

PACIFIC VIEW

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Two Year College Association-Pacific Northwest Newsletter

Winter/Spring 2022

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From the Chair

Jamie Jones, Ph.D.

Dear TYCA-PNW members, The situation in which I am writing this letter is awkward—I am both writing an introduction as the chair of TYCA-PNW and writing a farewell as my term ends and the election process is underway. I am also writing this as we continue to live in a state of uncertainty.

Rather than spending time introducing myself and saying goodbyes, I am going to issue us, as TYCA-PNW, a regional chapter of TYCA National, a challenge.

In our Winter/Spring 2021 *Pacific View* newsletter, our former TYCA-PNW Chair, Julie Swedin, reflected upon living in the midst of multiple intersecting pandemics—specifically COVID-19, racism, and racially fueled violence. Swedin asked that we, as educators and as members of TYCA-PNW, “intend to work toward antiracist policies in our classrooms, departments, and institutions” (1). Since asking this and calling us “as teacher-scholar-activists to support our students in waging war against the pervasive evil of oppression and prejudice” (2), we have experienced another year of these intersecting pandemics. Since the publication of the

Winter/Spring 2021 newsletter, there have been ill-founded critiques and successful efforts to ban critical race theory by way of local and state policies and bills; we have continued to witness the murders of Black and Brown folks (with far less widespread protests); we have experienced the deadliest year (on record) for Trans folks of color—particularly Trans women of color; we have read headlines proclaiming that the pandemic is basically over, unless of course you are disabled, immunocompromised, young, old, and/or a person of color.

There have been brief glimmers of what some celebrate as hope for the future: the first murder conviction of a white police officer for the murder of a Black person, George Floyd; the conviction of the white murderers of a Black man, Ahmaud Arbery; and the manslaughter conviction of the white police officer who killed a Black man, Daunte Wright.

In higher education, some of us have experienced the uncertainty of the return to campuses and shift back to face-to-face classes and services. Others of us were back on campus shortly after the initial shifts to remote. We have watched as some professional organizations cancelled conferences, while others shifted to remote offerings. We have flexed and adapted, then re-flexed and re-adapted countless times. We have responded to the calls to further support students in new and complex ways. Through much of this, many of my friends and colleagues have shared how isolated and alone they have felt. Though we are ‘in the same storm’, many have felt a loss of community, even as we have seen a rise in grassroots community mutual aid groups.

Our field has seen boycotts of organizations; boycotts of conferences; call outs for racist practices; call outs for homophobic, queerphobic, and transphobic practices; resignations of Black, Brown, Indigenous and People of Color; contracts of Black, Brown, Indigenous, and People of Color being ended. Grace Lee Boggs and Scott Kurashige, drawing upon Margaret Wheatley,

suggest that “the Real engine of change is never “critical mass”; dramatic and systemic change always begins with “critical connections” (50).

As a professional organization for two-year college English instructors, we are potentially positioned to build such critical connections. The challenge I hope that we, as TYCA-PNW, will take on is multifold: 1) further build and support community in our region; 2) repair and build relationships with the folks we have harmed (intent does not equal impact); and 3) diversify our community and ensure that as we do so we are acting in solidarity with our Black, Brown, Indigenous, and Colleagues of Color.

Angela Davis, in her talk at St. Catherine University in February 2021, said:

Always create community. What you cannot accomplish by yourself, and what may be frustrating and painful ... if you do it in community with others, you can become powerful, you can become courageous. Always create community, so that you can take care of yourself, so that if you need to rest you can rest and you can be certain that the work continues to get done because your comrades, your sisters and brothers, are with you.

We must come together as a collective in solidarity to enact change, and we must foster an environment in which our diversity is cherished and thrives. We are all interconnected, and we can leverage this interconnectedness to care for one another, ourselves, and change our systems.

It is my greatest hope that we can take on this challenge so we can create the “dramatic and systemic change” (Boggs and Kurashige 50) that Grace Lee Boggs and Scott Kurashige (and Angela Davis implicitly) highlight through our interconnectedness.

Take good care,
Jamie

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“Angela Davis’ Call to Re-Imagine Justice and Democracy.” *St. Catherine University*, stkate.edu/newswire/news/angela-davis-spring-core-convocation-2021

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TYCA-PNW Membership Information

Free for a Limited Time! Take Advantage!

TYCA-PNW membership is **free** for the 2021-2022 academic year, and registering will put you on the listserv to find out more about events like this one! If you would like to register, please complete this [TYCA-PNW Registration Form](#). (Attendees do not need to be registered members to attend virtual conference events.)

Pacific View

Call for Submissions

Submissions for the following sections will be considered for the next issue:

- **Practical Matters:** specific classroom activities
- **Student Talk:** a student's perspective on learning
- **Professional Development:** ideas on developing self and/or others
- **Intersections:** thoughts on theory and/or philosophy of teaching
- **Creative Outlet:** a spot where colleagues can exhibit their creative side
- **Interactions:** addressing articles in the previous issue

Submissions can be short or long (but not dissertation long) and sent electronically to hkauffman@fvcc.edu or alminervini@lcsc.edu as an attached document (preferably Word). Be sure to include your school affiliation along with your name, address, phone, and email.

Please put TYCA or Pacific View in the subject line.

Because of the variety of genres, we will accept an abstract or full piece for review. Abstracts are not required, particularly for smaller pieces.

