, this is another example of creating collective responsibility and community.

*Announcements

This section of the agenda lists important course information and reminders like withdraw deadlines and assignment due dates. It additionally includes campus events, like the Student Involvement Fair, the Farmer's Market, and speakers. Sometimes I simply provided announcements of progress and encouragement. I asked students to share any announcements as well. This connected and provided access between our class community and the larger campus and community.

*Resources

Similarly, when reviewing this part of the agenda in class, I highlighted a student resource, like student services, the writing center, library services, the accessibility resource center, the health center, the food pantry, multicultural centers, emergency grants as well as resources that explain concepts and strategies like growth mindset. More importantly, I pulled up the website for each resource and reviewed what it has to offer and how students can access it. For example, displaying our writing center website, showing what it looks like, and explaining how students can access the schedule to make appointments familiarizes them more thoroughly with important resources instead of just listing them at the end of the syllabus and briefly listing them once at the beginning of semester when students are overwhelmed with information. Highlighting a resource every class session for the whole semester also encourages continuous student resourcefulness as well as my reminder that asking for what they need is a habit of successful students. Highlighting these resources and showing

students how to access them can help them to better access campus resources and encourage each other to do so.

*Activities

This part of the agenda lists instructions for the class session activities. Listing them out this way on the agenda accomplishes several purposes: it provides organized instructions for students that I deliver both visually and orally, it encourages me to make sure that the activities I plan are varied, multimodal, and structured well within time constraints, and it allows absent students to still access class activities if absent. I explain some activities below that demonstrate how we collectively negotiated access.

One common activity is when students review and share their homework responses with pairs or the whole class. This provides students an opportunity to continue to share their ideas, work through them collaboratively, and ask questions. This seems to increase their motivation to complete their homework, knowing they will be asked to share in class, but they are able to prepare for this and can even read from their work if they would like. Additionally, this provides me an opportunity to check in with them to see what they are understanding and what they are struggling with so we can work through that together, especially as students often struggle with similar concepts but do not want to admit it individually. This also builds compassion and comradery when students see their peers struggling too and how it's productive to work through those challenges together.

One of the most productive examples of this is when I asked students to "Share something from your A1 learning profile: How do you think we can best negotiate

everyone's learning needs collaboratively as a class?" Before I asked them to share, I

projected their homework responses that I coded so they could all see how many

different learning styles their peers have (many students reported more than one):

Table 5 Students' Preferred Modalities for Learning

Mode	Frequency
Visual/examples	IIIIIIIII (9)
Kinesthetic/"hands-on"	IIIIIIII (8)
Note-taking	IIIII (5)
Interaction/collaboration	IIII (4)
Auditory/lecture	IIII (4)
Reading	I (1)

This diversity was also reflected in student responses on how to collaboratively

negotiate our learning needs when students mentioned the importance of being aware

and considerate of the variety of others' learning styles. Many students stated they

appreciate open communication and being able to collaborate with each other as they

work through their challenges. Several stressed the importance of creating respect,

understanding, and acceptance in their learning community. Some students preferred

that I facilitate this negotiation on figuring out what is "best," where others were a bit

more directive in asking me to switch up class activities to provide new ways of learning

and to provide "equal opportunities" in the course. Explicitly knowing about my students'

learning needs and how they want to negotiate them was invaluable information for all

of us in fostering a productive learning community.

When reviewing students' work in class, we also sometimes discussed their

thoughts and analysis on their assigned reading. For example, after reading and writing

a summary about "Access" by Bess Williamson from *Keywords in Disability Studies*, we

discussed and compared the different definitions that Williamson offers as well as the social model of disability. On another day we reviewed the "Disability Language Style Guide" and how it's useful to the content we were reading, writing, and discussing. Other days we applied course concepts like exigence, rhetor, audience, and purpose to the "Rainbow Bagel" video and also analyzed the video's rhetorical choices in terms of accessibility, e.g., multimodality, captioning, etc. Explicitly learning about accessibility and analyzing accessible rhetorical choices led to students creating collective access in their advocacy projects, as I explain in the next chapter.

*Assignments

 I tried to make time at the end of the class to go over assignment instructions and allow students time, even just a couple of minutes, to get started. This provides students time to understand the assignment, brainstorm about it, and ask questions several days before it's due. This practice can result in a better rate of students turning in their homework by the due date and being prepared for the following class. Below I reference assignments that helped to create collective access (see Appendix E for the entire assignment sequence I designed for this course). Incorporating many of these assignments in the sequence throughout the whole semester helped to facilitate and prioritize collective access.

 I'd like to emphasize several important accessible elements of my assignment sequence before offering specific assignments. First, I promote assignment sequences that encourage revision and result in a revised portfolio. This allows for some options that Tara Wood points out in her article "Cripping Time in the College Composition

Classroom" where she suggests offering "scaffolded exercises that allow for freewriting or stream of consciousness and follow-up exercises that encourage revision and reflection" (279). To be accessible, instructors need to universally design assignment sheets with accessible fonts that can be modified, read by a screen reader, and posted digitally in a learning management system. The content of the instructions should be clear, direct, and well-organized in small chunks and bullets, and the instructions should make sense as a stand-alone text without being overwhelming in length and description. I include page lengths to help students plan their time as well as tips, strategies, references, guiding questions, and outline templates to help students work through new ideas and writing genres. The content of the assignments should vary in student choice of topics and modalities. Ideally, teachers should workshop their assignments with each other to make sure they are clear to others.

In the assignment examples I explain below, I aim to support student learning needs by making those needs more apparent to both me and my students. The entire assignment sequence I created is included in the appendix to demonstrate how I connected the rhetorical content of the course both with the "Accessibility and Advocacy" course theme and the collective negotiation of access needs.

To build class community and accessibility from the start, I asked students to introduce themselves with their chosen names, gender pronouns, and something interesting about them, and then I also ask them to post this on our learning management system to make it accessible to everyone as a reference since there is so much to remember in the first week of classes. Students filled out a survey that they only share with me so I could learn more about their educational backgrounds and

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learning needs related to reading, writing, participating, and other work of the class. They expanded on this in their first writing assignment in the sequence, their learning profile, as explained above. The writing that students produced for this assignment was particularly engaging to read as they shared their personal reflections about learning and set an encouraging tone at the beginning of the semester. These three assignments were key pieces in starting with and supporting collective access.

Other assignments in the sequence are "practice" assignments, such as Assignment 3 that asks students to apply academic reading and writing strategies to Williamson's "Access" chapter, that build up to the texts that students will revise and eventually include in the final portfolios, such as their rhetorical analysis on Jay Dolmage's introduction to *Academic Ableism*. Other assignments promote rhetorical awareness and meta-cognition in end of segment self-evals that ask students to evaluate themselves based on the evaluation guidelines in the syllabus.

I incorporate many assignments that are more informal, just checking in with students and asking them to reflect on how the course is going for them, what they're learning, what their challenges are, how I can help them, if they need any modifications, etc. Instructors need to check in with students in writing and in conferences early on and throughout the whole semester to make course modifications. End of semester evaluations are too late. Some of these assignments ask students to reflect on their specific rhetorical choices, how they plan to apply feedback they have received from me and their peers, and their revision plans. The last text in their final portfolio is the reflective essay where students explain and evaluate the choices they made in the rest of their portfolio.

These reflective assignments facilitate accessible learning as they provide students time and space to become more aware of and articulate what they are learning and struggling with, and they also provide me opportunities to modify the course to better support accessible learning. Students receive credit for every assignment they submitted, and I regularly responded to them in writing, in class, and/or in conferences so they knew I was taking their work seriously. Sometimes my responses entailed bringing up trends in their work in class and asking how we should negotiate different needs. For example, one day we negotiated how to set up in-class work time when some students preferred quiet and others wanted music. Discussions like these help students take collective responsibility over their own and others' learning.

Active Agenda

Altogether these elements of the agenda provided many multimodal options for learning and creating access that students collaborated on to support their learning needs. The examples above are less about the agenda components and more about how we enacted what was on the agenda, though the design of these activities is also important. This curriculum is, of course, context-specific, but it provides one adaptable model.

Collective Access as Shared Responsibility

As demonstrated by students' reflections, a theme and assignments that focus explicitly on accessibility can foster students' ownership of their and others' learning.

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Disability studies provides a lens that brings the connection between learning and accessibility to the forefront of the curriculum. Including access as part of the course theme allowed us more time to think through ideas of access while connecting them with the rhetorical curriculum. Clear connections exist between rhetorical awareness and access awareness; I want students to be aware and make ethical, effective decisions and be responsible to each other. An accessibility theme (as opposed to a disability theme) can help situate students as responsible for access and to challenge the disabled/abled and us/them binaries. This chapter demonstrates the value of students taking responsibility for being a part of collective access, a central tenet of a pedagogy of access advocacy. This practice transforms notions of how we are allowed to learn, what we are allowed to do in the world, and it allows us to celebrate difference instead of stigmatizing it. To exemplify the results of what a course built on collective access can offer more fully, a more in-depth explanation and analysis of one of our projects that focuses explicitly on students creating access and being advocates for inclusion is the focus of the following chapter.

CHAPTER FOUR:

ORIENTING TO ACCESS RHETORICALLY

Access as Rhetorical

Just as a pedagogy of access advocacy orients to and welcomes access needs pedagogically, it also orients to and welcomes creative opportunities for creating access rhetorically. Orienting to access rhetorically means centering access in the rhetorical situation and thinking through the connection between access and all rhetorical elements to reach a diversity of audiences. Centering access entails prioritizing it as a central element in composing, not just as a retrofit, or an add-on later. A common goal of first-year composition is to guide students to be more effective communicators, and I argue that effective communication is accessible communication. This further serves to destigmatize access needs, specifically those of audiences, and to create collective access through communication.

The analysis in this chapter demonstrates how centering access influenced students to not only feel responsible for collective access but to also understand its value outside of the course. This chapter provides additional answers to the central questions of this dissertation through a rhetorical focus on 1) How can FYC teachers and students enact collective access? 2) How can collective access benefit FYC pedagogy? Orienting to access rhetorically can enable students' deeper understanding of the rhetorical situation and the value of accessible communication. In this chapter, I describe the "Accessible Multimodal Advocacy Project" I designed and assigned and

analyze student projects and reflections to demonstrate the value of orienting to access rhetorically.

Defining Rhetoric Differently through Disability Studies

As explained in the last chapter, this project is situated within a new course theme centered on accessibility and advocacy influenced by composition and disability studies. Scholars at the intersection of these studies ask us "to think carefully about language and its effects, to understand the role of the body in learning and writing, to view bodies and minds as inherently and wonderfully divergent, to consider issues of access and exclusion in policies and in the environment, and to reengage with theories of difference and diversity" (Brueggemann and Lewiecki-Wilson 1). Disability studies and Universal Design for Learning (Gordon et al.) have encouraged the development of my pedagogy in becoming more accessible by actively engaging a diversity of student learning styles as well as providing options for student choice and multimodality. When designing this assignment, I considered "how we teach using multiple forms and formats, how students communicate through different modes, and how multimodal pedagogies offer students a way to 'learn by doing'" (Shipka qtd. in Hitt 104). In other words, the multimodal advocacy project provides multiple modes of active student learning to encourage engagement and transfer. Active learning is most inspired when students make composing choices that are applicable in their own contexts, which also helps them understand the stakes of having a clear purpose, audience, and context. Students need to actually apply these concepts to their own rhetorical situations, not just analyze them in the work of others. They need to make clear connections on how

they can transfer and apply the work we do in Introduction to College Composition to any other rhetorical situation.

Just like how I tell my students that "we learn to write by writing," we learn accessibility by participating in the creation of it. The "Accessible Multimodal Advocacy Project" guides students to better understanding their rhetorical situations and make them more accessible. A rhetorical situation that centers access aims for more accessible communication between rhetors and audiences by offering multiple modes that can be accessed in different ways. This is a necessary expansion of the traditional rhetorical triangle that only includes the rhetor, purpose, and audience. The "Accessible Multimodal Advocacy Project" draws on new conceptualizations of rhetoric and the rhetorical situation from scholars in composition and disability studies.

Critiquing Traditional Rhetoric

In their chapter "Refiguring Rhetorica: Linking Feminist Rhetoric and Disability Studies" from the collection *Rhetorica in Motion: Feminist Rhetorical Methods and Methodologies*, Jay Dolmage and Cynthia Lewiecki-Wilson critique traditional notions of rhetoric.

> Just as feminist researchers have challenged the idea that women were not fit
> rhetors, a study of the rhetorical tradition, through a disability studies lens,
> reveals the ways that rhetoric became disembodied and rhetorical fitness came
> to be ascribed to just a narrow range of (white, male, able) bodies… This
> normative matrix comprises a narrow range of rhetorical ability. (27)

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Rhetoric traditionally conceived constrains what identities and bodies are capable of communication and even limits what counts as valid expression. This dissertation takes up disability studies to explore possibilities for rhetorical practices that are inclusive of different rhetors and audiences. For example, disability has created the need for alternate modes of communication that are also helpful for the non-disabled, such as captions, which I regularly use even as a hearing person. These alternate modes of communication, sign language for another example, should be appreciated, not stigmatized.

Dolmage continues to question the rhetorical tradition in his book *Disability Rhetoric* where he explains how "Aristotle famously suggested that rhetoric is 'the faculty of discovering in any particular case all of the available means of persuasion'" and he argues instead that "the body has never been fully or fairly understood for its role in shaping and multiplying these available means" (3). Here, Dolmage is critiquing the classical conception of rhetoric as limited and disembodied. Different bodies have different capabilities for communication. Bodies and identities, such as disability, are erased when this is not taken into consideration. This relationship supports Dolmage's argument for bringing rhetorical theory and disability studies together: "Rhetoric needs disability studies as a reminder to pay critical and careful attention to the body. Disability studies needs rhetoric to better understand and negotiate the ways that discourse represents and impacts the experience of disability" (3). Language creates our identities and our bodies create our communications. This relationship between embodiment and discourse affects us all, and we need to be careful in how we use rhetorical tools to construct ourselves and others.

In her book *Mad at School: Rhetorics of Mental Disability and Academic Life*, Margaret Price also calls attention to limited definitions of rhetoric by using the concept of rhetoricity, or "the ability to be received as a valid human subject" (26), and pointing out the awful assumption that "persons with mental disabilities lack rhetoricity" (26) due to traditional expectations of what it means to make "logical" sense (see also Melanie Yergeau's *Authoring Autism: On Rhetoric and Neurological Queerness*). Price explains the consequences of people with mental disabilities not being given the right to express themselves and be listened to (26). Disability studies contests this to support the various ways that people with mental and other disabilities have created new, non-normative ways of communicating, behaving, and inhabiting their bodies. This matters because "Rhetoric is not simply the words we speak or write or sign, nor is it simply what we look like or sound like. It is who we are, and beyond that, it is who we are allowed to be" (27). Price's poignant insight here is one of the main reasons I am committed to the fields of composition and disability studies, as I am interested in exploring, with colleagues and students, how we can open up rhetorical possibilities, especially for marginalized people. Or as Dolmage and Lewiecki-Wilson argue, "The rhetorician should read with and against the practices that produce normalizing categories of all kinds as she remains open to locating new possibilities" (38). We need to critique conceptions of rhetoric that perpetuate limitations and stigmatization and make room for rhetoric that allows us to exist and grow in limitless ways.

Embodiment

One approach to creating new rhetorical possibilities is to pay attention to the relationship between rhetoric and embodiment, as many disability studies scholars do. Christina V. Cedillo's exigent article "What Does It Mean to Move?: Race, Disability, and Critical Embodiment Pedagogy" further substantiates the critiques of traditional rhetoric and explores the possibilities of embodied rhetoric for communication and pedagogy, which I will connect to multimodality later. Here, it is necessary to consider how communication is an embodied act and can be accomplished in many forms with various tools, including the ones of the rhetor and the audience. "Words are never just words; they are spaces that are either accessible or else they are hostile" (n.p.). How can we make these words and our worlds more accessible?

Similar to the authors above, Cedillo points out that "Typically, conventional notions of communication go unchallenged until the presence of non-normativity disrupts the rhetorical landscape" (n.p.). Cedillo illustrates her experiences as a Chicana woman with disabilities to challenge rhetorical expectations, especially those of academia, such as standardized forms of communication. She explains how

> Individuals whose bodies are perceived as non-normative are framed as
> unreliable rhetors who cannot speak to more than a thin sliver of experience,
> even though every individual's embodied identities determine their unique
> experiences and navigation of academic spaces. All bodies are not identical;
> neither are their needs, expressions of movement, or preferred modes of
> reception. (n.p.)

I strongly support Cedillo's argument because we need to question how society often

stigmatizes and silences non-normative identities, like disabled and queer folks,

especially in academia. We need to question what it really means to be inclusive to

these identities in academia. Cedillo goes on to critique how "Within academic spaces,

institutionalized communication permits some to enter privileged spaces at the expense

of those who are pushed out. I would rather move the assumed center point of

academic community out of the way to make room for a multiplicity of rhetorical

orientations" (n.p.). "Institutionalized communication" here may include expectations and

assessments of standard written American English as well as for oral communications

between members of a learning community. Cedillo encourages us to question how

academia "others" students who do not meet these expectations, often forcing them out.

Cedillo thinks through embodiment as a way to cultivate "a multiplicity of

rhetorical orientations" since "Our bodies influence and make possible any and all

rhetorical acts" (n.p.). She calls for us to strive for "critical embodiment pedagogies" that

she conceptualizes as "approaches that recognize and foreground bodily diversity so

that students learn to compose for accessibility and inclusivity… we must move beyond

recognition of audience diversity as an abstract concept to teach writing using

approaches that engage critical embodiment to contest conditions that create exclusion"

(n.p.). In my teaching experience, I've noticed that students have a difficult time

imagining audiences as diversely embodied people and not just anyone who reads the

text they are studying. Cedillo's "critical embodiment pedagogy" encourages us to ask:

> Whose experiences are the basis for deciding what is good or effective? Do they
>
> belong to someone with a learning disability or whose first language is not

English, or do we still target the whitestream and make inclusivity a retrofit? What

very real people do we imagine as we compose lest our audience remain always

and ever a fiction? By entertaining these questions, we reorient rhetorical

conventions. (n.p.)

Her questions here urge teachers and students to challenge our standardized

expectations for assessment, language use, and inclusivity. I argue that part of

reorienting our rhetorical conventions means not only recognizing "the diverse ways by

which we all navigate spaces on the page and in the world" (n.p.), as Cedillo suggests,

but by valuing this diversity and the possibilities this diversity can offer us and our

rhetorical ways in a rapidly changing world. As I explain more later, the "Accessible

Multimodal Advocacy Project" guides students to make important connections between

audience and accessibility, which gives them a deeper understanding their rhetorical

situations.

Multimodality

Within the context of first-year composition pedagogy, I define rhetoric as the

study of communication, with the focus of effective communication. Specifically, I am

interested in how accessible communication has the potential to be more effective

communication when we orient to access in the rhetorical situation. I build on Annika

Konrad's pedagogy that makes "access part of the fabric of the rhetorical situation"

(181) by creating a project that does just that. Following Jodie Nicotra's proposal of the

"expanded rhetorical situation" that more fully presents the affordances of

communicative acts (27), for the pedagogical context of this dissertation, I define

rhetorical situation as all of the elements that make up a rhetorical act, including

purpose, exigence, genre, modality, medium, and circulation—and I contribute

accessibility to this list. Nicotra shapes the expanded rhetorical situation as a star with

each point representing a rhetorical element, and I center accessibility in that star. This

means that rhetors need to consider the accessibility of each element for diverse

audiences, which can increase their rhetorical efficacy, or the potential success of their

communication for mutual understanding. One way to increase rhetorical efficacy is

through multimodal communication—a composition that includes more than one mode,

such as verbal, visual, and auditory.

I return to the intersection between composition and disability studies to more

fully conceptualize accessible communication. First, it is necessary to address an

important concern that Stephanie L. Kerschbaum raises in her section of the webtext

Multimodality in Motion: "while many of us celebrate multimodal richness, when

considered from a disability perspective, multimodality can be a problem rather than an

asset. That is to say, multimodal texts and environments can frustrate participants'

ability to effectively engage within a variety of kairotic spaces" ("Multimodality" n.p.). The

addition of multiple modes can actually create barriers to communication if the modes

themselves are not accessible. For example, if instructors add visuals to their syllabus

to convey important information in a different form, but they do not provide image

descriptions, then students with vision disabilities can't access that information. To

address this problem, Kerschbaum urges multimodal compositionists to "incorporate

redundancy across multiple channels in order to make digital texts more—not less—

flexible, and they should enable customization and manipulation of these texts by

readers" ("Multimodality" n.p.). This suggestion provides a solution to the syllabus problem above by incorporating image descriptions *and* allowing the images to be enlarged by the user.

Janine Butler takes up this concern in her webtext "Where Access Meets Multimodality: The Case of ASL Music Videos" by supporting Kerschbaum's call to make meaning across multiple modes, or what Butler considers "synchronizing modes" so that different bodies and senses can access meaning" (n.p.). Butler explains that "synchronizing multiple modes—visual, digital, gestural, spatial, aural, linguistic—strengthens the aesthetic and rhetorical message of a composition and increases the chances of meaning being accessed through different modes" (n.p.). For example, Butler assigns her students the project of creating music videos that include lyrics, dynamic visual text, and sign language as multiple modes. This allows audiences to experience the music video in more enriched ways if they are not able to hear it. Providing the lyrics is one element, but this doesn't capture the musicality; whereas, dynamic visual text has the potential to convey the music better through design and movement that goes beyond the alphabetic text of lyrics and captions.

Sean Zdenek expands the work of dynamic visual text in exciting new ways in his webtext "Designing Captions: Disruptive Experiments with Typography, Color, Icons, and Effects" where he explores the potential of audiovisual accessibility, specifically enhanced captioning (also called kinetic, embodied, integral, dynamic, and animated captioning) (n.p.). For example, Zdenek designs captions for movies and television shows with a variety of font designs and colors as well as movements to better convey meaning, such as emotions, through captions. "Animated captions offer an alternative in

which the dynamic presentation of meaning—a fusion of form and content—can potentially enhance the experience" (n.p.). Like Butler, Zdenek gives us additional ideas and tools to make multimodal communication more effective, accessible, and frankly, fun.

In this chapter, I take up Butler's question of "How can we make our multimodal pedagogies and compositions more accessible?" (n.p.), specifically as we guide students to make their multimodal communications more accessible—work that the field needs to address more fully. I provide some answers to this question in service to collective access and to address this gap. Communication likely can never be fully accessible to every audience, but we can definitely increase our efforts to make it more so. In effect, this can increase students' understanding of the rhetorical situation, especially as they utilize skills of rhetorical dexterity and creativity to the point that students even enjoy this work, as I analyze later. This chapter also furthers the purpose of destigmatizing access needs, in this case for diverse audiences, and builds on the radical potential of a pedagogy of access advocacy.

Project Goals and Sequence

The "Accessible Multimodal Advocacy Project" is situated towards the end of the course after we work through academic reading and writing strategies, rhetorical analysis, and exploratory research. The goal of the project is to make students' work more purposeful and transferable beyond the course and to increase their investment and motivation. I want their work to matter to them, and I want them to "enter the academic conversation" in ways that have stakes beyond a course grade. The project

asks students to use and expand the skills they learned in the preceding segments and turn their exploratory research into a condensed multimodal project that is easily readable and accessible to a public audience, such as an infographic, flyer, or short video. As demonstrated in the assignment sequence (see Appendix E), students are encouraged to brainstorm project topic ideas relevant to the course theme or more largely on a social justice issue they want to bring awareness to and/or advocate for solutions. They need to identify their audience and context when they decide which writing genre they will use and what modes different genres afford to make their project engaging to their audiences. Further, they are asked to make their modes more accessible, like by adding image descriptions, captions, and/or multiple languages to allow a variety of audiences to engage. The accessibility of modes is a core component of the project, not just as an add-on later or for extra credit.

We spent time in class discussing how to identify and contact specific audiences as students seemed to be struggling with this. Many of them initially just identified vague groups, like circulating their project to anyone on social media. So we worked through the benefits of trying to narrow this down, and I encouraged them to look up contact information or specific social media venues as well as advocacy groups doing similar work with whom they could collaborate. The project asks students to address their intended audience for their particular cause as well as audience members who have a variety of communication styles and needs with the understanding that nothing is ever "perfectly" accessible since accessibility is always an evolving project.

To help students more thoroughly consider the communication needs of their audiences, we discussed the affordances and limitations, in terms of design and

accessibility, of various genres and modes. To accomplish this, we reviewed several texts that we already rhetorically analyzed in preceding parts of the course, as explained in the previous chapter, such as the Cerebral Palsy Foundation's video "Zach Anner & The Quest for the Rainbow Bagel." After we reviewed that video, we discussed how Anner and the producers of this video use specific rhetorical appeals and modes to advocate for more accessible urban mobility and transportation options. We used the video as a model for the "Accessible Multimodal Advocacy Project", and we had an engaging discussion about what rhetorical appeals and accessible features the video provides to make it so engaging and effective, such as humor, animation, sounds, and fonts. To guide students in making their own accessible choices, they read Sheryl Burgstahler's resource "Creating Video and Multimedia Products That Are Accessible to People with Sensory Impairments" that explains how to design captions and visual descriptions.

Student Projects and Reflections

The topics that students chose included a variety of social issues, and I allowed them to interpret the themes of accessibility and advocacy loosely as long as their topic related to access, inclusion, and/or social justice. One of the projects I appreciate most for its accessible design, clarity, and meeting of the course goals is an infographic advocating for international student needs that a student made into a Wix webpage to add some more accessible features (accessible at:

https://english101student.wixsite.com/multimodalexample) and screenshots in figures 1 and 2 below).

Figure 1. Student Project Example: "International Student Awareness" (first half).
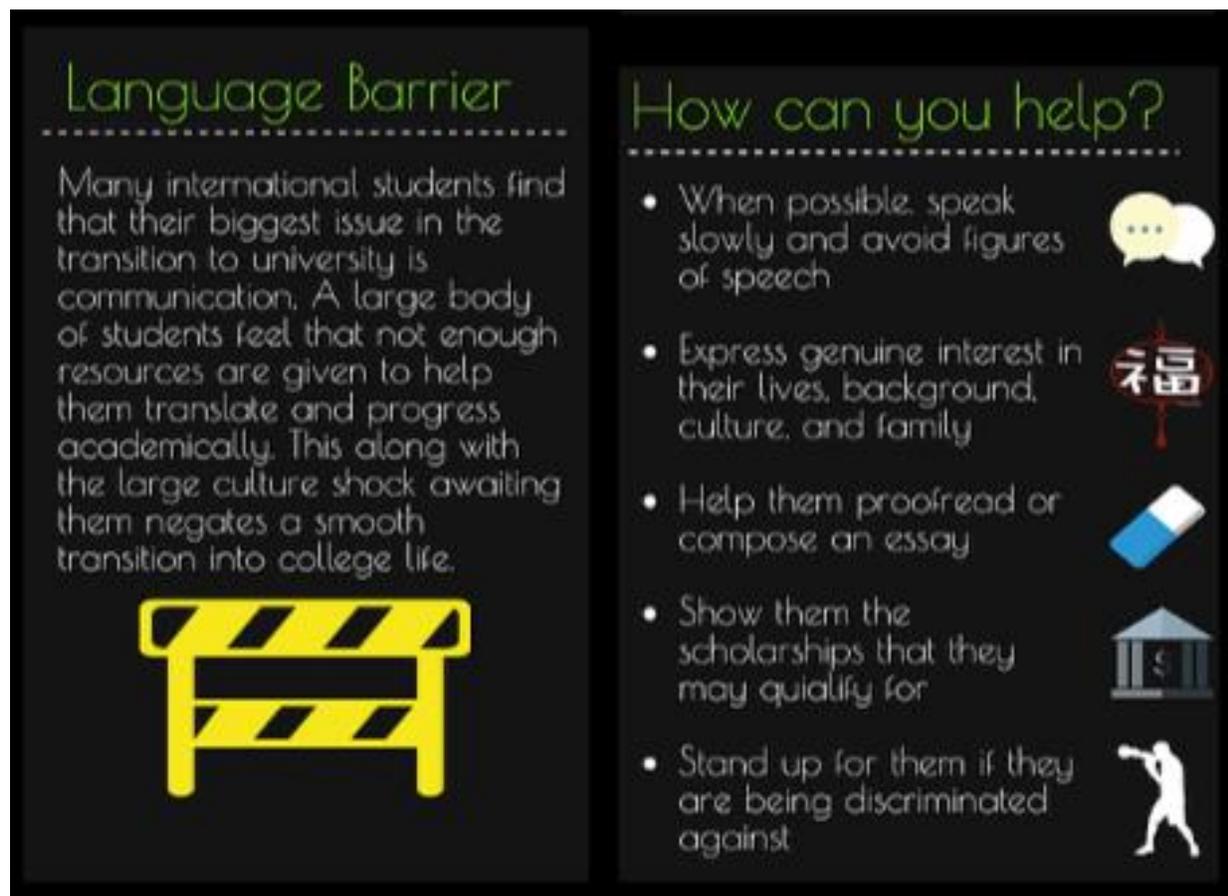
Figure 2. Student Project Example: "International Student Awareness" (second half).

Another student created an infographic about how undocumented immigrants

can access healthcare (see screenshots in figures 3-6 below). After visiting the Writing

Center, this student decided to make an additional version of her infographic in Spanish,

complete with image descriptions and a whole script of the infographic in both

languages. Some other examples include: a poster about mental health issues among

college students and information about the university's counseling services that the

student wants to hang up in the dorms; a letter to corporations advocating to make their

services more accommodating to people with autism spectrum disorders and sensory

processing disorders; and a YouTube video, with captions and a transcript, investigating

violations of the separation of church and state in public schools (this student already

had an active YouTube channel, so his video has almost 1,000 views and 15 comments

since he uploaded it last semester).

Figure 3. Student Project Example: "Accessing Healthcare" (top half).

Figure 4. Student Project Example: "Accessing Healthcare" (bottom half).

Figure 5. Student Project Example: "Acceso al Cuidado de la Salud" (top half).

Figure 6. Student Project Example: "Acceso al Cuidado de la Salud" (bottom half).

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As students worked through the assignment sequence (proposal, text, multimodality, revision), they also submitted a reflective component in each assignment to reflect on the composing choices they made as well as a reflection at the completion of the segment. To analyze their reflections, I used teacher action research through the lens of access and critical discourse analysis, as explained in previous chapters. Specifically, I looked for trends in their final project reflections to examine what they learned from creating their projects. What stuck out most is the connections that students made between what they learned about audience and accessibility in response to the question "What did you learn about the following concepts through working on your project?" The concepts listed include: context, audience, purpose, rhetorical appeals, genre, modes, and accessibility. Table 6 below provides a selection of these reflections, the majority of students in the class, that make important connections between audience and accessibility that demonstrate centering access in the rhetorical situation.

Connections Between Audience and Accessibility

Table 6 below demonstrates how students made connections between audience and accessibility even though they were not explicitly instructed to do so in their reflections. Students likely made these connections because the "Accessible Multimodal Advocacy Project" asked them to apply rhetorical concepts to their *own* rhetorical situations for purposes that they cared about. Many students noted that centering access helped them to identify a more specific audience and ways they could engage with them, like through multiple modes. Student examples labeled 6 and 8 in the table

below are especially clear examples of how students came to value accessible

communication as effective communication.

Table 6 Selected Student Project Reflections on Audience and Accessibility

Number	Audience	Accessibility
1	The audience needs to be taken into consideration if you plan on changing minds	Describing important photos I show will be good for a blind audience member
2	The audience can be more specific or broad than what I originally thought.	Accessibility is important so that everyone is able to see and hear what you want to be heard.
3	I learned identify my audience and why they are my audience.	I learned that there are many places in which are inaccessible to the disabled and that we really need to start changing things to make it accessible to the disabled.
4	I learned that this is a way more specific thing than I originally thought.	Helps you reach a greater audience.
5	Knowing who your audience is, is important in order to build a connection with them through the text.	I learned that it's important to make sure that all aspects of my project were accessible to everyone, otherwise not everyone will get the message.
6	That the writing needs to be very specific to the audience that I am trying to reach.	It is very important for all of your audience to be able to access your project in order for it to be effective.
7	At first my audience was pretty broad because I chose Milwaukee as a whole as my audience but I had to condense my choice of audience and be more specific about who I would present this project to.	Making sure the audience is able to see the infographic and if not then add an audio text describing the infographic for those who aren't able to see.

8	I learned that having a specific audience is important if you want to reach anyone with your work. Determining my audience helped me determine many other factors of my work, like how it was written, the information used, etc.	I learned how important it is to make things as accessible as possible. As a healthy, white woman, I know that I don't face as many struggles as others who may not be like me, so it is important to recognize that and put that into my work.
9	Everything I had to write was meant for an audience so I had to make sure it was appealing for who I wanted it to go to.	I learned how to make my project accessible to all readers by making captions so it can be read aloud and then I made all the text big enough and clear. I made it accessible in ways where people can access it from anywhere.
10	You have to know your audience in order to reach them properly.	Make sure it's accessible to everyone.
11	When selecting an audience, it is crucial to make it specific enough that a real group of people is being reached but not so specific that only an extremely small population would even have interest in the topic.	When it comes to making everything, accessible this is crucial to actually reaching the intended audience. There is a specific audience in mind, but this does not mean that the specifics should start creating limitations as to what type of individual can interact with the work.
12	I learned how to make my information accessible to all different needs of my audience instead of just one as I normally would have, and I think that's very important.	I learned how to adapt my information to the different viewers so that it is accessible to everyone.

Further, students' deeper comprehension of their rhetorical situations led to a better understanding of how the rhetorical, accessibility, and advocacy work we did in class can transfer beyond it. For example, one student stated in response to a reflection question about transfer that "I can apply my new knowledge and awareness of accessibility to my real life outside of class if I am in a situation where accessibility is limited, or someone needs help with this or so on." Students also connected with the

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advocacy part of the course theme and how that is valuable outside of the class, as demonstrated by this student response: "I now know how to properly advocate for what I believe in and will use the techniques I learned in this class to do so." Another student reflected that "If you feel strongly about something never hesitate to stand up for it. Changes are only made when the waves start crashing." These students demonstrate not only a genuine commitment to advocacy and collective access but a caring for it— perhaps even a celebration of it.

In addition, most students gave positive reviews of this assignment and their resulting work. In their reflections, many students explained how their work was "eye-opening" or "mind-opening" and enjoyable and how they appreciated having so many creative choices in topics, genres, and modes. Some students wrote that they felt nervous or hesitant to show their project to an outside audience because they felt like it still wasn't ready, but some felt strongly that their message needs to get out right away.

In sum, these student reflections demonstrate how the "Accessible Multimodal Advocacy Project" can address the larger goals of active learning, transfer, and accessible composing. While multimodal and advocacy assignments aren't new, the most innovative part of this assignment is the accessibility component and how it asks students to make connections between accessibility and effective composing choices, situating students as collaborative creators of access.

Suggestions and Challenges

This assignment could easily be adapted to a variety of learning contexts with the goals of applying course content in meaningful and accessible ways. Teachers can ask

students to situate themselves as stakeholders with a specific purpose and identify other stakeholders in their rhetorical situations. This creates a personal connection to their work and pushes them to seek information to provide ideas, questions, and/or solutions for themselves and their audience that have identifiable stakes, including accessibility to audiences.

A more specific suggestion is to encourage students to think through project ideas that can have more concrete and local impacts. While I certainly do not want to discourage their aspirations for ending homelessness and racial segregation, I've noticed that students quickly latch on to these immense and complex problems and often provide overly simplistic solutions. While I appreciate their intentions, I wonder if their projects could be more effective if they focused them for their peers and how they can participate in local actions to advocate for change. I'd like to push students to consider the communities they are already a part of and how they can improve them.

Another challenge to consider is the technological aspects of this project, a challenge that originally deterred me from multimodal projects like this. However, I find that most young students today are already well-acquainted with digital composing and are willing to share their knowledge and resources with those who may be less tech-savvy. That's why the collaborative group work of this project is an integral part of this process by prompting students to brainstorm genres and modes together, how to create them, and how to trouble-shoot tech problems. Collaborations with digital humanities labs and specialists is another option. Overall though, I was impressed with the digital composing skills that students brought to their projects, and they ended up teaching me a lot about them. In return, I provided students several resources for making the modes

of their digital composing more accessible, like the ones I include in the assignment sequence (see Appendix E).

Celebrating Access

  For the conclusion of this chapter, I want to highlight the potential of a pedagogy of access advocacy to create joy in learning, composing, and participating in collective access. Like many of my students shared in their reflections, I also enjoyed participating in collective access, especially while guiding them to do so and seeing their significant contributions. This work didn't come without challenges, stress, and significant effort for everyone involved, but it inspired knowledge and practices that will transfer beyond FYC. A pedagogy of access advocacy has the potential for long-lasting radical change when we support and celebrate a diversity of access needs. I aim to rhetorically reorient access as a word that evokes celebration.