Abstract deadline for summer/fall 2022: October 1st. Full piece deadline: November 1st. We will notify abstract submissions of their status no later than October 15th. We respond quickly.

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Reading and Writing as Cardio? An Embodied Philosophy of Reading

Dr. Renee Harris
Lewis-Clark State College

I'm a runner. And like most runners, I will find the smallest excuse to tell anyone about my hobby. So here it is. My running regimen is usually 5 days a week, starting in the dark and watching the sunrise as a couple of close friends and I meander along the Snake River or through the farmland at the edge of town. We run roads and trails for hours upon hours every week.

This routine has kept me sane during the increasingly abstract and digitized last year and a half of pandemic life. Mindful movement of any kind taps into that physiological awareness of our embodied lives. I become conscious of my breathing patterns as I struggle up a 5% grade. I loosen the grip in my fists and swing my arms purposefully front to back to conserve energy. I register every degree change in temperature when the sun goes behind a cloud. I smell the wind curl through evergreens as I turn a corner on my favorite trail, pictured in Figure 1. All of this is filtered through my body's interaction with the environment, both of which are in flux. Time and space, these abstract concepts, become tangible in this everyday routine.



Figure 1—The author is shown running on a trail on ancestral Nimiipuu land. Umatilla National Forest, Washington, 2020.

Oddly enough, reading was believed to be a form of cardiovascular exercise as late as 1799. I can hear my friends laughing now. Yes, I have found a way to talk about my running obsession in a piece on teaching. But trust me on this. In her book *Theories of Reading*, Karin Littau (2006) traces a shift that occurred in reading practices and, consequently, in literary criticism between the early nineteenth century and today. She explains that reading has only recently become a mental exercise. To early

philosophers and physicians, reading was physiological work. Our bodies were thought to be involved in reading and connected to the text.

Teachers are likely familiar with the historical trend toward silent reading as literacy rates improved. The eighteenth-century family listening together to the oldest son read a book aloud became a Victorian woman poring over a book alone. Littau, however, discusses the disinterested reader who emerges after Kant, one who approaches a text to decode and explain it rather than be affected by it. And it's the disconnectedness of modern reading and writing, the loss of an embodied reading experience that I'm most interested in rectifying.

To view a text as if from above, in fact, is very likely how we were taught to explicate a poem or write a theme essay in high school. No context. No reader response. "Hard" evidence only. This sort of formalism was convenient and had its historical moment. It was deployed in efforts to justify our field, and, ironically now, the cold disinterestedness of the method, I believe, does little to recruit or maintain interest in the literary arts.

The "cardiovascular exercise" I encourage in the classroom is only sometimes of the traditional variety. I don't make my students go for a run. However, I am the director of the Hells Canyon Institute here at Lewis-Clark State College, and we take students into the canyon on Spring Break. We hike quite a bit while there, but not every class is made for this sort of outdoor movement. Most often, I teach the second type of "cardiovascular exercise" in the classroom.

I believe every class is made for sensory engagement with texts. Embodied and enactive reading experiences connect students across time and space to the moments of composition, to the cultural and historical environments we study. Due to this belief, I work to have students create something material, so they can form embodied connections with our class content.

I first began toying with the idea of embodied reading experiences when researching *commonplace* books—journal-like reflection books. Historically, an individual would collect quotations that they found meaningful in their reading by copying them by hand into one of these books. Their chosen passages might be enlightening, enriching, or confounding, and the commonplacers would follow up the copied quotations with their own commentary. By reacting to the texts, they enacted a conversation between themselves and the authors.

When teaching these books, I compare them to a cross between a journal and a scrapbook. I assign a commonplace project to my Long 18th Century class in which I ask students to “inhabit” the world of eighteenth-century British citizens by engaging in this practice. I frame it as both an educational and social practice—social because the commonplacer is talking back to the authors and placing authors in conversation with each other by making connections between their ideas through indexing, but also social because in historical practice, commonplace books were circulated.

In my dissertation research, I studied Charles Cowden Clarke’s commonplace book because of its importance to the Leigh Hunt circle. Clarke was a teacher and friend to the Romantic poet John Keats, and the two would study Clarke’s commonplace book as supplemental literary education. The journalist and poet Leigh Hunt, leader of a literary coterie both Keats and Clarke would come to inhabit, later borrowed Clarke’s famed commonplace book for research on an article. These books were not products of the individual for the individual. Rather, they were collaborative compositions that forged connections through reading and writing across time and space.

My students create commonplace books using our course readings. In keeping with the practices of the time period, they can keep this book as a handwritten journal separate from other notes. This book may be any kind of notebook or journal. In the past, many have handcrafted their journals or artistically designed the interiors using scrapbooking material. Figure 2. is such an example from

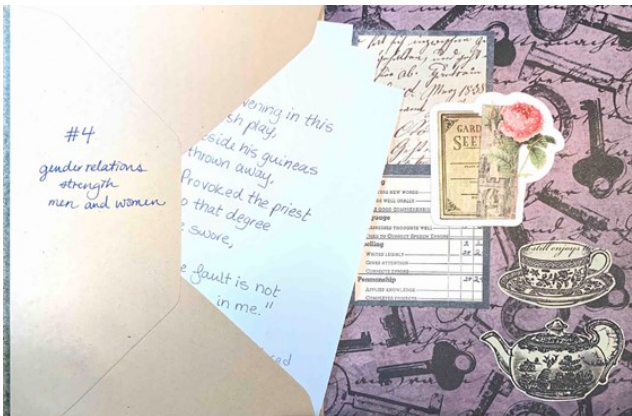


Figure 2—Rosellyn Lindert, 2020. A student commonplace book, handmade with scrapbooking materials, using an envelope technique to organize entries by themes and show authors “in conversation.”