CHAPTER FIVE:

ORIENTING TO ACCESS IN TEACHER DEVELOPMENT

Teachers as Learners

For this last chapter, I return to the concern stated in the preface that accessibility is not currently an integral part of composition teacher preparation programs. This is a problem for the students of new teachers, for the teachers themselves, and even for the mentors who are preparing them. A pedagogy of access advocacy should be applied to teacher development to support the access needs of new teachers as they learn how to teach. Access advocacy should be considered in all aspects of teacher development: orientations, teaching practicums, and ongoing professional development.

Heidi Estrem and E. Shelley Reid point out important concerns about teacher development in their article "What New Writing Teachers Talk about When They Talk about Teaching": "while research within composition studies has focused quite a bit on teaching, there's not been quite as much focus on learning—in this case, learning about teaching" (450). Because many teaching orientations have significant time restrictions before the semester starts, many programs focus on curriculum delivery and spend less time on theories of teaching and learning. Jessica Restaino raises a similar concern in her book *First Semester: Graduate Students, Teaching Writing, and the Challenge of Middle Ground*: "new graduate students in the composition classroom are, in addition to everything else, also students of teaching. At places like Public U, where they must teach during their first semester of graduate coursework, that semester is a scrambling,

do-or-die kind of experience, complete with funding packages in the balance" (22). At many postsecondary institutions, the majority of first-year composition teachers are graduate student instructors, many who are figuring out how to teach for the first time in addition to figuring out how to meet the demands of graduate school. These teacher-learners need significant support in order to be successful at both endeavors.

I combine my experiences as a FYC teaching mentor and a course coordinator responsible for facilitating teaching orientation as well as my knowledge of disability studies to propose a more accessible model for teacher preparation through a pedagogy of access advocacy. Applying this pedagogy in this context also entails the modeling of it with the additional aim of inspiring new teachers to apply it to their own pedagogies. In this chapter, I offer several specific approaches for how writing programs administrators (WPAs), including program directors, course coordinators, and teaching mentors, can apply a pedagogy of access advocacy to teacher development. These approaches include: 1) starting with access; 2) applying Universal Design for Learning; and 3) providing ongoing support.

Teacher Preparation

To start, I build on Casie J. Fedukovich and Tracy Ann Morse's article "Failures to Accommodate: GTA Preparation as a Site for a Transformative Culture of Access." They mostly focus their article on identifying graduate teaching assistant (GTA) access concerns from their case studies, but they also end their article with some specific suggestions based on these case studies. The authors argue that principles of Universal Design (UD) can help to transform teacher preparation, particularly

emphasizing UD as a process that participants are involved in: "they should be encouraged to provide feedback, to be co-creators of the culture of access" (49). In this process, they encourage "WPAs to be flexible and adaptable in the intellectual and physical spaces they engage in with faculty (all instructors—GTAs, contingent, tenure-track, tenured)" (51). Fedukovich and Morse encourage WPAs to "use more inclusive language that purposefully does not exclude faculty with physical or psychiatric disabilities. What message might we send when we refer to something being lame or insane?" (51). Further, they reference Elizabeth Brewer's idea of supporting peer-run communities to offer support as well as Margaret Price's idea of "safer kairotic spaces," like gatherings of friends, sessions of private writing, or "safe rooms" (borrowing from Jane Thierfeld-Brown) to get away from stimulation of public space (51). These authors provide useful starting points, but I build on their work to develop a more robust model, especially as this is some of the only scholarship that exists on accessible teacher preparation. A pedagogy of access advocacy in teacher development combines multiple strategies in a way that is still adaptable and flexible enough to have helpful applications across various contexts.

Starting with Access

In order to create access advocacy in teacher preparation, we need to start with access and continue with it as an overarching approach. I return to Annika Konrad's argument from "Access as a Lens for Peer Tutoring" that we need to use access as a lens for all that we do in writing programs for two main reasons: "1) to be more inclusive and 2) in doing so we can stretch our thinking and develop more creative practices.

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Being inclusive requires that we challenge our own biases and assumptions about how and why we do what we do and think creatively about alternative ways of doing things" (n.p.). Konrad describes how this argument is informed by her experience teaching an undergraduate course for peer tutors/writing fellows. At the end of the course, one of her students asked, "Why didn't we start with access?" (n.p.). Further,

> The tutor went on to explain that she saw the intersections between accessibility, multimodality, and multiliteracies as answers to a lot of the challenging questions we had encountered in the course (e.g. how do we treat language varieties? how do we balance multilingual writers' desires for grammar instruction with global concerns? how do we negotiate our positions as peers and tutors? etc.). Others chimed in too and expressed that they want to learn how to draw upon multiple modes and literacies to be more flexible and adaptable to students' individual needs and situations. 'This would have been really helpful to know ten weeks ago,' they said. (n.p.)

While the context here is tutor training, teachers often grapple with these same questions and concerns in teacher preparation. Konrad specifies how "Instead of having isolated conversations about new media writing and accessibility, they want to use those as lenses for their entire practice" (n.p.). We need to start with access because it informs all that we do in teaching; it doesn't just apply to isolated concerns, like individual students or specific technologies.

WPAs need to consider the following question that Konrad poses in the context of teacher development: "how can we help writing tutors discover practices that are accessible to themselves, as well as to student-writers?" (n.p.). In a teaching context, I

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question: how can we help new teachers discover practices that are accessible to themselves, as well as to their composition students? I propose we start the first phase of teacher development, usually orientation, with a discussion related to these questions by asking new teachers what access needs they have for teaching and what access needs their students might have. Because these are complicated questions, we should send them to new teachers before orientation starts and ask them to prepare something to share on the first day of orientation if they feel comfortable doing so.

After discussing their responses to those questions, we can also consider Konrad's question "how can our efforts to create a culture of accessibility trickle down to how tutors treat one another?" (n.p.) in the context of new teachers working together to form a pedagogical community. Konrad's question is important because access is relational, meaning that "access is either granted or denied in relation between two or more people. If access is relational, then we need to create a culture in which accessibility is practiced among all individuals who are touched by writing programs– tutors, student writers, and program leaders–in every direction (up-down and side-to-side)" (n.p.). In the context of teacher development, we need to establish this idea and begin working towards collective access in orientation. This can begin with a discussion of the questions above regarding the access needs of new teachers and how we can continuously negotiate and support those collaboratively throughout teacher development.

Applying UDL to Teacher Development

The second approach I recommend to facilitate access advocacy in teacher development is for WPAs to apply UDL to teacher development, not just discuss it in orientation. I reference David Gordon et al.'s book *Universal Design for Learning: Theory and Practice* to apply the UDL principles of multiple means of engagement, representation, and expression in the specific context of teacher preparation, as this is an under-examined context for accessibility. This is relevant to a pedagogy of access advocacy as UDL can open up opportunities for access advocacy. In the sections below, I provide suggestions for how to create learning conditions that encourage access advocacy. In doing this, I situate new teachers as learners and argue that teacher development needs to be as accessible to them as first-year composition needs to be accessible to students in order to enable new teachers to learn how to teach effectively.

Goals

In "Writing Pedagogy Education: Instructor Development in Composition Studies," Heidi Estrem and E. Shelley Reid lay out the goals for writing pedagogy education, a term very similar to teacher preparation. "Writing pedagogy education in its richest form is a complex, ongoing, evolving process in which instructors of writing are encouraged—through multiple venues and in multiple contexts—to teach, reflect, innovate, and theorize about the practice of teaching writing in college…. through a blend of mentoring, coursework, practice, and leadership" (224). All of these aspects need to be accessible for new teachers and provide opportunities for them to share their

access needs and have them collaboratively supported. UDL is one approach to

facilitate this. Similar to the ways I suggest creating opportunities for access advocacy

in FYC, WPAs should provide multiple opportunities to share their access needs to

create awareness and support, like through reflective writing, discussions, and

conferences.

Methods

As I found in the exploratory study of composition programs mentioned in the

preface, the formats of orientations and practicums mostly rely on listening and

discussion and are heavily print-based. New teachers could benefit greatly from

applying UDL to these teacher learning sites. According to Gordon et al.'s guidelines:

"According to UDL, effective methods are methods that:

- Can be continually adjusted to meet learner needs;

- Include all students within a collaborative environment" (148).

To meet that first guideline, we need to provide continual opportunities for teacher-

learners to provide feedback about their access needs. This should start *before*

orientation by having them fill out some sort of survey so that WPAs can plan ahead for

learning needs and interests (see Appendix F for a sample survey and Appendix G for a

sample orientation schedule). WPAs should additionally provide opportunities for

continual reflective check-ins throughout orientation and the practicum. Most

importantly, WPAs need to use the feedback they receive in productive ways to

continuously facilitate more flexible and accessible learning opportunities for participants.

Secondly, the guidelines recommend collaboration. This could take the form of checking for understanding of content through a pair-and-share, UDL curriculum design and revision groups, and teaching demonstrations. These demonstrations could take a variety of forms: perhaps a WPA/mentor could model a class session or activity and facilitate the new teachers to participate as their students would. Or new teachers could practice an activity they would teach in FYC, others could participate, and then provide feedback to improve their teaching practices. This type of collaboration allows new teachers to actively participate and practice instead of just being passive listeners.

I also recommend inviting experienced teachers to orientation and the practicum to share their advice in panels and workshops. Where appropriate and possible, these might include teachers with a variety of identities and experiences and how those relate to their positionality and pedagogy. A panel about balancing all the demands of teaching and graduate school is a helpful topic too. These should be whole group sessions as teachers with different identities need to learn what it's like for others in order to be better allies/colleagues (e.g., cis straight teachers need to understand the experience of LGBTQ teachers; white teachers need to understand the experience of teachers of color). All of these concerns often intersect with access.

Access advocacy also pertains to the way WPAs conduct teaching observations. WPAs need to provide clear and transparent assessment practices and expectations so that there are no surprises, and ideally less stress, when it comes time for new instructors to be observed. While there obviously is no perfect class model to provide, I

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do think we need to create guidelines for what observers may look for and comment on in important teaching letters to make this process more transparent and consistent across observations. It may also help to facilitate informal peer observations before more formal ones conducted by WPAs. In addition, I recommend follow-up meetings after observations with at least a little time in between the observation and the meeting so both parties have some time to reflect and gather their thoughts about the class session. Perhaps a list of questions could be built from the guidelines as points of discussion at the follow-up meeting. I also encourage mentees to create their own teaching goals and areas for improvement for us to discuss. If teaching letters are part of this process, observees should be able to review the letter before it is officially submitted. This whole process should also involve opportunities for teachers to discuss their access needs and those of their students, which should be supported collaboratively by everyone, including WPAs.

Spaces

When thinking through methods, we also need to consider how the time is structured. WPAs need to carefully think through timing and pacing of orientation and practicum agendas (see Appendix G for sample orientation schedule). Many people with mental and physical disabilities cannot sit and/or concentrate for extended periods of time (I'm thinking no more than 45 minutes to an hour here), and they need to have opportunities to stand, stretch, walk, use the restroom without feeling singled out by these needs if breaks are not provided. This is a useful example for the "universal" of UDL as these breaks are useful for others who struggle with sitting for extended periods

of time for whatever reasons or perhaps need to check their phones for personal needs,

fill up their water bottle, take a quiet mental break, etc. While practicum schedules might

be less flexible, we need to pay attention to length of orientation days. Most learners

who are consuming a lot of important information can become cognitively overloaded

and overwhelmed rather quickly and often new teachers are also adjusting to new

locations and the responsibilities that come with settling and moving all at the same

time. I recommend that orientation days do not go beyond four to six hours maximum.

WPAs should also take into consideration the workload for preparation of orientation

and practicum and allow enough time to prepare and be cognizant of the workload as

new teachers have a lot to figure out.

We also need to make the material conditions of learning environments as

accessible as possible. Simple practices like making sure spaces are large enough and

manageable enough can be helpful for people with limited mobility and/or mobility

devices. Asking about preferences for lighting (I prefer as much natural light as possible

instead of fluorescent, for example) can make a big difference. Lighting also matters for

people who need to lip read or read sign language. Ideally, all participants should be

able to see each other's faces, and I recommend a circle or rectangle arrangement

when possible. Of course, we need to make sure all participants can also hear each

other. We need to make these regular practices, not retrofitted accommodations, and

negotiate them to create collective access.

WPAs should also carefully consider a variety of factors when choosing spaces

for events outside the classroom, including mentor meetings and socials. Ideally, these

should take place in quiet, private spaces and in ones where participants should be able

to attend without having to buy anything (e.g., not bars or restaurants). Having some socials at sober spaces is a good option. While these considerations aren't necessary for everyone, they may be necessary for some. Access advocacy on the part of WPAs entails offering options without new teachers having to disclose and/or ask for them.

Providing Ongoing Support

I return to Heidi Estrem and E. Shelley Reid's article "What New Writing Teachers Talk about When They Talk about Teaching" to highlight their research with new graduate student instructors that indicate WPAs "need to more overtly acknowledge and teach toward a slower, more recursive, and more extended learning process for new writing teachers" (450) and "to approach learning writing pedagogy as being as much of a developmental process as learning to write" (476). In other words, learning to teach takes a lot of time, scaffolding, and practice, just as learning to write does. Lauren Obermark et al. argue that this developmental process also needs to be collaborative as explained in their article "Moving from the One and Done to a Culture of Collaboration: Revising Professional Development for TAs." They argue for a professional development model that is: "collaborative and engaged with the TAs themselves, valuing their expertise and experiences… ongoing, and thus breaking the accepted pattern of the one and done training" (34). These authors argue that a short orientation and one practicum course are not enough, and they recommend ongoing professional development for teachers. This requires collaborative ongoing support.

While using disability studies as a lens and applying Universal Design for Learning to teacher development offer complex approaches to a pedagogy of access

advocacy, I want to stress the importance of offering ongoing support to new teachers, especially access needs that pertain to mental and physical health. As I explain below, several WPA researchers have argued for the need for more ongoing support and professional development, and I extend this argument through an approach to access and in relation to mental and physical health of new teachers.

Ongoing support needs to be a part of a pedagogy of access advocacy in teacher development because, to put it simply, this creates access to the ongoing learning process of teaching, and it also creates a community of teachers who can offer pedagogical and other kinds of support. This ongoing support, starting with orientation and continuing throughout teachers' careers, should not *just* focus on "professional" development, but also acknowledge the embodied aspects of teaching. While of course I don't mean to suggest WPAs take the role of therapists and other practitioners, I do think WPAs should incorporate a disability studies perspective throughout this ongoing support. It's simply not enough to make accommodations and referrals to resources for teachers with health concerns. WPAs need to anticipate a range of access needs and be proactive about both acknowledging the mental and physical labor of teaching and do their best to not make teaching, especially the first year, any harder than it needs to be. Providing a teacher mentor program with weekly meetings is one way to do this, but we also need to provide mentors training and help them work through the emotional labor that mentoring requires as it requires a lot of it.

Collaboration with the campus health/counseling center is one way to help with this. Last year I helped coordinate and moderated a panel with colleagues from the counseling center that focused on teacher and student mental health. The counselors

shared data with us regarding the mental health of our students and helpful ways to support them, while also discussing how we can set appropriate boundaries. One counselor discussed the prevalence of trauma among our students, and ways we can consider that in our pedagogical planning.

In turn, WPAs also need to implement trauma-informed pedagogy. WPAs need to acknowledge the trauma that many teachers may bring with them that can affect their mental and physical health. This means that WPAs need to model and promote FYC practices that are trauma-informed, like offering content warnings on potentially triggering content and perhaps not requiring instructors to teach texts that deal with trauma their first year. In my first semester teaching FYC, I was required to teach a text about 9/11 during the week of the 9/11 anniversary without receiving any kind of trauma-informed training, and I found this challenging and unethical. There was a student in my class who lost someone to that tragedy, and I had no idea how to handle that as we attempted to rhetorically analyze the text as the required assignment sequence called for. A pedagogy of access advocacy is one that is trauma-informed and provides opportunities for teachers and students to share their triggers. This does not mean that emotionally difficult materials and circumstances should always be avoided, but rather it allows for participants to prepare. Allowing time for preparation is an important part of accessibility.

WPAs also need to make clear and reasonable expectations for the physical workload of teaching. If teachers are only contracted to work twenty hours per week, WPAs need to work with them to create strategies to make this manageable, especially as teaching and assessing composition tends to be particularly labor intensive.

Facilitating a pedagogy of access advocacy means that teachers feel comfortable sharing if they are mentally and/or physically struggling and WPAs are willing to offer support.

Another way to approach this is to create an accessibility working group within the program. I started one several years ago and have learned significant insights about accessibility as I've facilitated this group among other instructors. To strive for collective access, the Accessibility Working Group (AWG) has focused on the following goals: 1) Read and discuss scholarship in disability studies and UDL to educate ourselves about student learning needs and accessibility. 2) Discuss our pedagogical and professional practices and provide support and interdisciplinary perspectives to make our practices more accessible. 3) Provide resources and recommendations to inform our composition program. 4) Situate accessibility as an ongoing practice and create a collaborative culture of access within our group, in our composition program, and beyond. I conceptualize the AWG as a context to promote a pedagogy of access advocacy and a place to work through the challenges it presents with other teachers throughout the semester. The group also provides a space for teachers to share and receive support for their access needs and those of their students.

Advancing a Pedagogy of Access Advocacy

In this chapter, I provide approaches for applying a pedagogy of access advocacy to an additional context beyond FYC. The concept of access advocacy can be applied to any contexts that call for collective access. This pedagogy has the potential to transform academia, K12, online learning, activism, and even our day to day contexts

by welcoming access needs. For example, I often apply access advocacy to my friendships by asking my friends if they have any access needs for our face-to-face or digital interactions. While some people aren't quite sure what I'm asking for at first, when I explain further, they are appreciative that I asked. I hope that access advocacy spreads throughout society as an empowering everyday practice.

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APPENDICES

Appendix A: Study Recruitment Script, Description, and Consent Form

Study Announcement Script

Study Title: Creating a Culture of Access: Challenges and Successes

Students,

I'm inviting you to participate in a study I'm conducting (with Professor Shevaun Watson) about negotiating accessibility. For this classroom-based research as part of my dissertation, I will take observations notes on the work we do in our course and collect your written assignments.
When I use this information in my dissertation, you will be represented anonymously or given a pseudonym.

By participating in this study, you can contribute to fostering further accessibility for other instructors and students. There is no extra participation I need from you except to fill out the consent form if you are willing. Your choice to participate (or not) has no bearing on my evaluation of your work and your course grade.

I hope you will consider this opportunity to participate in this exciting study!

Thanks,
Molly and Shevaun

You are invited to participate in a research study!