Alternatively, students can create a twenty-first century version of a commonplace book, such as a commonplacing blog, vlog, or Tumblr, seen above in Figure 3 from Fall 2018 student Randi Montgomery. In writing by hand (or speaking aloud in a vlog) the passages that move us, we *embody and digest* the literature, forming a physiological connection between ourselves as readers and the text/writers.

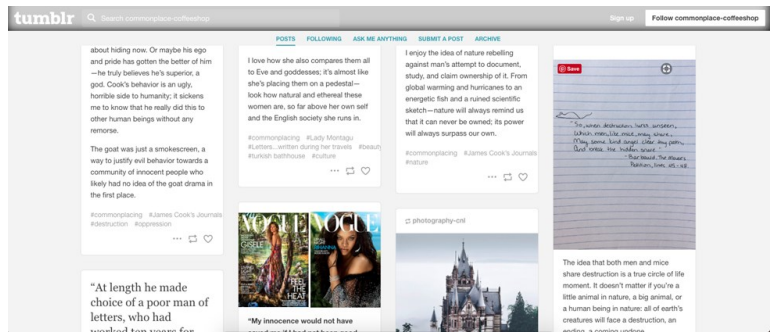


Figure 3—Commonplace book by LC State student Randi Montgomery on Tumblr

Students report that this project helps them connect with historical concepts and engage with the material in unique ways. One student wrote: “The selections I made show not only how I was relating to the text, but also my personal and emotional state when I read each excerpt. Using my emotions colored each entry differently while simultaneously showing the connection between all of them.” This sort of engagement is a far cry from the cold, disinterested reader. Here the student reflects on how they are able to recognize their own affective journey through the literature chosen and their interpretation of the literature. The student has learned that interpretation is not decoding a text and even relishes using the personal to engage more deeply with the text.

Another student experienced a similar revelation: “In commonplacing about works and their authors, I concluded that we are all engaging with literature all the time and in different ways from each other; even if everyone reads the same work, we will all pick out different lines and interpretations about it, be it what the author meant to say or inspire conversation about or not.”

Every class can challenge students to rethink what it is to read, write, and engage with a text. I find my students’ creativity and openness to the material world inspiring and hopeful. In an increasingly isolating and remote educational world, I seek to reclaim the mindful and embodied practices of history. By reading, writing, and sometimes even running, we absorb and reproduce what affects us and miraculously cross those abstract barriers of time and space.

Work Cited

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Rough Drafts: Are They Worth the Time?

Yes! Rough Drafts Prep for Mastery.

Jesse Gwin, Lewis-Clark State College alumnus

The rough draft is a fundamental part of the writing process, which aids in developing ideas into well-written pieces of work.

That said, sitting down to write can be an overwhelming process. Picture this common scenario: a blank white screen with a flashing cursor and millions of ideas racing through a writer's head. The goal is in reach, but papers often fall short. The more the line blinks, the more frustration builds.

This immobilizing feeling can be felt for many undertakings, not just writing. At times, the side steps weigh more heavily than the main task itself. For instance, a woodworker has to prep the wood before they paint. They will sand or make cuts. Then, they will prime and seal in the main color. The wood could be painted without these steps, but the piece would not reach its full potential.

However, like properly prepping wood for paint, rough drafts help combat the daunting task of crafting a paper. Rough drafting helps generate a focus, and that focus helps pave the way toward polished work. Rough drafts act as a tool to get ideas out and provide freedom to write without the stress of having to be perfect. Of course, some people are able to sit down, type out a paper the night before it's due, turn it in, and get a good grade. However, in these situations, the writer is not reaching their full potential. It's as if the writer is simply throwing paint on an unfinished board.

Therefore, rough drafts are the pre-work of writing. Writers want a piece to reach its greatest potency, but it takes prep

work to get there. Writers can capitalize on the rough draft's potential to help them organize, encourage them to get ideas on paper earlier, allow them to cluster information, and write with grammatical autonomy. Rough drafts open a door of freedom to break all the rules. Then, the writer can move to the next draft and work on higher order concerns, such as fleshing out concepts, making sure ideas flow together, and allowing paragraphs to complement each other.

Lastly, the writer can proof the newly revised version for better diction and improved sentence structure to ensure enhanced readability and comprehension. In essence, rough drafting allows the writer to spend time with the material, helping them fully understand and present as carefully and efficiently as possible, creating a piece they can be proud to put their name on.

Even for the most proficient writers, writing is tough and riddled with obstacles. However, writing tools, such as rough drafting, can help to manage the task at hand and minimize the barriers. While skipping the drafting process seems like it would save time, writers should avoid cutting these types of corners. In fact, maybe what a piece needs is time—time to sit with ideas, time to tangle with the messiness, and time to see concepts within the larger context. The writer's tool belt can make crafting a paper not only a more comprehensive process but also a more enjoyable one. Just as an unprepped board will lose its paint more quickly than a prepped board, the unprepped paper will quickly lose the value of its words.