Study Title
Creating a Culture of Access: Challenges and Successes

Researchers
Principal Investigator: Shevaun Watson
Student Principal Investigator: Molly Ubbesen

What is the purpose of this study?
To explore the challenges and successes of working with accessibility as a course theme as well as the negotiation of our learning needs to make the course itself as accessible as possible.

What will I do?
There is no extra participation beyond the regular course expectations. You just need to fill out the consent form if you are willing.

Risks
There is very little risk to you. Participation is voluntary. Your choice to participate (or not) has no bearing on my evaluation of your work and your course grade.

Other Study Information
For this classroom-based research as part of my dissertation, I will take observations notes on our course sessions and collect your weekly written assignments.

Possible benefits
By participating in this study, you can contribute to fostering further accessibility for other instructors and students.

Duration
Fall 2018 semester.

Confidentiality and Data Security
We will not share any identifying information with others. You will be represented anonymously or given a pseudonym. All data will be stored in a locked office or on a password protected computer.

Contact information
If you have any questions or concerns about this study, you can contact:
Dr. Shevaun Watson at watsonse@uwm.edu or
Molly Ubbesen at mubbesen@uwm.edu.

If you have questions or concerns about your rights as a research participant, you can contact:
UWM's Institutional Review Board at 414-229-3173 or at irbinfo@uwm.edu

Please sign the next page if you are willing to participate.

Signatures

If you would like to participate in this study, please fill out the **two** lines below:

_____
Name of Participant (**Print**)

_____   _____
Signature of Participant   Date

****

Molly Ubbesen
_____
Name of Researcher obtaining consent (print)

_____   _____
Signature of Researcher obtaining consent   Date

Appendix B: Introductory Information Email

Hello Students!
I am contacting you because you are currently on my English 101 roster, and I have some important information to share with you. We will go over the syllabus and a lot of other important information on our first day of class tomorrow, but please read the following carefully for now to help you prepare.

English 101
This is a writing intensive course. We have a lot to pack into one semester. Make sure that you have enough time in your schedule to attend this course (attendance affects your grade) and to complete writing (and some reading) assignments twice a week (you need to complete all assignments) to prepare for our class sessions together. I'm not trying to intimidate you; just trying to help you prepare for success!

Theme
All English 101 sections have a theme for the texts and assignments. The theme of this section is "Accessibility and Advocacy." Through our reading, writing, and discussing, we will consider how our identities can affect our access and learning needs and create a project that advocates change to a real audience. We will collaboratively negotiate how we can best access our learning needs.

Textbook
The required textbook for English 101 is *The Panther Guide to First Year Writing*. You need to purchase the most recent addition which is available as a digital version through the UWM bookstore: http://uwm.ecampus.com/. When you purchase this, you will receive a code to access the textbook (which you can take notes on and/or print). There are also hard copies of this book in the library course reserve. You will not need this for class on Wednesday, but please purchase it asap.

Classroom
I will see you at 2:00 pm this Wednesday in Bolton XX (in the basement). This is the building attached to the Union (basically in the middle of campus). I have attached a picture of our classroom, though I'm hoping to arrange the desks in more of a circular arrangement. Unfortunately, there are no windows since this classroom is in the basement.

Accommodations
If at any point (even before class starts) you need any kind of accommodations to help you learn, please let me know. If you have any documentation from the Accessibility Resource Center, please share that with me, but please feel free to share any learning needs even if you do not have documentation. Please let me know if I should let the class know of any allergens or anything that might affect your learning experience in our classroom.

Printing
On a similar note, please let me know if you would like a hard copy of the course syllabus. Unfortunately, the English Department doesn't have much of a printing budget, but I can definitely print one for you if you prefer a hard copy instead of digital. Please just let me know by noon on Wednesday.

Email Etiquette
Please do not hesitate to email me at any time with any questions/concerns. Hopefully, this is obvious to you, but please read this
briefly first: https://www.insidehighered.com/views/2015/04/16/advice-students-so-they-dont-sound-silly-emails-essay

Enrollment
If you decide to switch sections at any time, instructors do not have any control over the rosters, so you will need to do that yourself in PAWS. If you drop a class, there is not guarantee you can re-add it if someone takes your spot on the roster.

For Wednesday...
Please be sure to give yourself some extra time to find the classroom and arrive early. We need to start on time because we have a lot to cover including an introduction to the course and to each other. Please bring something to write with and on.

Finally,
I know this all sounds very serious, and it is... However, I'm a very encouraging teacher, and I'm truly excited to do some amazing work together. I have been teaching for many years (as well as reading, writing, and presenting about teaching as well as teaching new teachers!), I love it, and I am completely committed to helping you be successful in this course and beyond. I look forward to meeting you on Wednesday, but don't hesitate to contact me in the mean time!

Sincerely,
Molly E. Ubbesen
Doctoral Candidate: Rhetoric and Composition
Composition Instructor
Department of English
University of Wisconsin-Milwaukee

Appendix C: English 101 Syllabus

English 101 – Introduction to College Writing
Fall 2018 Course Syllabus

Instructor: Molly Ubbesen   **Contact: mubbesen@uwm.edu**

Welcome Statement

Welcome to English 101! Your abilities, identities, and ideas are all welcome in this course as long as they are not disrespectful or harmful, and I look forward to all of us working collaboratively to learn from each other. My expectations are high to encourage your potential, but I will do everything I can to help you if you are willing to put in the effort. I am committed to making this course **inclusive**, **accessible**, and **transparent** to support your learning. On your part, I encourage **advocacy**, **resourcefulness**, and **mindfulness**. Together, I hope this will promote mutual **accountability** and lead to **intellectual growth** and **empowerment** for everyone.

Course Description

English 101, Introduction to College Writing, is designed to prepare you to succeed in English 102, College Writing and Research, but also more generally to ground you in the reading, writing, and rhetorical demands necessary for success in college and beyond. This class teaches you to be both critical and reflective readers of complex texts and critical and reflective writers of effective texts.

One important key to being able to acquire these skills is rhetorical knowledge. Rhetoric is foundational for this course because it allows you to understand how other people's texts affect readers and attempt persuasion, and it allows you to compose effective and purposeful texts yourself. Rhetoric prepares you to participate in and respond to nearly any conceivable writing situation, whether it be another college course, certain professional demands, or personal needs. At its most basic—but most profound—level, writing is about making choices, and this course will teach you how to understand other writers' choices and how to make your own effective choices across a variety of writing situations.

The key components of this course include:
- **Rhetoric** (rhetorical dexterity, or the ability to read and write across genres and contexts)
- **Reflection** (metacognition, or the ability to think critically about one's own learning and growth)
- **Critical reading** (developing a deeper array of reading strategies; understanding how to critically engage with a variety of texts)
- **Writing processes** (using writing to learn and engage with texts, but also developing a wider repertoire of writing strategies)
- **"Conversation"** (understanding that all reading, writing and research take place within the context of an ongoing conversation)

- **Academic discourse** (developing an academic ethos by understanding the academic register, its purposes, audiences and conventions)

*This course is writing intensive, and you should expect to be assigned a writing task every class period in which you are expected to write several pages. We learn how to write by writing! Moreover, all of these assignments are building blocks to help you meet the course goals in all of your segment papers/projects.

Course Goals

These have been adapted from the national Council of Writing Program Administrators' "Outcomes Statement for First-Year Composition": http://wpacouncil.org/positions/outcomes.html. "These outcomes are supported by a large body of research demonstrating that the process of learning to write in any medium is complex: it is both individual and social and demands continued practice and informed guidance." Please see the Course Goals posted in D2L. We will spend all semester working through these goals.

Segments & Guiding Questions

- Segment 1: Summary and Rhetorical Analysis
  - How can we more effectively and critically read and write about the texts of others?
- Segment 2: Exploratory Essay
  - How can we research information and critically analyze it to understand the conversation about an issue?
- Segment 3: Advocacy Project
  - How can we use this research to affect change while paying attention to the accessibility of our rhetorical choices for our audience?
- Segment 4: Reflection
  - How can we better understand our rhetorical choices to improve them and become more effective communicators?

Collaborative feedback and reflective practices will occur throughout these segments.

Course Theme: Accessibility & Advocacy

This theme explores how we use rhetoric to create our identities and ideas about the world. Specifically, we will read about, write about, and discuss texts that consider issues of accessibility and how our identities often influence our access. We will also create projects that advocate for some form of inclusion or access and consider how we can make accessible rhetorical choices for our audiences. As we do this work, we will also collaboratively negotiate how we can best access our learning needs. This theme has been carefully chosen to provoke and practice critical thinking, close reading, rhetorical analysis, and ethical writing. This theme is complicated, so I ask that you be open-minded, respectful, and mindful when working through your own and others' thoughts.

Course Instruction

This course is partially modeled on the idea of a "flipped" classroom where you can take your time to initially read and work through course content on your own, and then use our class sessions to collaboratively gain better comprehension. You will be able to share your work, build on it, and ask questions in class.

Moreover, we learn by **doing**, by applying our knowledge and receiving feedback to improve, not by just passively listening. So, we will spend a lot of class sessions writing and collaborating, and I will provide different kinds of opportunities to do this since we all learn **how** to do something in different ways. I appreciate your willingness to try out new ways of learning and to accommodate the learning styles of your peers. We are all in this together and have much to learn from each other!

Course Materials

- Required textbook: *The Panther Guide to First Year Writing* (you can purchase this through the UWM digital bookstore: http://uwm.ecampus.com/).
  *You need to purchase this most recent addition.
  *It is only available to purchase digitally, but you can access hard copies through the UWM library course reserve: https://uwm.edu/libraries/media/reserve-services/).
- Notebook, writing utensils.
- Daily access to computer with internet (as much course content will be located on D2L).
- Office 365: UWM email and Word (you already have free access to this).
- You will need to bring a laptop to class for working sessions (these can be rented from the library: http://uwm.edu/libraries/media/).
- You will need to turn in all of your assignments online, but you may occasionally need to print your work for class activities (I will make it clear when you do).

* Please check your UWM email twice daily and D2L several times a week so you can stay updated with important information and reminders.

D2L (Desire 2 Learn)

This is UWM's web-based online course management system and where you can access course materials and submit assignments: http://d2l.uwm.edu/. This is also where you will receive feedback on your assignments and where you can check your attendance data. If you need assistance, please visit: http://uwmltc.org/?p=870

Evaluation

Because this is a required course for you, the university requires that you must receive a C or higher to pass this class.

You will have ample opportunities to **earn** your grade in this course.

Half of your grade can be earned by the timeliness and **QUANTITY** of your assignments and attendance as follows:

- 25% of your grade is determined by your weekly class assignments. You will earn:

    2 points for every completed assignment.
    1 point for late assignments or significant redos.
    0 points for missing assignments.

    This portion of your grade will basically be determined by what percentage of the work you complete on time. **You are required to submit all assignments.**

- 25% of your grade is determined by your attendance. You will earn attendance credit for the work that we do in class, and you will be offered a variety of ways to participate in this work. This portion of your grade will basically be determined by what percentage of classes you attend. *See the Attendance Policy below for ways to make up missed classes.

The other half of your grade can be earned by the **QUALITY** of your work, as follows:

- 25% of your grade is determined by your final portfolio. Your portfolio will consist of your four segment papers/projects that you will be working on throughout the semester. This will be graded according to how well it thoroughly, adequately, minimally, or deficiently meets the course goals.

- 25% of your grade is determined by the quality, effort, and improvement of your weekly writing assignments based on how thoroughly you are fulfilling assignment requirements and using my feedback (and hopefully the feedback of others as well) to improve your writing.

I will provide plenty of opportunities for evaluation throughout this course, but please let me know if you are ever unsure of or worried about how you are doing. You will also have opportunities for self-evaluation and to justify your progress and the grade you think you have earned at the end of the semester.

Class Assignments

Most class assignments will be due in the D2L dropbox by the due date stated on D2L. Allow yourself enough time to submit your assignment early in case there are technological issues. If this does happen, please email me your assignment so that it won't be marked late. However, be sure to submit it later on D2L as assignments need to be turned into D2L to receive credit and feedback.

All writing assignments must be typed, double spaced, with 1 inch margins, in a 12 point standard font, and follow all MLA format guidelines. These need to be submitted as Word documents.

I will provide feedback via D2L on most assignments, but you will not receive a letter grade until the end of the semester so that you can continue to revise your work. If a redo on an assignment is necessary, I will make that clear in my comments to you. Please keep up with reading my feedback to help you make improvements on future assignments. You can access this in the D2L dropbox.

If you have any issues that impede you from completing work on time, please let me know asap so we can work something out.

Late Work

You need to stay on top of the work of this course to pass the class. Falling behind in this class will be detrimental to both you and your peers as this is a collaborative class where we will all be supporting each other and providing feedback. Please put forth your best efforts to not get behind.

As mentioned above, you will only receive 1 point out of 2 for late work (late work can quickly build up to be detrimental to your course grade). **All late work must be turned in by the end of each segment. You need to complete ALL assignments to pass this course.**

*You may occasionally ask for an extension (ahead of time) on some assignments as long as the assignment is not a collaborative one.

Attendance & Tardy Policy

Attendance is an important part of this course as we will collaborate on valuable work in our class sessions. However, I understand that sometimes circumstances arise that may prevent you from attending, and I want the learning that goes on in our class sessions to still be accessible to you. If you feel you have a valid reason for missing class, you can still earn attendance credit by contacting your accountability group to receive their class notes and figuring out a way that works best for you to make up the work we did in class (this likely will need to include some form of collaboration). Then, you need to send me an email that includes the following:

- A summary (in your own words) of what went on in the class session (reference your peers' notes to do this)
- Anything you would have contributed in your absence (perhaps something from your previous assignment that you would have shared in class)
- The work you did to make up for the class session (including anything that was posted on D2L)
- A justification of how that work is equivalent to the work we did in our 75-minute session

I will let you know if this work seems equivalent or if you need to complete more to earn credit. This work needs to be completed before our next class session. Moreover, please understand this as an opportunity for learning what you missed.

I would appreciate if you can let me know (ideally before class if possible) if you cannot attend class, will be late, or need to leave early.

Please make your best effort to arrive to class on time so you don't miss important information. If you miss the majority of class (either arriving late or leaving early), you may be considered absent for that class period. If you are late to class three or more times, you may be counted as absent for every third tardy.

If you have any issues that impede you from attending class or arriving on time, please let me know asap so we can work something out.

Conferences
Short meetings between you and me will be conducted several times over the course of the semester to discuss your work. You will sign up for a time slot during the week, but regular classes will not be held. Punctual attendance at these conferences is important as conferences count for a week's worth of class (2 class sessions). **If you miss your conference, this will count as 2 class absences**.

*You are always welcome to schedule conferences with me in addition to the required ones, especially if you would like longer meetings.

Behavior
You are expected to show respect for yourself, others, and the classroom environment. Please always be mindful of your language and how it can impact others, especially when writing about and discussing potentially controversial content. Please only use technology in the class to enhance your learning rather than distract from it.

Academic Integrity & Plagiarism
Any situation in which a student claims or uses another person's work as their own without citation or reference qualifies as plagiarism. The consequences, which are administered by the University, range from failing the course to suspension to expulsion.

So, to succeed in this class:
Read the syllabus carefully.
Check your email and D2L frequently.
Meet all assignment requirements.
Turn in assignments on time.
Come to class on time.
Be honest in your writing and with me.
Always put forth your best effort.
Be open minded and mindful.

Course Policies At-A-Glance
In order to pass this class, you:
- Must receive a C or higher.
- Must turn in all assignments.
- Must turn in a complete final portfolio on time.

*All policies stated in this syllabus are subject to change. Students will be promptly notified of any revisions.

Campus Support

Me
Please do not hesitate to communicate with me via email (we can also set up an appointment to meet on campus) about any concerns, questions, struggles, challenges, etc. you may have regarding anything about this course. However, please try to contact me *before* something becomes a problem if possible. I am happy to try to accommodate and be flexible about any needs you may have to help you be successful in this course.

If English is not your first language:
UWM offers the equivalent of 101, as well as other levels of composition, designed specifically for students whose first language is not English. These sections have smaller class sizes and teachers who are trained to work with multilingual students. If you are interested in this option, contact the coordinator Amy Shields at grisk@uwm.edu during the first week of class.

Writing Center
I strongly encourage you to work with tutors at the Writing Center throughout the semester to improve your writing. For more information, you can visit The Writing Center at 127 Curtin Hall or at: http://www4.uwm.edu/writingcenter/.

Accessibility Resource Center
If you work with an advisor at the Accessibility Resource Center (ARC), please bring your documentation to me during the first week of class so we can determine how to best accommodate your needs in our class. If you have or think you may have any kind of mental or physical disability, I encourage you to reach out to the ARC for helpful resources to help you succeed. You can visit ARC in Mitchell Hall 112 or visit their website for helpful information: http://uwm.edu/arc/.

Health/Counseling/Substance Abuse Services
If you are having any kind of mental health issues or even just feeling overwhelmed, I encourage you to seek support. For more information on where to go to receive help or counseling, visit: https://www4.uwm.edu/norris/.

Sexual Assault
Sexual assault or abuse can be defined as any sexual contact that occurs without explicit permission or consent. This includes contact that occurs as a result of manipulation, coercion or when unable to consent as a result of drug or alcohol intoxication. If you or someone you know has been assaulted, you can contact a Norris Health Center Crisis Counselor at 229-4716. For more information, visit: https://www4.uwm.edu/norris/mental_health/topics/sexual_violence.cfm.

Career Planning and Resource Center
http://uwm.edu/careerplan/

Center for Student Involvement
http://uwm.edu/studentinvolvement/

Cultural Resources
African American Student Academic Services: AASAS
American Indian Student Services: AISS
Black Cultural Center: BCC
Electa Quinney Institute for American Indian Education: EQI
Robert Hernandez Center: RHC
Southeast Asian American Student Services: SAASS

Enrollment and Financial Services
http://uwm.edu/onestop/

Inclusive Excellence Center
http://uwm.edu/inclusiveexcellence/

LGBT Resource Center
https://sa.uwm.edu/lgbtrc/

Military and Veterans Resource Center
http://uwm.edu/mavrc/

Norris Health Center
http://uwm.edu/norris/

Student Success Center
http://www4.uwm.edu/ssc/

Women's Resource Center
http://www4.uwm.edu/wrc/wrc_interim/interim/index.cfm

Appendix D: Agenda Examples

Introduction to College Composition: Class Session Agenda
Wednesday, September 5, 2018: Course Introduction

Goals:
*Get to know each other and build class community
*Get to know the course and understand course expectations
*Start learning profile and practice writing with MLA formatting

Settle in, breathe, prepare:
Please write your name and gender pronouns on your name plate.

Attendance activity:
Please share your name, gender pronouns, and something interesting about yourself.

Announcements:
Happy first week of fall semester!

Resource:
The syllabus and me!