Rough Drafts: Are They Worth the Time?

No! Rough Drafts Shouldn't Be Required.

Kayla Gore, Flathead Valley Community College

Almost anyone who has been or is currently enrolled in college knows that higher education takes up most of one's time. After making it through the mountains of homework, there's hardly any time left over for anything else. College is a place where abilities and perseverance are tested. It's a place where higher-level skills are learned, not reiterations of basic principles. At the college level and higher, writing is intended to test a student's abilities and knowledge gathered before the assigned paper. Rough drafts serve as a cushion for these assignments; therefore, they should not be a requirement in higher education.

English, writing, and literature are familiar to anyone who has gone through the school system. From grade school to the end of high school, we've all taken a multitude of these classes. The average student has spent years learning to write well in preparation for college and the world after. Rough drafts, in particular, are a common tool used by teachers to gauge a student's writing abilities in hopes to help them improve. They are used to mold basic skills needed to move forward in education. Having them as required assignments in college makes no sense because, on average, everyone attending these classes should have already learned the processes of good writing.

There is an abundance of resources for educational help at most colleges and universities. Writing labs, tutors, advisors, study groups, libraries, and some professors are available if a student needs help with their writing. Mandatory rough drafts encourage students to become lazy in finding the tools they need if they need help or feedback on their writing. Instead of utilizing the resources around them, they expect to be handed feedback with

out seeking it out. Further, rough drafts diminish a student's ability to be confident in their writing. Instead of pushing to their fullest capabilities, they can turn in a half-baked essay and wait for the professor to tell them how to finish that paper. It's hard to learn to grow or seek out a confident writing style when allowed the opportunity to use someone else's style.

A rough draft is similar to prep work for a test: In the same way a student might use flashcards, practice quizzes, or study groups to prepare for a test, a rough draft is there to prepare for a final paper. Like study materials, it shouldn't be something that students turn in for a grade. There are many ways to build an essay, and it's different for each person. Forcing one method can actually be harmful to the quality of someone's writing. It forces the writer to conform to a more basic way of writing, or even to be more like the professor's writing style in hopes for more approval.

It also creates more work for those who don't strictly use rough drafts as their method of writing prep. The basics of writing have been drilled into the heads of almost every student who has grown up in the school system. Whether it's an argumentative, research, lab, analytical, informational, or fictional paper, students in the school system have been taught over and over again how to go about writing them. Therefore, assignments serving only the purpose of the reiteration of basic skills, such as rough drafts, should not be required for college-level writing.

Learning from The Game

Olivia J. Hernández

Yakima Valley College

It was 9 a.m. on a Tuesday in English 102 (the second course in my college's English composition sequence), and we were playing *Lotería*. Before we started playing, our class talked about the history of this game—similar to bingo—which is popular in Mexico. Students described their experiences playing the game growing up with friends and family, as an easy way to pass time with their abuela or maybe with a rowdy group of cousins. Others mentioned seeing the game box in neighborhood grocery stores or recognizing the symbols from the game cards in art and decorations around our community in Washington's Yakima Valley.

After playing a couple rounds of the game together, we discussed how the game functions as a rhetorical object. Students discussed the game as a text that impacts and creates meaning for the people who play it. They explored the significance of the game's playing cards and tablas that contain iconic images with ties to Mexican culture, such as el corazón, la calavera, el nopal, el sol, and la bandera. Each card is emblazoned with the name of the image in Spanish, and the caller cards also contain verses about each image in Spanish.

In our discussion, students identified how this game has the impact of entertainment, sure, but it also creates an easy, accessible way for large groups of players to play a game quickly and equitably due to the random tablas, each containing 16 symbols. Drawing from personal experiences, students identified how this game brings friends and families together for competition across a wide range of ages and game-playing knowledge. The game is easy to learn and each round goes quickly, allowing players to enjoy several rounds together, and even creating the possibility of many different winners and less heartbreak for the losers

Others described the game as educational. It can be supportive for players learning Spanish, or for Spanish-speakers learning other languages as the cards can be translated across the languages spoken by the game players. They mentioned how it doesn't matter if a player speaks English or Spanish, or even if the player knows how to read in Spanish, since the symbols help make the game playable across wide ranges of language and literacy.

Mexican-American students described how the game has been used by older family members to help make cross-generational connections to culture through the symbols. Students also critiqued *Lotería* by digging into the racist and

Lotería is a game, similar to bingo, that is popular with many Mexican and Mexican-American players. A typical game set includes 54 cards and 10 tablas. Each card includes an illustration of a different figure, animal, or object. The cards contain the illustration and title in Spanish, as well as a short verse that describes the illustration. Each player uses a tabla with a 4x4 grid of random illustrations from the cards. One person is the caller who calls out the cards in random order and players compete to be the first person to get four in a row on their tabla.

sexist symbols included in the game. They discussed how and why the game could be adapted to be affirming and inclusive and to celebrate Indigenous players, Black players, and women who have been harmed by the stereotypes of the original images in the game. At the end of the discussion, students agreed: *Lotería* is a game with meaning.

This activity reflected the objective of our English 102 course: prompting students to analyze games as rhetorical objects and engage with their meaning. Through their reading and research in the course, students explored one main question: What do the creators of games have to say to us as the people who play games?