Activities:
1. Syllabus overview
2. Accountability Groups
3. Office 365 and D2L overview
4. MLA formatting

Homework:
Purchase textbook through the UWM virtual bookstore
Post your introduction on D2L
Complete and submit student survey to D2L
Download, print, and read syllabus
Complete and submit A1 Learning Profile to D2L

For next time bring:
Any questions about the course
Access to your learning profile
A notebook and/or laptop

Introduction to College Composition: Class Session Agenda
<u>**Monday, September 10, 2018: The "Conversation" and Academic Mindset**</u>

Goals:
*Join the academic conversation
*Reflect on academic dispositions
*Create class community
*Practice writing and MLA formatting

Settle in, breathe, prepare:
Please place your name plate on your desk.
Review your learning profile and be prepared to share something about learning with the class.

Attendance question:
How was your weekend?

Announcements:
Involvement Fair 9/12, Spaights: https://uwm.edu/welcome/event/involvement-fair-2/

Resource:
Student Services: https://uwm.edu/studentaffairs/

Activities:
1. Pair & Share: Discuss any confusion, questions, impressions of this course/the syllabus with your partner. Pick a reporter to share any remaining questions/confusion or your impressions.
2. Share something from your A1 learning profile:
   "How do you think we can best negotiate everyone's learning needs collaboratively as a class?"
3. Introduce the textbook.
4. MLA formatting: headings and citations.

Homework:
Read Previous Students' "What I Learned in E101"
A2 Academic Mindset

For next time bring:
Access to your A2
A laptop (you can rent from the library if you need: https://uwm.edu/libraries/media/)

Introduction to College Composition: Class Session Agenda
<u>**Wednesday, September 12, 2018: Academic Summaries**</u>

Goals:
*Apply academic reading strategies to understand a text
*Apply summary writing strategies to write an academic summary
*Create class community
*Practice writing and MLA formatting

Settle in, breathe, prepare:
Please place your name plate on your desk.
Review your A2 and be prepared to share your thoughts on: reading/writing critically and rhetoric/rhetorical dexterity.

Attendance question:
What is the meaning of your name?

Announcements:
Always feel free to email me, but always proofread those emails please!

Resource:
UWM Writing Center: https://uwm.edu/writing-center/

Activities:
1. A1 feedback in the dropbox, learning profile review (see next page)
2. Review "What I Learned in 101" together:
   a. What stuck out to you?
3. Review Chapter 1 together:
   a. What does it mean to read and write critically?
   b. Relate to Reflection (p. 12).
   c. What is rhetoric and rhetorical dexterity?
4. Quiet writing time/then share:
   a. How does rhetoric apply to your everyday life?
   b. Questions?
5. Academic dispositions
   a. Thoughts? Questions?
   b. Make reminders

Homework:
Review and respond to the Introductions posts
Review course goals
A3 Academic Summary

For next time bring:
Access to your A3
A laptop (you can rent from the library if you need: https://uwm.edu/libraries/media/)

Introduction to College Composition: Class Session Agenda
Monday, September 17, 2018: Rhetorical Dexterity

Goals:
*Practice revision strategies
*Apply rhetorical terminology to a thematic text
*Practice rhetorical analysis to better understand a thematic text
*Practice writing and MLA formatting

Settle in, breathe, prepare:
Please place your name plate on your desk.
Review your A3 and be prepared to share your thoughts on the assigned texts. See questions under 3a below.

Attendance question:
Say your name and then introduce someone else (make sure everyone is introduced, but only once).

Announcements:
Writing Center is open! https://uwm.edu/writing-center/
UWM Farmers' Market: Spaights, Wed. 9/17, 10-3
Try to make any schedule changes by this Friday 9/17.
Get those assignments in on time! But please do let me know if/why you're having any issues and if you need any help.

Resource:
UWM Libraries: https://uwm.edu/libraries/

Activities:
1. Pair & Share: Review *PG* chapters
    a. What strategies did you learn?
    b. Other thoughts? Questions?
2. Use "Discussion & Reflection" (*PG* p. 42) to review *PG* and "Access" text context
3. Discuss "Access" and disability
    a. What is "access"?
    b. What is the social model of disability?
4. Revision workshop on A3 and A4: see: "Contextualizing Sources" under Assignments on D2L

Homework:
Revise and re-submit A2 and A3 using "Contextualizing Sources"
Complete reading, watching, and writing in A4

For next time bring:
Access to your A4
A laptop (you can rent from the library if you need: https://uwm.edu/libraries/media/)

Introduction to College Composition: Class Session Agenda
<u>**Wednesday, September 19, 2018: Rhetorical Analysis**</u>

Goals:
*Consider how rhetoric shapes our identities
*Apply rhetorical terminology to a thematic text
*Practice rhetorical analysis to better understand a thematic text
*Practice writing and MLA formatting

Settle in, breathe, prepare:
Please place your name plate on your desk.
Review your A4 and be prepared to share your analysis of *Rainbow Bagel*.
Write down your response to the attendance question below.

Attendance question:
Describe a time when you experienced a barrier to access. How did this make you feel?
Were you ever able to obtain access or an alternative? What did you have to do to gain
access/an alternative?

Announcements:
Try to make any schedule changes by this Friday 9/17.

Resource:
Accessibility Resource Center (ARC): https://uwm.edu/arc/

Activities:
1. Review access, social model of disability
2. Go through "Disability Language Style Guide"
3. Review A4 and *Rainbow Bagel*:
   a. Social functions
   b. Rhetorical situation: exigence, rhetor, audience, purpose

Homework:
Get caught up with all assignments/revisions by noon tomorrow.
A5

For next time, bring:
Access to your A5
A laptop (you can rent from the library if you need: https://uwm.edu/libraries/media/)

Introduction to College Composition: Class Session Agenda
Monday, September 24, 2018: Rhetorical Appeals

Goals:
*Consider how rhetoric shapes our identities
*Apply rhetorical terminology to a thematic text
*Practice rhetorical analysis to better understand a thematic text
*Practice writing and MLA formatting

Settle in, breathe, prepare:
Please place your name plate on your desk.
Review your A5 and be prepared to share your analysis of *Rainbow Bagel*.

Attendance question:
How does rhetoric apply to your everyday life?

Announcements:
Assignment technical difficulties work-arounds
Do not fall behind on your assignments! You need to complete all assignments to pass the class.

Resource:
Norris Health Center: https://uwm.edu/norris/

Activities:
1. Contextualizing & citing sources practice
2. Analyze the accessibility of *Rainbow Bagel*
3. Review Rhetorical Appeals
4. Pair & Share:
   a. Your A5 analysis: ethos, logos, pathos, visuals.
   b. Pick one point of analysis and a reporter to share with the whole group.

Homework:
A6

For next time, bring:
Access to your A6
A laptop (you can rent from the library if you need: https://uwm.edu/libraries/media/)

Appendix E: Assignment Sequence

English 101 Student Survey

Please respond to whatever you feel comfortable sharing below. I appreciate your responses as it helps me better understand how I can help you succeed, but you are not required to share any sensitive information.

Full chosen name and pronunciation:_____
(Please see http://uwm.edu/onestop/personal-info/#preferred if you ever need to change your name through the university).

Gender pronouns:_____
(Please see https://uwm.edu/lgbtrc/support/gender-pronouns/ if you're unsure. We need to know someone's gender pronouns so we know how to respectfully refer to them).

Part I

How old are you?

When did you start at UWM?

What is your major/minor/areas of study?

Do you have a job? If so, how many hours do you work?

Do you have any children?

Why are you taking English 101 this semester?

<u>Part II</u>

What do you think will be your strengths in this class?

What do you think will be your challenges in this class?

How comfortable are you with your academic writing skills? What would help you improve them? What, specifically, would you like to improve?

How comfortable are you with your academic reading skills? What would help you improve them? What, specifically, would you like to improve?

How comfortable are you with participating in class discussions? What would help you be more comfortable?

What would you like to learn/what skills would you like to improve in this class?

How can I best help you to succeed in this class?

Anything else that is helpful to know about you?

Any other comments or concerns?

Thank you for your responses!

Assignment 1: Learning Profile

Part 1: Reading
Closely read and review the **course syllabus** and **course goals** posted in D2L.

Part 2: Writing
Please respond to all of the questions below.

*To help you, read all the questions first, jot down some notes, return later to draft, take a break, return to revise, and then finally, carefully proofread.

Paragraph 1:

- How do you best learn?
- How do you know when you've learned something?
- What kind of learning is most valuable to you?
- What kind of opportunities do you seek out to learn?

Paragraph 2:

- Describe a skill that you are good at.
- Why do you think you are good at that skill?
- How did you get good at that skill?
- What kind of feedback did you receive to help you improve?

Paragraph 3:

- How have you learned to read and write?
- What is your writing process like?
- What are your writing strategies?
- What are your favorite writing habits (Where do you like to write? Do you like to write in silence and alone or listening to music with others or?)

Paragraph 4:

- What are your **strengths** as a learner and why are those your strengths?
- What are your **challenges** as a learner and what can you do to work through those struggles? How can you improve as a learner?
- What learning needs do you have for this class?
- How do you think we can best negotiate everyone's learning needs collaboratively as a class?
- Are there any course modifications that would help you learn better? If so, what and why?

Due: Monday 9/10 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 2: The Conversation/The Academic Mindset

Part 1: Reading
Read "What I Learned in 101" under Content – Texts.
Read the following chapters in the *Panther Guide*:
"An Invitation to Join the Conversation" (pp. 1-4) and "The Academic Mindset" (pp. 5-25)

Part 2: Writing
Paragraph 1: The Conversation

- What are your thoughts about Chapter 1: "Joining the Conversation"?
- How does this idea pertain to your participation in college and outside of it?
- According to this chapter, what does it mean to read and write critically?
- According to this chapter, what is rhetoric?

*For all of these questions, please reference the chapter, but put the author's ideas into your own words. You may occasionally use quotes or paraphrases, but be sure to cite them in MLA formatting.

Paragraph 2:
After you read Chapter 2: "The Academic Mindset," respond to the prompts/questions from "Engage with the Concepts: Exploring Dispositions" on p. 6. (Feel free to reference some of the work you did in A1, but be sure to connect this to the dispositions).

Paragraph 3:
After you read Chapter 2: "The Academic Mindset," complete the "Engage with the Concepts: Academic Mindset Inventory" on p. 23 and respond to the prompts/questions listed below on p. 24.

This assignment should be at least one full page and correctly formatted following MLA guidelines.

Due: Wednesday 9/12 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 3: Summary Writing & Reflection

Part 1: Reading
Read the following chapters in the *Panther Guide*:
Chapter 3: "Advanced Academic Reading" (pp. 27-43) and
Chapter 4: "Representing Others' Ideas Through Summaries" (pp. 45-64)
Read the following chapter under Content – Texts in D2L:
Williamson - Access (pp. 14-17)

Part 2: Writing
Use *The Panther Guide* chapters above to help you do the following:

Paragraph 1:
Write a 1 paragraph summary of Williamson's chapter "Access." Your summary needs to:

- Be one paragraph, between 200-250 words
- Include at least 3 different suggested verbs from pp. 55-56 ("Strong Verbs") in *The Panther Guide* to focus on authorial action
- Include and correctly site at least 1 direct quote
- Meet the relevant Segment 1 course goals:
    - 1a. Convey the text's main points while being accurate and objective
    - 1e. Incorporate direct quotes and/or paraphrases effectively and accurately to meet MLA conventions
    - 1f. Demonstrate clarity and organization
    - 1g. Convey academic ethos by being relatively free of grammatical and mechanical errors

*I recommend outlining/organizing the main points before you draft.

Paragraph 2:

Reflect on how you used several of the ideas and suggestions from "Representing

Others' Ideas Through Summary" in *The Panther Guide*.

This assignment should be at least one full page and correctly formatted following MLA guidelines.

Due: Monday 9/17 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 4: Understanding Rhetoric

Part 1: Reading
Read the following hand-out under Content – Texts in D2L:
Watson – "Rhetorical Dexterity" (pp. 1-8)
Read the following section in *The Panther Guide*:
"The six functions of rhetoric" (pp. 93-99) from ch. 6 "An Overview of Rhetoric"

Part 2: Watch
Zach Anner & The Quest for the Rainbow Bagel (7 mins.):
https://ed.ted.com/featured/n1X3RfBg

Part 3: Writing
Paragraph 1:
Using "Rhetorical Dexterity" as your reference, identify and explain the following in the
Rainbow Bagel video:

- What is the exigence of the video?
- Who is the rhetor? What do we know about the rhetor?
- Who is the audience for the video?
- What is the purpose of the video?

Paragraph 2:
Using "The six functions of rhetoric" as your reference, identify and explain which
function(s) *Rainbow Bagel* aims to accomplish.

**This assignment should be at least one full page and correctly formatted
following MLA guidelines.**

Due: Wednesday 9/19 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 5: Rhetorical Appeals

Part 1: Reading
Read "The Rhetorical Appeals" (link also under Texts in D2L).
Read *PG* ch. 10 "About Visual Modes of Communication" (pp. 155-192).

Part 2: Watching
Re-watch *Zach Anner & The Quest for the Rainbow Bagel* (7 mins.).

Part 3: Writing
Use the following sentence starters to develop a short paragraph of analysis for each appeal:

Paragraph 1:

- **Ethos**
  - Anner develops his ethos by… [give an example of where he uses ethos in his video text to support his purpose]
  - He appeals to ethos because… [explain how this is an example of ethos]

Paragraph 2:

- **Logos**
  - Anner founds his argument on logos by… [give an example of where he uses logos in his video to support his purpose]
  - He appeals to logos because… [explain how this is an example of logos]

Paragraph 3:

- **Pathos**
  - Anner creates pathos by… [give an example of where he uses pathos in his video to support his purpose]
  - He appeals to pathos because… [explain how this is an example of pathos]

Paragraph 4:

- **Visuals**
  - How does the video producer create ethos, logos, and/or pathos by the use of visual elements?
  - Consider: graphics, color, fonts, arrangement, etc.

This assignment should be at least one full page and correctly formatted following MLA guidelines.

Due: Monday 9/24 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 6: Rhetorical Analysis

Part 1: Reading
Read *PG* ch. 11 "Analyzing Written Arguments" (pp. 193-210).
Read Christian McMahon's article "I'm Trans, Disabled, And Tired of Fighting To Get Into Bathrooms" (8 pages), which you can find a link to under Texts in D2L.

Part 2: Reflecting and Writing
Paragraph 1:
Use the "Analyzing Written Arguments" chapter to help you explore the following:

- What is rhetorical analysis?
- Why is it useful?
- The authors explain how "Becoming a better writer makes you a better interpreter, and becoming a better interpreter makes you a better writer" (Faigley & Selzer 194). Why is this so?

Part 3: Writing a Rhetorical Analysis
Follow steps 2-4 under "Steps to Writing a Rhetorical Analysis" (*PG* p. 208). Be sure to follow the specific suggestions for what to include in your introduction, body, and conclusion (so this should be at least three paragraphs). Reference the work we've been doing with rhetorical dexterity, the rhetorical situation, and rhetorical appeals to help you do this.

This assignment should be at least one full page and correctly formatted following MLA guidelines.

Due: Wednesday 9/26 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 7: Outlining Your Segment 1 Rhetorical Analysis Paper

Part 1: Reading
Read Jay Dolmage's chapter "Introduction: The Approach" (28 pages) from his book *Academic Ableism* under Texts in D2L.

Part 2: Summarizing
Summary
Paragraph 1:
Write a summary of the whole chapter. Your summary needs to:

- Be one paragraph, between 200-250 words
- Include at least 3 different suggested verbs from pp. 55-56 in *The Panther Guide*
- Include and correctly site at least 1 direct quote

*I recommend outlining/organizing the main points before you draft.

Part 3: Analyzing and Outlining

Fill in the following outline in note form. Keep in mind that you will need to turn in a full draft (in paragraphs) for your assignment *after* this, so your notes (but NOT paragraphs yet) should be thorough and include direct quotes/citations from the text and your analysis. Your full draft will need to be about 4 or more pages and meet the Segment 1 course goals, so again, keep that in mind as you outline for now.

Rhetorical Situation
Paragraph 2:
- Who is the rhetor?
- What do we know about them/their background that might influence their text?
- What is their rhetorical situation/context?
Paragraph 3:
- What is the purpose of their text?
- What is the exigence for this purpose?
- Who is their audience?

Thesis
Paragraph 4:
- What is the rhetor's argument?
- Use a direct quote/correct citation and then put it in your own words
- How does the rhetor effectively make this argument through the rhetorical tools listed below?
    - Your thesis statement should focus and organize the rest of your paper and follow a structure like this, for example:
    The rhetor argues _____ by assisting advocacy and shaping knowledge. They use ethos, logos, and pathos to appeal to their audience.

Social functions of rhetoric:
Paragraph 5:
- Choose from:
  - Rhetoric tests ideas
  - Rhetoric assists advocacy
  - Rhetoric distributes power
  - Rhetoric discovers facts
  - Rhetoric shapes knowledge
  - Rhetoric builds community

  And discuss: How so? For whom? Why?

Paragraph 6:
- Choose another function listed above
- Discuss: How so? For whom? Why?

Rhetorical Appeals
Paragraph 7:

- **Ethos**
  - [Rhetor] develops their ethos by… [give an example of where they use ethos in their text to support their purpose]
  - Include a correctly cited direct quote from the text
  - They appeal to ethos because… [explain how this is an example ethos]

Paragraph 8:

- **Logos**
  - [Rhetor] founds their argument on logos by… [give an example of where they use logos in their text to support their purpose]
  - Include a correctly cited direct quote from the text
  - They appeal to logos because… [explain how this is an example of logos]

Paragraph 9:

- **Pathos**
  - [Rhetor] creates pathos by… [give an example of where they use pathos their text to support their purpose]
  - Include a correctly cited direct quote from the text
  - They appeal to pathos because… [explain how this is an example of pathos]

Conclusion
Paragraph 10:

- Tie all of your analysis together and discuss the implications of this text in relation to your thesis/purpose of the text.

This assignment should be at least TWO full pages and correctly formatted following MLA guidelines.
Due: Monday 10/1 by 12:00 pm.
Please be prepared to share something from your writing with the class.

Assignment 8: Drafting Your Segment 1 Rhetorical Analysis Paper

Part 1: Revising
Based on our class discussion/workshop, revise your summary and notes in your outline so that you have everything you plan to draft from.