I attempted to build on the approach I had taken for my other courses at the college while designing this course. For developmental writing and English 101, students looked across many genres and modalities to consider them rhetorically. In developmental writing courses, students looked at television shows and considered the inclusive impact of representation in casting and writing for diverse audiences. In English 101, students worked on skills of rhetorical awareness by reading and writing about music and then seeing how film analysis doubles as a rich, multifaceted form of rhetorical analysis. English 102's outcomes emphasize argument, so I hoped to extend student explorations of diverse modalities into a form of entertainment that was accessible and adaptable to all students. So, I went with games.

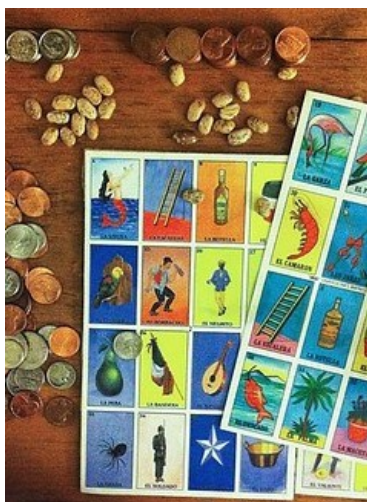
While developing this course, I was coming at our subject from a novice's perspective. While I enjoyed playing sports as a kid, I did not grow up playing video games and I rarely enjoyed playing board or card games. I got easily frustrated by my lack of dexterity when it comes to any video or online gaming and always lacked the patience to learn new rules for any card or

board game more difficult than *Uno*. When I told friends and colleagues I was developing a course around gaming, they all had the same reaction: “You hate games.” And I always had the same response: “That’s what makes it so perfect!” I was thrilled at the opportunity to work within a curriculum in which many (if not most) students knew far more about the topic than I do. I was excited at the prospect of not only learning alongside students, but also truly learning *from* my students’ work.

For this course, in order to emphasize our departmental outcomes around argument, analysis, and integrating evidence, I introduced a quarter-long project that students would build toward with all of their work. The Game Project prompted students to do the following:

- Develop an idea for a game, in any genre, and focused on any theme.
- Write an argument essay, including evidence, in which they try to convince their core audience of game players to play the game.

To do this work, we began by doing research and analysis together. We read essays about the psychological impact and appeal of games; then, we explored issues of inequity with race and gender as they apply to game development and gaming communities. We practiced analyzing games together, including sports like basketball, board and card games like *Lotería*, and video games like *Pac-Man*.



“lotería” by Valerie Hinojosa CC BY-SA

Our discussions became a way for students to both practice rhetorical analysis and develop their own rhetorical awareness. Part of our engagement with games included engagement with narrative. Rhetorical analysis became an entry point for students to engage with ludology—the study of games—and to understand how games can contain their own stories, meaning, and impact that matter to all of us who play them.

Next, students began to conduct their own research. They played games they wanted to use as models for their own game, writing critical analyses of the different choices of the game makers and developers to understand what appeals to the game-playing audience. They did market research on games in their genre, exploring how and why these games were sold or appealed to particular audiences, or exploring issues of potential racial and gender inequity surrounding

their game genre. Some students, who were developing games for educational purposes, searched for sources that would help them understand how games could be used for learning or raising awareness around various topics.

Other students explored issues of accessibility surrounding their game genre as well as methods for making their games appealing and engaging to a wide range of potential players. Finally, students were asked to interview an “expert” in their lives who could provide more insight into what would make their game appealing to their game audiences. Students included voices from their children, parents, partners, friends, and coworkers, expanding the network of our course to people beyond our classroom and emphasizing the value of students’ familial and community connections to support their work as college writers. All of this research formed the core content of each student’s final Game Project argument essay.

For the final product of the Game Project, students went through a draft process with the Game Project essay, but they also developed the following resources:

- Rules: Depending on the game genre, these “rules” were a written guide to walk players through gameplay, or a tutorial in a different modality such as a video or audio recording to help explain how to play the game
- Game Prototype: A visual or audio representation of what the final version of the game would be like. Depending on the genre, this prototype was a full or partial version of the game, a storyboard/mock-up, video or audio of the game being played, or another form of prototype that appealed to the student.

For this project, students were bound only by the limits of their own imagination and interests surrounding games. Students who were avid video game players were able to propose new ideas in response to the limitations or frustrations surrounding games they already loved. Other students were super invested in board games and role-playing games and were eager to develop their own distinct stories and themes that could be applied to a new game. Athletic students took the opportunity to develop new twists on games they enjoyed playing or even created hybrid sports they could try out with their friends. But there were also students who were more like me—they didn’t consider themselves to be gamers and preferred games that were easy to learn and to play. These students often developed ideas for party games for socializing, learning games for their kids or siblings, or even just for time-killing phone games that they could use to take their mind off school. No matter a student’s interest, knowledge, or skill level with games, every student was able to individually take this project into directions that were interesting and engaging for them.

(continued on next page)

In looking at the final projects developed for this course, I have seen a range of purposes, audiences, and powerful choices by students, including the following highlights:

- A *Civilization*-style computer game, prompting players to make policy decisions to help reduce the effects of global warming.
- A *Lotería* adaptation created specifically for one family using images and symbols that reflected the core audience.
- A COVID-safe party game developed as a video phone app, allowing players to safely connect over the app to spend time together to perform low-stakes dares.
- A massively multiplayer online role-playing game (MMORPG) based on a student's favorite fantasy TV series, allowing players to engage and interact with characters in that fictional world.
- A rhythm video game developed to be accessible for players with disabilities as well as inclusive and affirming of players of diverse gender and sexual identities.
- An "ungame" based around questions that could be used in group therapy sessions.
- Many educational games, in varying genres, developed by students planning to work in pre-school and K-12 education, including a U.S. history adaptation of *Guess Who?*, matching games for bilingual literacy, and a play on *Uno* that helped students develop math skills.