Part 2: Drafting
Now turn your notes into fully formed paragraphs. This means adding transitions/connections. Make sure your draft includes the following:

Summary
Paragraph 1:
Write a summary of the whole chapter. Your summary needs to:

- Be one paragraph, between 200-250 words
- Include at least 3 different suggested verbs from pp. 55-56 in *The Panther Guide*
- Include and correctly site at least 1 direct quote

Rhetorical Situation
Paragraph 2:
- Who is the rhetor?
- What do we know about them/their background that might influence their text?
- What is their rhetorical situation/context?
Paragraph 3:
- What is the purpose of their text?
- What is the exigence for this purpose?
- Who is their audience?

Thesis
Paragraph 4:
- What is the rhetor's argument?
- Use a direct quote/correct citation and then put it in your own words
- How does the rhetor effectively make this argument through the rhetorical tools listed below?
    o Your thesis statement should focus and organize the rest of your paper and follow a structure like this, for example:
    The rhetor argues _____ by assisting advocacy and shaping knowledge. They use ethos, logos, and pathos to appeal to their audience.

Social functions of rhetoric:
Paragraph 5:
- Choose from:
    o Rhetoric tests ideas
    o Rhetoric assists advocacy
    o Rhetoric distributes power
    o Rhetoric discovers facts

     o   Rhetoric shapes knowledge
     o   Rhetoric builds community
    And discuss: How so? For whom? Why?

Paragraph 6:
- Choose another function listed above
- Discuss: How so? For whom? Why?

Rhetorical Appeals
Paragraph 7:

- **Ethos**
  - [Rhetor] develops their ethos by… [give an example of where they use ethos in their text to support their purpose]
  - Include a correctly cited direct quote from the text
  - They appeal to ethos because… [explain how this is an example ethos]

Paragraph 8:

- **Logos**
  - [Rhetor] founds their argument on logos by… [give an example of where they use logos in their text to support their purpose]
  - Include a correctly cited direct quote from the text
  - They appeal to logos because… [explain how this is an example of logos]

Paragraph 9:

- **Pathos**
  - [Rhetor] creates pathos by… [give an example of where they use pathos their text to support their purpose]
  - Include a correctly cited direct quote from the text
  - They appeal to pathos because… [explain how this is an example of pathos]

Conclusion
Paragraph 10:

- Tie all of your analysis together and discuss the implications of this text in relation to your thesis/purpose of the text.

Make sure your draft meets the Segment 1 course goals as you will be evaluated by how clearly you meet those.

This assignment should be at least FOUR full pages and correctly formatted following MLA guidelines. *Bring a hard copy for peer review!

Due: Wednesday 10/3 by 12:00 pm.

Assignment 9: Revising your Segment 1 Rhetorical Analysis

After you read over your peer review feedback and any other feedback you have received, complete the following:

<u>Part 1:</u>
Use your outline and your revision suggestions as references to help you draft/revise. Remember that revision means re-visioning your work and making substantial changes, not *just* editing.

Remember that your rhetorical analysis needs to include all the terms included in the outline template (A7), and it needs to meet the Segment 1 course goals:

- 1a. Convey the text's main points while being accurate and objective
- 1b. Articulate your own clear analysis of the author's purpose and provide textual evidence to support it
- 1c. Accurately describe the rhetorical situation of the text
- 1d. Identify and explain how and why rhetorical strategies are used in the text to support the author's purpose
- 1e. Incorporate direct quotes and/or paraphrases effectively and accurately to meet MLA conventions
- 1f. Demonstrate clarity and organization
- 1g. Convey academic ethos by being relatively free of grammatical and mechanical errors

Your revision should be at least four full pages in order to fully meet the course goals and correctly formatted following MLA guidelines.

Due: Monday 10/8 by 12:00 pm.

*You need to bring a printed hard copy to share at your conference to receive full credit.

Be prepared to discuss your revision choices at your conferences as well as any questions you have about your revision.

Assignment 10: Post-Conference Revision of Your Segment 1 Rhetorical Analysis

Part 1:
Reflect on our discussion of your work at your conference and revise again to more thoroughly meet the Segment 1 course goals:

- 1a. Convey the text's main points while being accurate and objective
- 1b. Articulate your own clear analysis of the author's purpose and provide textual evidence to support it
- 1c. Accurately describe the rhetorical situation of the text
- 1d. Identify and explain how and why rhetorical strategies are used in the text to support the author's purpose
- 1e. Incorporate direct quotes and/or paraphrases effectively and accurately to meet MLA conventions
- 1f. Demonstrate clarity and organization
- 1g. Convey academic ethos by being relatively free of grammatical and mechanical errors

Part 2:
Use the highlighter tool to highlight your revisions and add comments to explain one or more of the following:

- Why you made that revision
- How it addresses what we talked about at your conference
- How it helps you to more thoroughly meet the course goals (label specific course goals)

You need to highlight and add comments to receive full credit for this assignment.

Your revision should be at least four full pages to fully meet the course goals.

Remember that you will eventually include a version of this paper in your final portfolio, which is a significant part of your grade.

Due: Monday 10/15 by 12:00 pm.

Segment 1 Self-Evaluation

As you know from the syllabus…

<u>25% of your grade</u> is determined by your **weekly written assignments**. You can earn:
>   2 points for every completed assignment.
>   1 point for late assignments or significant redos.
> This portion of your grade will basically be determined by what percentage of the work you complete on time. **You are required to submit all assignments.**

- What grade have you earned so far on your **assignments** as a whole?
  *Please find this percentage under the "Grades" tab in D2L.

- What have you done to earn this grade?

- If you have any missing or incomplete work still, why is that, and what is your plan to complete everything asap?

<u>25% of your grade</u> is determined by your **attendance**. This portion of your grade will basically be determined by what percentage of classes you attend.

- What grade have you earned so far for your **attendance**?
  *Please find this percentage under the Attendance tab in D2L.

- If you've missed several classes, what can you do to improve your attendance grade?

SEE MORE BELOW/ON BACK!

25% of your grade is determined by your **final portfolio**. Your portfolio will consist of your four segment papers/projects that you will be working on throughout the semester. This will be graded according to how well it thoroughly, adequately, minimally, or deficiently meets the course goals

- What grade do you think you have earned so far on your **Segment 1 paper**?

- What revisions do you still need to make so that your paper **thoroughly** meets the course goals?

25% of your grade is determined by the **quality, effort, and improvement** of your weekly writing assignments based on how thoroughly you are fulfilling assignment requirements and using my feedback (and hopefully the feedback of others as well) to improve your writing.

- What grade do you think you've earned so far regarding the quality, effort, and improvement of your work?

- What have you done to earn this grade?

- How can you improve this part of your grade?

Any other thoughts about your progress or questions/concerns about the course?

English 101: Thinking through Segment 2/3 Topics

Part 1: Thinking through Concepts

1. How do you define accessibility?

2. How do you define advocacy?

3. How do you interpret the image below?

4. How is this image related to accessibility and advocacy?

Equality
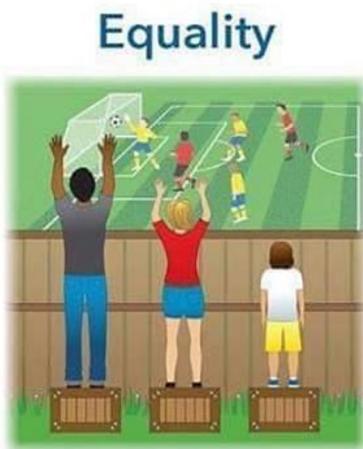
The assumption is that **everyone benefits from the same supports.** This is equal treatment.
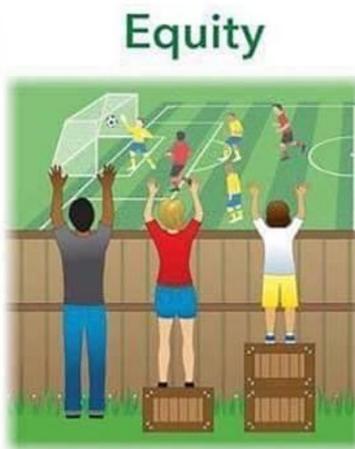
Equity

Everyone gets the supports they need (this is the concept of "affirmative action"), thus producing equity.

Justice
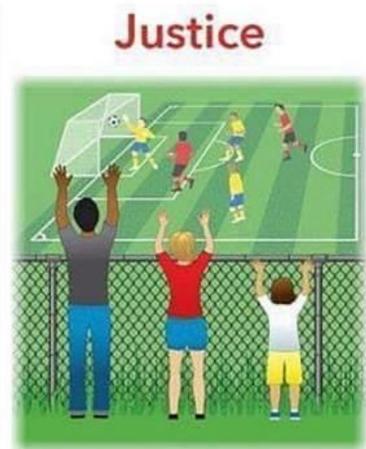
All 3 can see the game without supports or accommodations because **the cause(s) of the inequity was addressed.** The systemic barrier has been removed.

Part 2: Thinking through Issues of Inclusion

5. What problems with inclusion (or perhaps exclusion) and/or accessibility do you encounter for you or others?

6. Who is included and who is excluded? Why?

7. Where are people included or excluded? Why? (Consider in your personal life, at UWM, in Milwaukee, etc.).

8. What changes need to happen to create more inclusion and/or accessibility regarding the issues you identified above?

9. Who has the power to make those changes happen?

Part 3: Thinking through Learning Needs

10. As we start a new segment, reflect on your learning needs in this class that you wrote about in A1. How have your learning needs changed?

11. Are there any modifications you need in this class to help you learn better? How would these modifications be helpful to you?

12. Are there any new learning needs that we need to negotiate as a class? How might we negotiate these?

Assignment 11: Starting Segment 2/3

Part 1: Reading
Read *PG* Ch. 12 "Exploratory Essay" (pp. 213-226)
Read The Framework for Information Literacy for Higher Education by the Association of College & Research Libraries
Read the "How to Spot Fake News" Infographic by the International Federation of Library Associations and Institutions

Part 2: Writing
Paragraph 1: "Exploratory Essay"

- What is an exploratory essay?
- What is the purpose of an exploratory essay?
- How can an exploratory essay be useful to you?

Paragraph 2: "Framework for Information Literacy for Higher Education"

- What is the purpose of this framework?
- Who is the audience?
- What is the context and exigency?
- How is this framework valuable to the work in this class?
- How is this framework valuable outside of this class (in your non-academic life)?

Paragraph 3: "How to Spot Fake News"

- How is this infographic related to the other two texts above?
- How will this infographic be useful to you while you conduct research for your exploratory essay?
- How can this infographic be useful to you in your daily engagement with media/texts?

*Be sure to clearly answer all questions but feel free to add any other thoughts on these texts as well.

This assignment should be three full paragraphs that take up at least a full page. It should be in MLA formatting with correct and appropriate citations.

Due: Wednesday 10/18 by 12:00 pm.

Please be prepared to share something from your writing with the class.

Assignment 12: Starting Exploratory Research

Part 1: Modules & Research
Complete UWM Library Module 1: http://guides.library.uwm.edu/infolit/module1
Complete UWM Library Module 2: http://guides.library.uwm.edu/infolit/module2
I encourage you to complete the rest of the modules as well.

Part 2: Writing
Paragraph 1:

- What is your exploratory research question?
  - ➢ Make sure that your exploratory question is a relatively open-ended question; one that does not have a clear yes/no answer. Create a question that will allow you to "wallow in complexity" on the topic, to complicate the topic, and to consider a variety of sources and perspectives on the topic.
  - ➢ It needs to somehow connect to our course theme of accessibility and advocacy, but it can be more broadly related to any issues of inclusion and/or justice.
  - ➢ Be sure to send me your exploratory question if you ever revise it. Your question needs to be "approved" by me to make sure you're on the right track to an exploratory paper.
- What is the exigency of your exploratory question? (Why is this question important right now?).

Part 3: Writing About Your Research
Paragraph 2:

- What did you learn from the library modules?
- What keywords did you start with?
- What kind of sources are you finding so far?

Paragraph 3:
Read and take notes on your first selected text (one that you think is a good starting point for your exploratory research/essay). Then, on a new page (same document), complete the following:

- Write a 200-250 words summary of your source that focuses on:
  - o The context of the source
  - o Authorial action

Paragraph 4:

- Write a 200-250 words analysis of your source:
  - o What did you learn from this source that is shaping your thinking on your exploratory question? (Remember to focus on analysis, NOT opinion).
  - o What new questions does this source raise for you?
*Incorporate, engage with, and correctly cite at least one direct citation in your analysis.

This assignment should be four full paragraphs that take up at least TWO full pages. It should be in MLA formatting.

Due: Monday 10/22 by 12:00 pm.

Make sure you have access to this assignment in class.

Assignment 13: Researching Strategically

Part 1: Reading
Review: https://www.youtube.com/watch?v=JVYrRJYKB_4
Read: Citation Chasing Explanation
        Source Selection Rubric
        Source Evaluation Rubric
Read *PG* Ch. 13 "Synthesis" (pp. 227-250).

Part 2: Researching
Use the texts above to help you find another new source related to your exploratory question. Read and take notes on this source.

Part 3: Writing
Paragraph 1:

- Write a 200-250 words summary of your source that focuses on:
    - The context of the source
    - Authorial action

Paragraph 2:

- Write a 200-250 words analysis of your source:
    - What did you learn from this source that is shaping your thinking on your exploratory question? (Remember to focus on analysis, NOT opinion).
    - What new questions does this source raise for you?
*Incorporate, engage with, and correctly cite at least one direct citation in your analysis.

Paragraph 3:

- Write a 200-250 words analysis of how your new source connects to your first source:
    - How are their arguments or perspectives similar or different?
    - How might you begin to position or connect them?
    - How might you use one source to question the other?
*Be sure to explain how AND why.

Remember that you should attempt to write this all in a way that you may be able to revise and/or incorporate in your larger exploratory essay later.

This assignment should be three full paragraphs that take up at least one and a half pages. It should be in MLA formatting.

Due: Wednesday 10/24 by 12:00 pm.

Make sure you have access to this assignment in class.

Midterm Check-in

1. What have you learned in this course so far?

2. What do you want to learn more about?

3. If you have been absent and have not taken advantage of the make-up policy, why not?

4. Are you checking your email daily? If not, why? What can you do to remember to check it/respond more often?

5. If you have had late or missing work, why is that? How can you prevent this from continuing to happen?

6. How do you feel about how we use our class time? Is there anything we could spend more time on that would be helpful to you?

7. How do you feel about work time in class? Are you able to stay focused and get some work done? Why or why not?

8. How are you applying what we are learning in class to your written assignments?

9. What are your challenges in this class?

10. What do you need to do to work through these challenges?

11. What can I do to help you?

12. Any other thoughts/concerns/questions?

Assignment 14: Putting Together your Exploratory Essay

Part 1: Researching
Continue to use the research strategies we have discussed to find one more new source. Read and take notes on this source. (You need 3 sources total for your essay).

Part 2: Writing

- Write a 200-250 words summary of your source that focuses on:
    - The context of the source
    - Authorial action

- Write a 200-250 words analysis of your source:
    - What did you learn from this source that is shaping your thinking on your exploratory question? (Remember to focus on analysis, NOT opinion).
    - What new questions does this source raise for you?
*Incorporate, engage with, and correctly cite at least one direct citation in your analysis.

- Write a 200-250 words analysis of how your new source connects to one of your other sources:
    - How are their arguments or perspectives similar or different?
    - How might you position or connect them?
    - How might you use one source to question the other?
*Be sure to explain how AND why.

Part 3: Organizing your exploratory essay
Now that you have selected and written about three sources, decide how you want to organize those in your essay.

- Do you want to keep them in their current order or move them around to make easier connections?
- Once you figure this out, put all of your work so far into a new document (so all four sources will be in one document in the order you think makes most sense).
- Now make connections/transitions between those sources/paragraphs.

Part 4: Introducing your exploratory essay
Now that you have brought your work together, add two more paragraphs to the beginning of your essay that do the following:

Introduce your topic:

- What is your topic?
- What is the context of your topic? (What does your reader need to know about this topic in order for your exploratory question to make sense?)
- How is this a complicated topic? (How does it invite a variety of differing perspectives?)

- What is your exploratory question?
- What is the exigency (importance) of this question? (Why do you want to know about this and why should your audience care about it?)

Preview your project:

- What sources will you incorporate/in what order?
- Why did you choose those sources?
- What is your bigger purpose in bringing these sources together? (What do you want your reader to do/feel/think after reading your project? E.g., to think more deeply about your topic, to raise new questions, etc.)

Part 5: Wrapping up your exploratory essay
Finally, jump to the end of your essay, and add the following:

Source Synthesis

- Briefly review the connections/the conversation between your sources.
- Taken together, how do your sources shape/deepen your thinking on your question?

Conclusion

- Considering the conversation between your sources, how do you want to enter this conversation? (Be sure to continue to focus on analysis and not just opinion. What did you learn and why is that important?).
- Do you have any preliminary answers to your question or does your research raise new questions? If so, what?

*See the outline template to make sure you have everything in order.

*Remember to reference the Segment 2 goals as you will be evaluated on those.

*Remember this this project is NOT about proving an argument. It is about exploring sources and putting them into **conversation** with each other.

This assignment is your exploratory essay draft, so it should be at least six pages total (you already have several pages you just need to add to) and in MLA formatting.

Due: Monday 10/29 by 12:00 pm.

*Bring one hard copy to class for peer review in order to receive full credit.

Exploratory Essay Outline

Paragraph 1: Introduce your topic

Paragraph 2: Preview your project

Paragraph 3: Source 1 Summary

Paragraph 4: Source 1 Analysis

Paragraph 5: Source 2 Summary

Paragraph 6: Source 2 Analysis

Paragraph 7: Source 1 & 2 Synthesis

Paragraph 8: Source 3 Summary

Paragraph 9: Source 3 Analysis

Paragraph 10: Source Synthesis

Paragraph 11: Conclusion

Of course you can add more paragraph sections as necessary for more sources and/or analysis.

Assignment 15: Revising your Exploratory Essay

Use peer review feedback and any other feedback you have received to help you revise your exploratory essay.

Remember that revision means re-visioning your work and making substantial changes, not *just* editing.

Your revised exploratory essay (Segment 2 paper) will eventually be included in your final portfolio, so make sure you revise to your best effort.

Remember that your exploratory project needs to meet the Segment 2 course goals:

- 2a. Include accurate and effective summaries of the sources being explored
- 2b. Identify the complexity of your topic and how you are entering the conversation on it
- 2c. Demonstrate the ability to synthesize information from multiple sources
- 2d. Incorporate direct quotes effectively as specific ideas to explore and respond to
- 2e. Demonstrate how your thinking about your topic has deepened as a result of your preliminary research
- 2f. Demonstrate clarity and organization
- 2g. Convey academic ethos by being relatively free of grammatical and mechanical errors

To receive credit, your revised exploratory essay needs to:

- **Be at least six pages**
- **In MLA formatting with correct citations**
- **Include a Works Cited page (in addition to the six pages)**

Due: Wednesday 10/31 by 12:00 pm.