I particularly appreciate the opportunity to teach this curriculum because it has helped me to develop new roles in the classroom when it comes to learning and expertise. While I am able to be a supportive guide when it comes to practicing and developing reading and writing skills, students are truly the boss of their own learning. As a reluctant gamer, this curriculum provided the opportunity to diminish my authoritative stance in the classroom and welcome the various ways students bring their own knowledge about games to their learning and connect with their own interests, career plans, families, and communities. I love teaching this curriculum and seeing what students do with the open-ended prompt as it reveals their array of creativity and a constructive engagement with each student's sense of audience and purpose. Through teaching this curriculum, I have developed a whole new appreciation for games and the insights students have to offer about the value and meaning of games in our lives—even if I still prefer to stick to *Uno*.

See a sample of students' games to the right and the Game Project Overview on the next page



Spanglish Fun is an educational matching game for young players learning English and Spanish. This game was developed with a student along with her family and the images and text on the cards were actually created by the student's children.

"This curriculum provided the opportunity to diminish my authoritative stance in the classroom and welcome the various ways students bring their own knowledge about games to their learning and connect with their own interests, career plans, families, and communities."



Sports Journey is a board game that allows players to follow the experiences of professional athletes. In *Sports Journey*, players are presented with successes and setbacks common to the experiences of aspiring professional athletes.

Game Project Overview

Created by Professor Olivia J. Hernández, Yakima Valley College

Over the quarter, you will first learn about games and why we play them. You will also analyze games in different genres. Then, you will come up with your own idea for a game. This game can be any genre (board game, video game, card game, party game, role-playing game, game show/reality competition, sport, etc., etc.) and it can also be a remix/remake of an existing game. Anything goes! However, you will need to go through a process of research in order to develop your project. You will do research and write summaries about your sources. You will play other games in similar genres to your own and write game logs about what you learn from them. You will also do an interview with someone who enjoys playing games in this genre.

Your final project will consist of three parts:

Game Project Essay: In your Game Project essay, you will draw from research about your game genre, interviews with game players, and your own game play experience to develop your essay that makes an argument about why potential game players should play your game.

Game Prototype: You will also create a prototype of the game you developed. A prototype is a sample or model of a new design or product. In creating the prototype, you have several options, including a full physical, working model of your game (especially if you are doing a board game or card game), a physical model of *some* of the game pieces (such as types of cards, a board, game pieces, etc.), a video of the game being played (especially if you've created a board game or sport), a storyboard or series of drawings or sketches of what the game will look like (especially for a video game!), a collage with images that represent your inspiration for the game (especially if you're not the most confident in your artistic skills), a soundtrack or sound collage of the sounds/music that would be heard while playing the game, or a combination of any and all of the above!

Game Rules: You will create the rules for your game as if you are actually presenting them to the players. This might be an actual written list of rules (common for the board game genre), it might be a recording of spoken rules (common for card and party game genres), or it might be a tutorial video or audio (common for video game genres). For anyone who is doing a video game and doesn't feel comfortable creating a video, you could also use a resource like Canva to develop a storyboard or mock-up of what the rules would look like on the screen. The final draft of these rules can be in any language and might be submitted as a Google Doc, visual guide, audio file, or video. (Also, I know "Rules" might not be the right word for your kind of game, so any kind of *Guide* or *Tutorial* for playing your game is what you want to create for this assignment!)

To prepare this project, you will complete the following components throughout the quarter:

2 Game Logs with analysis of games that you are using as models for your project

2 Source Summaries of sources that expand your knowledge about games and help you develop ideas for your project

1 Interview with an "expert" on this game genre

All of your writing throughout English 102 can be revised and adapted for use in your final project. You will not be graded on the quality of your game or your idea in this project. Your work will be assessed based on the *persuasiveness* of your Game Project, how you appeal to your audience, and how you support your argument that the audience should play your game.

Creative Outlet

The following essay was written by Tania Figueroa-Garcia who was a featured student on the Persevering Through a Persistent Pandemic: A Panel of Student Perspectives that took place November 8, 2021, as a TYCA-PNW event. Ms. Figueroa wrote this essay for her English 098 class at North Seattle College.

In September 2021, I traveled to San Francisco. Ever since the mid-'90s, I have dreamed of visiting The Golden City. After two years of being isolated due to the pandemic, I was impatient to be on my way and begin a new adventure. I decided it was time to go back to normal, and for me that meant traveling. This trip would be a great chance to reunite with my friends Jonathan, Christine, and their beautiful 22-month-old daughter Amelia, who I love. They used to live in Seattle but moved to San Francisco last May. Carrying only my coat, purse, and suitcase, I boarded the 9 a.m. Amtrak train and patted my pocket to make sure I had my phone. My Samsung phone was holding my boarding passes, copy of my vaccination card, the address for my destination, and of course all of my contacts. As I made myself comfortable sitting next to the window, I texted Christine that I was on my way. Little did I know that this long awaited trip out of town would remind me that we rely too heavily on technology these days and made me realize that we cannot trust it with every aspect of our lives.