You should also start thinking about how you can use your exploratory research to help you create your Segment 3 advocacy project.

Thinking through Project Ideas

<u>Examples</u>
What are some examples of texts that have persuaded you to take action, change something, think differently, and/or raise your awareness?

What choices did the author(s) make that you found effective? Why did you find them effective?

<u>Problem</u>
Identify "the problem" in your exploratory essay.

Who needs access/inclusion/justice/advocacy and for what?

Based on the research you've conducted so far, will your advocacy project focus more on the problem, solutions to the problem, or both? Explain.

<u>Audience</u>
Who is your target audience? (Who do you need help from to advocate and/or make change?)

In short, what do you want to say to them? What research can you reference?

<u>Genre</u>
Through what genres might you communicate this to them? Think multi-modal. Text + one other mode. (A letter with an image, petition, editorial, flyer, infographic, presentation, video, speech, performance, event, art, song, etc.).

Why might those be the most effective genres?

<u>Plan</u>
What do you need to do to create this project?

Assignment 16: Advocacy Project Proposal

Create a proposal for your project by responding to the following:

Paragraph 1: Problem
- Identify "the problem" in your exploratory essay.
- Who needs access/inclusion/justice/advocacy for what?
- Based on the research you've conducted so far, will your advocacy project focus more on the problem, solutions to the problem, or both? Explain.

Paragraph 2: Audience
- Who is your target audience? (Who do you need help from to advocate and/or make change?)
- In short, what do you want to say to them?
- What research can you reference?

Paragraph 3: Genre
- Through what genres might you communicate this to them? Think multi-modal. Text + one other mode. (A letter with an image, petition, editorial, flyer, infographic, presentation, video, speech, performance, event, art, song, etc.).
- Why might those be the most effective genres?

Paragraph 4: Plan
- What do you need to do to create this project?

This assignment should be at least one and a half pages.

Due: Monday 11/5 by 12:00 pm.

You should also start thinking about how you can use your exploratory research to help you create the written part of your project.

Assignment 17: Advocacy Project Text

Based on what you wrote for your "Paragraph 2: Audience" in your proposal, write out the text that you will include in your advocacy project.

You should reference your exploratory project and consider how you will incorporate your sources into your advocacy project. Of course you don't want to just copy what you have in your exploratory essay, as you have a new context now. So how can you convert what you learned in your exploratory essay into the context of your advocacy project that will be clear, useful, and persuasive to your audience?

For this assignment you need to:

Part 1: Writing
Write out the text you will include in your project.

Part 2: Reflecting
On a separate page, reflect on how you converted your exploratory essay into the text for your advocacy project:

- What text and sources did you select and why?
- How/why do you think this will be persuasive to your audience in the context of your advocacy project?
- How will this text appear in your final project?
    - How will it be arranged and incorporated with your other mode(s)?
    - Size, color, effects, etc.?
    - What else do you need to consider with your text?

The scope and length of this will be dependent on your context, but the key is that it will clearly advocate for something.

Due: Wednesday 11/7 by 12:00 pm.

You should also start thinking about the multi-modal element(s) of your project and how you can make those accessible to your audience.

Assignment 18: Multi-modal Advocacy Project

It's time to put together your whole project!

Part 1: Composing
1. Combine your text with at least one other mode. This is essentially a draft of your complete project. It should include all the elements of your final project.

Part 2: Composing and Accessibility
2. Read: "Creating Video and Multimedia Products That Are Accessible to People with Sensory Impairments"
Read: "All About Image Descriptions"
As usual, you can locate both under Texts in D2L.

Then create a transcript and/or image description and/or anything else that makes your project fully accessible to your audience.

Make sure your text can be selected by your cursor so it can be read by a screen reader.

Part 3: Reflecting
3. On a separate page, reflect on the multi-modal choices you made:

- Why did you choose your modes? Why are they effective for your project considering your audience?
- What did you do to make sure all your modes are accessible?
- What **textual** rhetorical appeals are you using in your project and how will they be persuasive to your audience?
- What rhetorical appeals are you using in your project through your **other mode(s)** and how will they be persuasive to your audience? (How are you using a visual, sound, etc. to persuade your audience? What do you want these modes to communicate to your audience?

The scope and length of this will be dependent on your context, but the key is that it will clearly advocate for something.

Due: Monday 11/2 by 12:00 pm.

Your project needs to be accessible to your research group for peer review.

Advocacy Project Peer Review Feedback

Your name:

Reviewing:

1. What do you think is "the problem" your peer is trying to address? Do they address this clearly? How could they make it clearer?

2. Who or what do you think they are advocating for? Do they advocate this clearly? How could they make it clearer?

3. What sources do they reference? Do they incorporate and reference them clearly? How could they make it clearer?

4. Do they clearly condense their exploratory research into a way that makes sense for their project's genre and audience? How might they improve this?

5. Are all components of their project accessible? Do all visuals have both captions and image descriptions?

6. How does their tone/approach/style make you feel? What could they do to improve this?

7. Are there any other issues of clarity, grammar, spelling, etc.?

8. As the audience, what is your response to their project if this was a debate/conversation. Do you agree/disagree? Why?

9. Were you persuaded by their project? Why or why not? How could they make this more persuasive?

10. Is there anything else you think they should think through (e.g., ethics, consent, controversy, stakes, etc.)?

11. Any other suggestions/comments/questions?

Assignment 19: Multi-modal Advocacy Project Revision

<u>Part 1: Reflecting</u>
Review your peers' comments on the feedback sheets:

- Summarize their comments/concerns
- How will you address their comments/concerns in your revision?
- What else do you need to focus on revising to make sure your project meets the Segment 3 goals?

<u>Part 2: Revising</u>
Now make those revisions! Be sure to consider your audience, accessibility, and what's at stake if you submit this to your audience.

*Please don't submit this to your audience until after the semester is over and you've had more time to work on it.

*Please do not connect your project to this class or UWM as you are only representing your viewpoint in your project.

Due: Wednesday 11/14 by 12:00 pm.

Feedback Reflection

After you read over my feedback and any other feedback you have received on your Segment 1 and 2 papers, please respond to the following (within this document):

Segment 1 Rhetorical Analysis

1. Based on my feedback, what goals do you need to revise in your Segment 1 rhetorical analysis?

2. What kind of changes will you make to address this feedback? In other words, list specific changes you can make that will address my feedback and help you meet the goals.

3. Anything else you plan to revise to more thoroughly meet the Segment 1 goals?

Segment 2 Exploratory Essay

4. Based on my feedback, what do you need to revise in your Segment 2 exploratory essay?

5. What kind of changes will you make to address this feedback? In other words, list specific changes you can make that will address my feedback and help you meet the goals.

6. Anything else you plan to revise to more thoroughly meet the Segment 2 goals?

Revision Process

7. What grade do you want to earn in this class? What academic mindset dispositions do you need to focus on in your revision process in order to meet your goals? (Review ch. 2 in *The Panther Guide*).

8. What can I do to help you revise your work and achieve your goals?

9. What other resources will you seek out to help you accomplish this?

10. Any other thoughts?

Assignment 20: Returning to Revise

After you review my feedback on your Segment 1 and 2 papers and complete your Feedback Reflection, complete the following:

<u>Segment 1</u>

1. Delete any old comments and highlighting from your Segment 1 Rhetorical Analysis.

2. Revise you Segment 1 Rhetorical Analysis.

3. ==Highlight your changes as you work.==

4. Make comments to show me what goals you are trying to meet in your revisions.

5. Be sure to proofread again after you revise. Don't forget to check for correct MLA formatting for your header, citations, and works cited.

6. Save your revised rhetorical analysis as a new document.

<u>Segment 2</u>

7. Delete any old comments and highlighting from your Segment 2 Exploratory Essay.

8. Revise your exploratory essay.

9. ==Highlight your changes as you work.==

10. Make comments to show me what goals you are trying to meet in your revisions.

11. Be sure to proofread again after you revise. Don't forget to check for correct MLA formatting for your header, citations, and works cited.

12. Save your exploratory essay as a new document.

*You need to follow all these steps in order to receive full credit.

*Make sure you meet all Segment Goals as you will be evaluated on how well you are meeting them.

Submit both revised essays as separate documents but in the same A20 dropbox.

Due: Monday 11/19 by 12:00 pm.

Segments 2 & 3 Reflection & Self-Evaluation

1. What did you learn about exploratory research as a process?

2. Describe your experience creating your advocacy project.

3. What motivated you to complete your project?

4. What challenges did you encounter and how did you work through them?

5. What do you feel was most successful about your project?

6. What did you learn about the following concepts through working on your project?
    a. Context
    b. Audience
    c. Purpose
    d. Rhetorical appeals
    e. Genre
    f. Modes
    g. Accessibility

7. How do you feel about the advocacy project as an assignment?

8. How can you apply what you learned through Segment 2/3 outside of class?

9. Will you distribute your project to other readers? Why or why not?

10. Any other comments about Segment 2/3?

Segments 2 & 3 Self-Evaluation

As you know from the syllabus…

25% of your grade is determined by your **weekly written assignments**. You can earn:
2 points for every completed assignment.
1 point for late assignments or significant redos.
This portion of your grade will basically be determined by what percentage of the work you complete on time. **You are required to submit all assignments.**

- What grade have you earned so far on your **assignments** as a whole?
  *Please find this percentage under the "Grades" tab in D2L.

- What have you done to earn this grade?

- If you have any missing or incomplete work still, why is that, and what is your plan to complete everything asap?

25% of your grade is determined by your **attendance**. This portion of your grade will basically be determined by what percentage of classes you attend.

- What grade have you earned so far for your **attendance**?
  *Please find this percentage under the Attendance tab in D2L.

- If you've missed several classes, what can you do to improve your attendance grade?

SEE MORE BELOW/ON BACK!

<u>25% of your grade</u> is determined by your **final portfolio**. Your portfolio will consist of your four segment papers/projects that you will be working on throughout the semester. This will be graded according to how well it thoroughly, adequately, minimally, or deficiently meets the course goals

- What grade do you think you have earned so far as a whole regarding your: Segment 1 Rhetorical Analysis, Segment 2 Exploratory Essay, and Segment 3 Advocacy Project?

- What revisions do you still need to make so that your work **thoroughly** meets the course goals?

<u>25% of your grade</u> is determined by the **quality, effort, and improvement** of your weekly writing assignments based on how thoroughly you are fulfilling assignment requirements and using my feedback (and hopefully the feedback of others as well) to improve your writing.

- What grade do you think you've earned so far regarding the quality, effort, and improvement of your work?

- What have you done to earn this grade?

- How can you improve this part of your grade?

Any other thoughts about your progress or questions/concerns about the course?

Assignment 21: Drafting Your Reflective Essay

Your reflective essay will be a part of your final portfolio. Use the goals and my suggestions to help you outline and then draft your reflective essay.

REFLECTION
The reflective essay will:
- 4a. Discuss how your understanding of rhetorical situation influenced the evolution of your portfolio through multiple revisions
- 4b. Examine and justify your writing choices and explain what kind of feedback was most helpful in shaping them
- 4c. Demonstrate clarity and organization
- 4d. Convey academic ethos by being relatively free of grammatical and mechanical errors

Here are some prompts/questions to help you generate reflective writing to help you meet the above goals:

- Explain your **rhetorical situation**. What situation are you writing within? (You are an English 101 student at UWM in the fall of 2018. You have been writing and revising with me and your peers. You are writing to meet the course goals). What else? How do all of these factors shape the way you wrote and revised your segment papers? This is a unique rhetorical situation as you have an audience outside of your teacher, so how did that affect your writing choices? You may also want to tie this in with the last goal about keeping your audience in mind when attempting to convey your own academic ethos.

- How has your portfolio **evolved** as you've revised? What did you focus most on in your revisions? How did those revisions change your papers for the better and to more thoroughly meet the goals? Why these changes? Quote some of your own changes from previous to current drafts.

- Explain what was useful to you in your **revision process**. Consider outlining, drafting, discussions, peer reviews, conferences, my written comments, our emails, feedback from the Writing Center and others, and anything else that has been helpful. Be sure to explain what was helpful, WHY it was helpful, and then cite specific writing choices in your current papers to show how that feedback got you to your current essay. HOW did it help you? Again, cite specific writing strategies and how they helped you in creating and revising your segment papers.

Additional tips:

- Include an **introductory paragraph** or two that contextualizes and locates yourself in our course. How would you explain our semester long process as a whole to another teacher?

- Include a **conclusion paragraph** or two that wraps up your essay. You may want to identify specific challenges you had in this course and discuss how you overcame them as well as the bigger lessons you learned from this course.

- Be sure to review your **previous reflective writing** to help you draft this.

- Your reflection should be **academic** writing while also letting your unique and engaging voice come through. You should, of course, use "I."

- Your reflective essay should be as **specific** to you as possible and incorporate your own segment papers. If your reflective essay could easily be someone else's because you are writing so vaguely of your work, then it won't meet the goals. Be as specific as possible about your writing process, what was helpful, why it was helpful, and cite specific evidence of how you are currently understanding and meeting the course goals.

Your reflective essay draft should be at least two full pages (though I recommend three to four) and in correct MLA formatting.

Due: Wednesday 11/28 by 12:00 pm.

Assignment 22: Revising Your Reflective Essay

Use peer review feedback and any other feedback you have received to help you revise your reflective essay.

Remember that revision means re-visioning your work and making substantial changes, not *just* editing.

Add on to your draft as you continue to revise the rest of your portfolio and reflect on your specific composing and revision choices and why you made them.

Your revised reflective essay (Segment 4 paper) will eventually be included in your final portfolio, so make sure you revise to your best effort.

Remember that your reflective essay needs to meet the Segment 4 course goals:

- 4a. Discuss how your understanding of rhetorical situation influenced the evolution of your portfolio through multiple revisions
- 4b. Examine and justify your writing choices and explain what kind of feedback was most helpful in shaping them
- 4c. Demonstrate clarity and organization
- 4d. Convey academic ethos by being relatively free of grammatical and mechanical errors

Your revised reflective essay should be at least 3-4 full pages.

Due: Monday 12/3 by 12:00 pm.

Bring a hard copy to your conference.

Assignment 23: Revising Your Portfolio

Please follow these steps carefully:

1. Review my feedback in the A19 and A20 dropboxes. Email me if you're not sure about any of my feedback. Copy my feedback from these dropboxes into one document so you can easily reference it. Add the feedback I gave you at your conference about your reflective.

2. Then use my feedback to revise ALL of your work:
Segment 1: Rhetorical Analysis
Segment 2: Exploratory Essay
Segment 3: Advocacy Project
Segment 4: Reflective Essay

3. Continue to ==highlight== and add comments to point out and explain your revisions. I will only be looking at what you highlight at this point since I have notes on what you need to improve.

4. Feel free to email me with specific revision questions. Just don't want until the last minute.

5. Make sure all of your segment papers/project are correctly formatted in MLA.

6. Put all FOUR of your segment papers/project into ONE Word document. Start each segment on a new page with a new header. You are submitting four separate papers/project in one document. Email me if you're not sure how to incorporate your advocacy project in this document.

7. Save your single Word document as: Lastname_Port (obviously insert your own last name).

8. Proofread!

*You need to complete all of these steps to earn full credit.

*You need to turn in a complete portfolio (with all four segment papers/project) to pass the class.

Due: Monday 12/10 by noon.

End of Semester Self-Evaluation

25% of your grade is determined by your **weekly written assignments**.
What grade have you earned so far on your **assignments** as a whole?
*Contact me for this grade.
Assignment Grade:

25% of your grade is determined by your **attendance**.
What grade have you earned so far for your **attendance**?
*Please find this percentage under the Attendance tab in D2L.
Attendance Grade:

25% of your grade is determined by your **final portfolio**. This will be graded according to how well it thoroughly, adequately, minimally, or deficiently meets the course goals
What grade do you think you have earned so far **as a whole** on your portfolio?
Final portfolio grade (so far):

What revisions do you still need to make so that your portfolio thoroughly meets the course goals?

25% of your grade is determined by the **quality, effort, and improvement** of your weekly writing assignments based on how thoroughly you are fulfilling assignment requirements and using my feedback (and hopefully the feedback of others as well) to improve your writing.
What grade do you think you've earned so far regarding the quality, effort, and improvement of your work?

Anything you still need to do to improve this part of your grade?

Final grade
What final grade do you think you have earned as of now?

What grade do you want to earn (realistically, based on how much you can still improve your grade by Friday)?

What do you need to do to earn this final grade?

Any other thoughts about your progress or questions/concerns about the course?

Assignment 24: Revising Your Semi-Final Portfolio

Part 1: Reading
1. **Skim** the following chapters in the *Panther Guide*:
Chapter 15: Revision Strategies
Chapter 17: Write with Power
(Look over these chapters in the Table of Contents first so you can get an idea of what is all there and what you might want to read more carefully).

Part 2: Revising
2. **Most importantly, continue to revise to more thoroughly meet the course goals**. Make sure you are referring to my feedback to guide your revisions.

3. Then, also, use the chapters above to help you revise for clarity/style/conciseness etc. to strengthen your writing, which will also help you to more thoroughly meet the goals about:

- Clarity and organization
- Academic ethos

To do this, pick *at least* three strategies from chapters 15 and 17 (at least one from each).

4. As usual, highlight and annotate (using comment boxes) your revisions that focus both on the course goals as well as labeling the strategies from the *Panther Guide*.

You need to complete all steps throughout your whole portfolio (make several revisions in each segment to receive full credit). You can add a separate sheet to discuss the revision changes you made in your advocacy project.

*By Wednesday, your portfolio should be revised to the best of your efforts. We will just focus on editing/proofreading on Wednesday.

Due: Wednesday 12/12 by noon

E101 End of Semester Reflection

What were your original learning needs (refer to your student survey and A1) and how have those changed throughout the semester?

How did you navigate/negotiate those learning needs?

How did the Universal Design for Learning format of this class affect your learning needs (e.g., various opportunities/modes of instruction, participation, evaluation, such as whole group, small group, reflective writing, multimodal project, revision, conferences, written feedback, etc.)?

How do you feel about the accessibility of this course?

How do you feel about the theme of this course (accessibility and advocacy)?

How do you feel about how we spent class time and what was most helpful to your learning?

How do you feel about the assignments and what was most helpful to your learning?

What did you learn about academic summary and rhetorical analysis and how is that valuable to you?

What did you learn about exploratory writing and research and how is that valuable to you?

What did you learn through creating a multi-modal advocacy project and how is that valuable to you?

What did you learn through revising your work multiple times/reflecting on those choices, and how is that valuable to you?

How do you feel about starting each class with attendance questions?

How do you feel about starting each class with a resource?

How do you feel about the evaluation/policies?