As I settled in for the 23-hour journey from Seattle to San Francisco, I was anxious to relax, drink some wine, and read a book by Dr. Shefali that had been sitting on my nightstand for a while. On the scenic ride from Seattle to Portland, I enjoyed the lush green forests, beautiful bridges, and panoramic views from the Puget Sound. We also traveled through some dark tunnels (not fun if you're claustrophobic) and passed through various ghost towns along the way. When not entranced with the world outside my window, I read a few pages of my book.

A couple of hours into the trip, I started socializing with some friendly passengers. I met a couple in their mid-30s traveling to Eugene who were covered head to toe in tattoos. They asked me where I was from originally. I told them that I was born in Guatemala, and I used to live in New York before moving to Seattle. They said that they would be in New York in November and asked for "recommendations regarding what to do on a short three-day trip." I was very enthusiastic about giving them a three-day agenda. Throughout this conversation, it was hard to remain engaged in small talk because I was so entranced in the hundreds of tattoos on their bodies, not to mention all of the piercings on their face. I also briefly spoke to a nice lady who was from San Francisco. She was a petite and elegant woman with short hair who was wearing a turtleneck with multiple long gold necklaces layered on top and who sported thick-purple-framed square eyeglasses. She mentioned that she was visiting her sister in Oregon. Amidst these interesting exchanges, I thought to myself, life feels like it's going back to normal. I no longer felt the fear and anxiety I once experienced due to the pandemic, and even though we were all wearing masks on the train, I could tell that we were all smiling and happy. We were empathizing with and connecting with one another.

We arrived in Portland around 1:00 pm. Our conductor said that this was the last stop to get off the train. He reminded us that if we needed something, that there was a convenience store inside the station which had a bigger selection of snacks than the limited offerings on the train cafe. I miss the days when I could eat a proper meal in the dining car of the train! Wistfully, I got off the train, grabbed some snacks for the road, and bought a pair of red earbuds so that I could listen to music and watch movies on my phone. After getting back on the train, I settled down to enjoy my "fancy meal" of cup of noodles and potato chips and to watch some episodes of *Suits*.

Happily settled, I was watching the show when my phone suddenly froze. I thought to myself, "Oh no!" I realized that I had no contacts anywhere else but on my phone, so if my phone died, I knew that I would be in big trouble. Within fifteen minutes, I went from enjoying my trip to becoming extremely frustrated. I waited for several minutes and then went into troubleshooting mode. I first tried restarting the phone. Then I attempted to remove the battery and put it back in. I pressed every button a million times. At one point, I got excited when the startup screen came on and asked me to put in my password. I put my password in, and the phone kept telling me that my password was incorrect. After trying to enter every possible password option with no luck, I finally shook the phone, kissed the phone, and prayed for the phone, but nothing seemed to work. At one point the phone finally went black and did not come back on. My stress escalated by the minute over the next few hours. I didn't sleep or do anything else during those remaining 20 hours. From that point on, my only desire for the remainder of the trip was just to get my phone—and my life—back!

Finally, we arrived in San Francisco almost one full day later. Like the screen on my phone, the city looked empty and unwelcoming in those morning hours. As I stepped off the train, I felt confused, disoriented, and tired from lack of sleep and no coffee. I had to think for a moment before I asked someone to help me locate the nearest AT&T store. Honestly, I cannot recall who helped me. My only memory is of a guy pointing in the direction I needed to go, which was a few blocks away. While dragging my suitcase along the empty streets downtown, after a couple of blocks, I spotted a person walking on the other side of the street, then I saw cars, buses, and noticed something I hadn't seen before, a cable car. My heart began pounding, and I felt some life come back into my body. For a few fleeting minutes, I forgot all about my troubles and felt the excitement building because I was finally in this special city that I had wanted to visit for years. In those moments, I wanted to see everything, to start exploring. However, my reality struck me again. Without a working phone, I had nowhere to go.

As I approached the next block, I found the AT&T store that had just opened. I entered the store almost in tears and feeling hopeless. I started babbling and asked the employee, who was the only person in the store, if he could assist me without actually explaining to him what the problem was. He smiled and with a calm and soft voice said, "Yes, Madam." Immediately I started to feel better. The young man looked like a movie star, tall with green eyes, wavy dark hair, brown skin, and wearing a blue polo shirt. Doing his IT thing, he asked for my password, and just like magic, my phone, contacts, emails, and Uber App returned to me. As handsome as I thought he was when I gave him my phone, he suddenly became Channing Tatum before my eyes. Fearing that I would lose everything yet again, I quickly wrote down the address of my friends' house where I needed to go, a few important phone numbers, and then requested an Uber through the app. All this before I thanked my hero and walked out of the store with my phone and my life back.

We all trust technology so much these days that we don't even bother to remember our closest friends' numbers and addresses. And sometimes it takes losing everything to realize that not everything should be trusted to technology. This experience taught me to carry hard copies of important information and to be willing to trust in the kindness of strangers.

Creative Outlet, cont.

The following essay was written by Christina Arguello who was a featured student on the Persevering Through a Persistent Pandemic: A Panel of Student Perspectives that took place November 8, 2021, as a TYCA-PNW event. Ms. Arguello wrote this essay for her English 101 class taught by Joy Clark at Yakima Valley College.