How do you feel about the attendance make-up policy? Did you take advantage of it? Why or why not?

Do you have any suggestions for improving this course?

Overall what did you learn in this course that is most valuable to you?

Any other thoughts?

Assignment 25: Finalizing your Portfolio

1. Continue to revise your port based on my most feedback (on A20/A23/A24) to more thoroughly meet the course goals. Please continue to <mark>highlight</mark> and comment on your revisions. *Remember that I am only looking at your highlighted revisions at this point to see if you're improving.

2. Continue to use the editing strategies (on the agenda) to polish your port. You do NOT need to highlight your edits.

3. Contact your accountability group to arrange for someone to proofread your portfolio and proofread theirs. Use track changes (under Review in Word).

4. Proofread your own port one more time.

5. Make sure you submit you submit the following all in ONE document:

- Segment 1: Rhetorical Analysis
- Segment 2: Exploratory Essay
- Segment 3: Advocacy Project (this can be submitted separately if necessary)
- Segment 4: Reflective Essay

Due Friday 12/14 by noon in the D2L dropbox.

Appendix F: New Teacher Survey

Please respond to whatever you feel comfortable sharing below. I appreciate your responses as it helps me better understand how I can help you succeed, but you are not required to share any sensitive information.

Full chosen name and pronunciation:

Gender pronouns:

What is your plan of study?

Do you have any teaching experience? Please explain.

What do you want to learn about in orientation?

What are your goals for orientation?

What are your teaching concerns/areas for improvement?

What kind of learner are you/what are your learning needs?

What kind of teaching challenges do you anticipate?

What are your teaching and/or academic strengths?

What kind of support do you need from a mentor?

What can we do to best support you?

Anything else you'd like to share (commute, kids, extra jobs, etc.)?

Any other comments/concerns/questions?

Appendix G: Orientation Agenda

Assign ahead of time:

1. New teacher survey

2. Questions about accessibility needs

3. Jay Dolmage's chapter "Introduction: The Approach" from *Academic Ableism*
(28 pages)
Questions about experiencing and contesting ableism

4. Brenda Jo Brueggemann and Cynthia Lewiecki-Wilson's "Rethinking Practices and
Pedagogy: Disability and the Teaching of Writing" from *Disability and the Teaching of
Writing*
(9 pages)
Questions about connections between DS and CS as well as accessibility strategies

5. Gordon et al.'s *Universal Design for Learning: Theory and Practice*
(I recommend chapters 1-6: 156 pages)
Discussion about learning

6. Curriculum

7. Orientation agenda

Day 1: Starting with Access

Goals:
*Get acquainted and build community
*Understand the program and teaching expectations
*Discuss assigned texts and questions to build our understanding about teaching,
learning, and access
*Be familiar with campus demographics and resources

10:00-10:45:   Introductions,
10:50-11:50:   Program overview, teaching expectations
12:00-12:45:   Pair and share: *Academic Ableism*
12:50-1:35:   Small group: "Disability and the Teaching of Writing"
1:40-2:00:   Check-in, day 2 prep

Day 2: Curriculum and UDL

Goals:
*Understand FYC curriculum
*Apply UDL to curriculum
*Discuss assigned texts and questions to build our understanding about teaching, learning, and access

10:00-10:45:	Reflective writing/share: *Universal Design for Learning*
10:50-11:50:	Overview and discussion of UDL
12:00-12:45:	Overview of curriculum goals
12:50-1:35:	Overview of curriculum: new teachers practice an assignment
1:40-2:00:	Check-in, wrap-up, day 3 prep

Day 3: Syllabus and UDL

Goals:
*Understand syllabus flexibility/expectations
*Apply UDL to syllabus

10:00-10:45:	Overview of syllabus flexibility/expectations
10:50-11:50:	*Accessible Syllabus* resource
12:00-12:45:	Sample syllabi
12:50-1:35:	UDL syllabus workshop
1:40-2:00:	Check-in, day 4 prep

*Sober space social

Day 4: Teaching Demonstrations

Goals:
*Practice teaching and offering feedback

10:00-10:45:	WPA teaching demo and new teachers participate
10:50-11:50:	Reflection of teaching demo
12:00-12:45:	Small group teaching demos
12:50-1:35:	Reflection of teaching demos
1:40-2:00:	Check-in, day 5 prep

*Repeat teaching demo days as appropriate/throughout orientation

Day 5: Classroom Management

Goals:
*Attain strategies for classroom management
*Set up learning management system

10:00-10:45:	Trauma-informed classroom management/strategies
10:50-11:50:	Collaborative skill-share of facilitating classroom conflict
12:00-12:45:	Overview of LMS
12:50-1:35:	Set up LMS
1:40-2:00:	Check-in, day 6 prep

Day 6: Pedagogical Community

Goals:
*Get to know other teachers and way around the department
*Think through teaching ethos and balancing your responsibilities

10:00-10:45:	Guest Panel 1: Identity and Ethos
10:50-11:50:	Guest Panel 2: The Balancing Act
12:00-12:45:	Panel reflections
12:50-1:35:	Tour of department, offices, classrooms, etc.
1:40-2:00:	Check-in, day 7 prep

Day 7: Syllabus and UDL

Goals:
*Review orientation and prepare for the semester
*Work through semester prep in mentor groups

10:00-10:45:	Review of orientation
10:50-11:50:	Semester prep expectations: strategies for (emotional) labor
12:00-12:45:	Mentoring expectations
12:50-1:35:	Mentor group meeting
1:40-2:00:	Check-in, semester prep

*Repeat mentor meetings as appropriate/throughout orientation/semester

*Celebratory social

CURRICULUM VITAE

MOLLY E. UBBESEN

EDUCATION

Ph.D. English: Rhetoric and Composition August 2020
Women's & Gender Studies Graduate Certificate
University of Wisconsin-Milwaukee
    Dissertation: *A Pedagogy of Access Advocacy*
    Committee: Shevaun Watson (Chair), Charles Schuster, Rachel
    Bloom-Pojar, Anna Mansson McGinty (Women's & Gender Studies),
    Stephanie Kerschbaum (University of Delaware)

M.A. English: Rhetoric and Composition 2014
University of Wisconsin-Milwaukee
    Thesis: "The Productive Potential of Student Resistance to Feminist and
    Queer Pedagogy"
    Committee: Anne Wysocki and Alice Gillam (Co-chairs), Charles Schuster

B.S. Education: Secondary English Education, Literature & Language Studies 2010
University of Wisconsin-Milwaukee
    Early Adolescence through Adolescence English Teaching License
    State of Wisconsin

AREAS OF SPECIALIZATION

Inclusive Composition Pedagogy
Writing Program Administration and Teacher Preparation
Disability Studies
Feminist and Queer Rhetorics

PUBLICATIONS

Ubbesen, Molly. Review of *Reach Everyone, Teach Everyone: Universal Design for
    Learning in Higher Education*, by Thomas J. Tobin and Kirsten T. Behling.
    Disability Studies Quarterly, vol. 40, no. 1, 2020.

Ubbesen, Molly. "Celebrating the Contributions of Doug Hesse." *WPA: Writing Program
    Administration*, vol. 42, no. 3, 2019, pp. 83-88.

Ubbesen, Molly. "Opening up Office Hours." *During Office Hours*, 3 July 2017.

Ubbesen, Molly. "A Critique of Safe Space Classrooms: A Feminist Pedagogy of Rhetorical
    Mindfulness as Alternative." *Feminist Spaces*, vol. 2, no. 2, 2016, pp. 64-72.

ARTICLES UNDER REVIEW

Ubbesen, Molly. "The Multimodal Advocacy Project: Centering Accessible Composing Choices." *Prompt: A Journal of Academic Writing Assignments*. Revise and Resubmit.

Ubbesen, Molly. "Creating a Collaborative Culture of Access through the Accessibility Working Group." *Composition Forum*. Invited Program Profile. Revise and Resubmit.

Osorio, Ruth, Allison Hutchison, Sarah Primeau, **Molly Ubbesen,** and Alexander Champoux-Crowley. "The Laborious Lives of GSIs: A Report of the WPA-GO Labor Census Task Force." *WPA: Writing Program Administration*. Revise and Resubmit.

EDITORIAL APPOINTMENT

Assistant Editor, *WPA: Writing Program Administration*	2017-2018

REVIEWING

Article Reviewer, *The Best of Rhetoric and Composition*	2019
Abstract Reviewer, Midwest Interdisciplinary Graduate Conference	2018

AWARDS

National Graduate Research Award for Writing in WPA Studies, Council of WPAs	2019
Accessibility Resource Center Excellence Award, Accessibility Resource Center	2019
Travel Award, English Department	2015, 2017, 2018, 2019
Travel Award, Graduate School	2015, 2017, 2018
GTA Award for Teaching Excellence, English Department	2016
Alice Gillam Award, English Department	2015
Eliana Berg Award for Women's Studies Graduate Student Research Paper	2015

FELLOWSHIPS & SCHOLARSHIPS

Advanced Opportunity Fellowship, Graduate School	2018, 2019
James A. Sappenfield Fellowship, English Department	2017
Chancellor's Graduate Student Scholarship	2012-2017
Florence L. Healy Scholarship in Women's Studies	2015

NATIONAL PRESENTATIONS

"Teaching and Learning Access Advocacy: Creating Cultures of Access Across Institutional Contexts." Conference on College Composition and Communication, Milwaukee, WI. (Workshop Co-chair and Presenter). Conference cancelled. — 2020

"Assessing Access: Making Assessment More Inclusive and Accessible." Council of Writing Program Administrators Conference, Baltimore, MD. (Organizer and Presenter). — 2019

"Juggling Roles, Balancing Identities: An Interactive Exploration of WPA Work as Collaborative Performance." Conference on College Composition and Communication, Pittsburgh, PA. (Roundtable Leader and Presenter). 2019

"Creating a Culture of Access in Teacher Training." Mid-Atlantic Conference on College Composition and Communication, Richmond, VA. (Presenter). 2018

"Coming to Terms: The Pedagogical Labor of Feminist/Queer Self-Disclosure." Conference on College Composition and Communication, Kansas City, MO. (Presenter and Roundtable Leader). 2018

"Dissertators Helping Dissertators." International Writing Centers Association, Chicago, IL. (Roundtable Leader). 2017

"Queering and Querying the Practice of Preferred Names and Gender Pronouns." Conference on College Composition and Communication, Portland, OR. (Panel Presenter). 2017

"Transgendering Rhetorics." Rhetoric Society of America Summer Institute, University of Wisconsin-Madison. (Presenter and Workshop Participant). 2015

"Safe Spaces Within College Courses: A Feminist Rhetorical Critique." Feminist Geography Conference (Pre-conference to the Gender & Geography National Conference), University of Wisconsin-Milwaukee. (Presenter). 2015

"New Directions for Feminist/Queer Composition Pedagogy." Research Network Forum - Conference on College Composition and Communication, Tampa, FL. (Presenter and Workshop Participant). 2015

REGIONAL AND LOCAL PRESENTATIONS

"Creating a Culture of Access through Feminist Pedagogy." Wisconsin Women's & Gender Studies Conference, University of Wisconsin-Madison. (Presenter). Conference cancelled. 2020

"Socially Just Writing Assessment." Writing Innovation Symposium, Marquette University. (Organizer and Panel Presenter). 2020

"Equity through Accessible Assessment." Teaching and Learning Symposium, University of Wisconsin-Milwaukee. (Presenter). 2020

"Including a Trauma-Informed Approach in Feminist Pedagogy." Wisconsin Women's & Gender Studies Conference, University of Wisconsin-Madison. (Presenter). 2019

"Connecting Composition and Rhetoric to Local Communities: Four Case Studies   2019
    in Engaged Pedagogy for Undergraduate and Graduate Students." Writing
    Innovation Symposium, Marquette University. (Organizer and Panel Presenter).

"Creating a Culture of Access in Your Courses." Teaching and Learning Symposium,   2019
    University of Wisconsin-Milwaukee. (Presenter).

"Trauma-Informed Pedagogy: Teaching in Tough Times." Teaching and Learning   2018
    Symposium, University of Wisconsin-Milwaukee. (Presenter).

"Creating Accessible and Inclusive Course Policies and Practices." Wisconsin   2017
    Women's & Gender Studies Conference, University of Wisconsin-Madison.
    (Presenter).

"Pedagogical Possibilities of Preferred Names and Pronouns." Teaching and Learning   2017
    Symposium, University of Wisconsin-Milwaukee. (Presenter).

"The Queer Rhetorical Agency of Preferred Names and Gender Pronouns." Wisconsin   2016
    Women's & Gender Studies Conference, University of Wisconsin-Madison.
    (Presenter).

"Encouraging Risk in Student Writing." Professional Development Forum, University   2013
    of Wisconsin-Milwaukee. (Panel Presenter).

"Why Teach Queer Composition?" UWM & Marquette First-Year Composition GTA   2012
    Conference, University of Wisconsin-Milwaukee. (Poster Presenter).

INVITED PEDAGOGICAL AND PROFESSIONAL DEVELOPMENT PRESENTATIONS

"Accessible Pedagogy: Teaching to a Diversity of Learners." Teaching Practicum,   2019
    University of New Mexico.

"Preparing for Preliminary Exams Panel." English Graduate Program, University of   2019
    Wisconsin-Milwaukee.

"Starting with Access: How to Teach to Diverse Learning Needs." Composition   2019
    Program Orientation, University of Wisconsin-Milwaukee.

"Accessible Pedagogy: Teaching to a Diversity of Learners." UWM Center for   2019
    Excellence in Teaching and Learning New TA Orientation, University of
    Wisconsin-Milwaukee.

"Accessibility and Composition Pedagogy." Composition Instructor Brown Bag,   2018
    University of Wisconsin-Milwaukee.

"Teaching Inclusivity." UWM Center for Excellence in Teaching and Learning New TA Orientation, University of Wisconsin-Milwaukee.	2017

"The Productive Potential of Student Resistance to Feminist/Queer Composition Pedagogies." Composition Forum, University of Wisconsin-Milwaukee.	2014

"In-Class Writing Activities Workshop." First-Year Composition TA Training, University of Wisconsin-Milwaukee.	2014

UNIVERSITY ACCESSIBILITY INITIATIVES

Founder & Coordinator, Accessibility Working Group	2018-2020
Organize and facilitate monthly meetings to read and discuss scholarship in Disability Studies and Universal Design for Learning to educate ourselves about student learning needs. Provide resources and recommendations to inform our composition program and create a collaborative culture of access.

Invited Member, UWM Accessibility Team	2019
Revised the campus-wide accessibility training certificate program for instructors in collaboration with the Center for Excellence in Teaching and Learning and Accessibility Resource Center, sponsored by the Office of the Provost.

Invited Co-facilitator, Universal Design for Learning Reading Group	2019
Led several meetings throughout the summer for the campus-wide reading group for faculty, staff, and instructors organized through the Center for Excellence in Teaching and Learning.

Co-organizer & Moderator, Professional Development Panel on Mental Health	2018
Collaborated with Norris Health Center and English Department colleagues to organize "Supporting Student and Teacher Mental Health: A Panel with Mental Health Professionals."

WRITING PROGRAM ADMINISTRATION

Observation Advisor	2017-2018
Conducted classroom observations of English instructors teaching a variety of courses, facilitated follow-up reflective meetings, and wrote observation letters.

English 101 Coordinator	2016-2018
Revised composition curriculum including course goals, segments, and assignments. Developed and implemented new portfolio assessment process. Planned and led week-long TA orientations, including organizing pedagogical training sessions and invitational panels. Facilitated staff meetings and portfolio assessment preparation for experienced TAs and

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lecturers. Organized and led weekly WPA team meetings and provided guidance and support to mentors. Collected, organized, and analyzed program data.

English 101 Mentor   2015-2018
   Mentored new TAs by facilitating weekly meetings for collaborative pedagogical problem-solving. Guided new TAs in the creation of teaching portfolios as well as revisions of syllabi and curricula. Offered ongoing support and resources to experienced TAs.

Writing Program Assessment Team Member   2014-2016
   Assessed student portfolios across writing courses and analyzed data.

UNIVERSITY TEACHING

Teacher of Record, University of Wisconsin-Milwaukee   2012-2018
   English 240: Rhetoric, Writing, and Culture – *Queer Rhetorics* (1 section)
   English 102: College Research and Writing (5 sections, 2 online)
   English 101: Introduction to College Writing (10 sections, 2 online)
   English 095: Fundamentals of Composition (1 section)

WRITING CENTER

Writing Center Tutor, University of Wisconsin-Milwaukee   2012-2020
   Provide one-on-one consultations to guide writers, ranging from first-year students to tenured faculty, through various writing projects (e.g., academic papers, publications, personal statements, etc.).
Tutor Trainer   2013-2020
Dissertation Bootcamp Writing Tutor   2017, 2019, 2020
Student Orientation Representative   2016-2018

RESEARCH ASSISTANTSHIP

Research Assistant, School of Education: University of Wisconsin-Milwaukee   2014-2015
   P.I.: Donna Pasternak
   Assisted with literature review and coded syllabi data, resulting in the 2018 book *Secondary English Teacher Education in the United States*.

HIGH SCHOOL TEACHING

English Teacher   Summers 2014, 2015
Upward Bound Pre-college Program:
University of Wisconsin-Milwaukee

English Teacher   Summer 2013
Tenor High School:
Milwaukee, Wisconsin

English Teacher	2011-2012
Milwaukee Community Cyber School (at Milwaukee Job Corps Satellite):	
Milwaukee, Wisconsin	
English Teacher	2010-2011
Wisconsin Career Academy:	
Milwaukee, Wisconsin	
Student Teacher	Spring 2010
Milwaukee High School of the Arts:	
Milwaukee, Wisconsin	
Student Teacher	Fall 2009
Cass Street Middle School:	
Milwaukee, Wisconsin	

ACADEMIC SERVICE

Member, National Committee on Disability Issues in College Composition	2018-Present
Lead Member, National Writing Program Administration Graduate Organization: Conference on College Composition and Communication Local Event Planning Committee	2019-2020
Member, Conference on College Composition and Communication: Local Arrangements Accessibility Committee	2019-2020
Lead Member, National Writing Program Administration Graduate Organization: Labor Census Task Force	2017-2020
Graduate Student Peer Mentor, UWM Rhetoric and Composition Program	2013-2020
Invited Respondent, Midwest Interdisciplinary Graduate Conference	2019
Member, UWM Award for Teaching Excellence Committee	2016, 2017
Judge, UWM Virginia Burke First-Year Writing Contest	2014-2016, 2017

PROFESSIONAL ORGANIZATIONS

Council of Writing Program Administrators (CWPA)
National Council of Teachers of English (NCTE)
College Composition and Communication (CCC)
Standing Group for Disability Studies (SGDS)