It's hard to believe that the past year has been riddled with so much anxiety, depression, disappointment, and isolation. Although I have been more fortunate than most to have remained employed, I made a plethora of mistakes. These mistakes have led me to realize what is truly important. For someone like me, a recovering alcoholic and addict, social interaction and accountability are some of the most essential aspects of my daily life—ones I didn't realize were opportunities for progress and growth until they were no longer accessible.

Before COVID-19 struck, I was a full-time employee at a mini-mart located here in Yakima. I also attended monthly outpatient meetings at Barth Clinic for a substance abuse disorder, which was required for my deferred prosecution for my first DUI. I was in the good graces of both work and probation and was in compliance with my treatment requirements. Then the pandemic hit. Life as I knew it almost ceased to exist. There was fear of the unknown. Businesses had to close their doors due to the emergency mandates enacted for the safety of the general public. Employees were laid off or fired; the fortunate ones were told to work from home. Children could no longer attend classes in person. Although I was one of those lucky individuals whose place of employment was deemed "essential" and my financial situation wasn't affected, one area of my life suffered tremendously.

I've attended substance abuse treatment since March 2019, and I was halfway through the court-mandated two-year substance abuse treatment. When the shutdown happened, Barth Clinic was closed, and all group and individual sessions were suspended. Along with those necessities vital for a recovering alcoholic and addict, I was solely responsible for my accountability. I found out quickly that I wasn't ready to maneuver life's obstacles without relying on substances. I didn't feel strong enough to continue down my path of recovery without the support and guidance I received from the facility. No urinary analysis (UA) or drug tests were authorized, and these checks are vital to my safety and recovery. This left the door to relapse unlocked, and I pushed it wide open. Stepping over the threshold, I never fathomed the anguish and self-destruction I was about to free dive into.

While my job continued, it wasn't "as normal": A mask mandate, plexiglass dividers, enhanced cleaning procedures, and increased hand sanitizing and handwashing were implemented to reduce the spread of germs and create a clean, safe environment. My typical interactions with customers were curtailed by expedited transactions and shortened conversations. These interactions that I heavily relied on for socializing diminished overnight. It didn't faze me in the beginning, but after a short while, thoughts of drinking slowly crept to the forefront of my consciousness.

I didn't realize the importance I placed on the interactions I had with people around me or how vital accountability was to my recovery and mental health until these opportunities were no longer available. Alcoholics Anonymous (AA) meeting halls were shut down due to the ban on social gatherings. I no longer went to the theater or a restaurant to have dinner or on date nights with my significant other. This led to more tension, arguments, and irritation with one another since we weren't able to leave the house except to go to work. All the free time I had started to take a toll. On my way home from work one night, I decided to stop by the store and convince myself that maybe one drink wouldn't hurt. By God, was I in for an extreme reality check.

Within months, my drinking escalated, and I became a person I loathed. But at that point, I was not willing to do anything to stop it. In the beginning, it was only a leisure activity I would partake in after work. When I was relaxing for the night, eating dinner, or watching movies, drinks were involved. Then, I began drinking excessively during the day, and all my thoughts centered around getting loaded. When I was at work, I couldn't wait for my shift to be over, so I could stop by Safeway on my way home. I couldn't even walk past the liquor aisle without pushing the service button, asking for a bottle from the locked case, and convincing myself that buying a half-gallon was a better deal because it was only two dollars more than a fifth. On a few occasions, I begged my brother, also a recovering alcoholic and addict, to buy me a bottle of liquor since the store closed before I would be off work. On one occasion, I got angry when he didn't get me the right vodka. Looking back, it was a miserable way to live.

Consumed by this downward spiral compounded by the shutdown and closures, there was nowhere to go but rock bottom. By this time, I had stopped working with my sponsor, so I didn't know that AA meetings were now being offered over Zoom. I lied to my counselors about my sobriety and distanced myself from family, coworkers, and other friends in the program. I started showing up to work a few minutes late. I wasn't waking up early enough to get ready for work because of my hangovers. I was drowning myself not only in alcohol but also in a sea of anger, depression, and isolation. I had concocted a recipe for disaster.

Then, I showed up to work intoxicated, and my manager sent me home. This was my first strike. I made it through that next week sober at work but continued down my path of self-destruction. One day, my dog escaped my house while I was at my job. I left mid-shift to find her and thought it would be a good idea to buy a bottle of vodka and put it in my bag on my way back to work. I could hide the fact that I was drinking on the job by pouring the liquor in a water bottle, and no one would know, or so I thought. This time, after my unanticipated excursion, I was taken off the schedule for the weekend. I spent the next four days inebriated, and the worst part? I forgot my own brother's birthday because of my selfish ideations and inability to function responsibly.

I wasn't put back on the schedule until the following week, and I stayed sober until the day before I was supposed to go back to work. I was feeling better and thought, "I can handle a drink or two ...". Unfortunately, the only thing I can remember from that night is the police knocking on my door. Then I was in the back of a cop car on my way to the hospital to get my blood drawn for another DUI. It was one of the worst feelings ever. I felt like a disappointment. I had let down everyone who loved and cared about me. I pushed them away and took their love, kindness, and compassion for granted. That was the

moment I knew I was powerless and my life, truly, had become unmanageable. I realized that I could not live like this anymore. I wasn't going to allow the shutdown and my mistakes to dictate my life while I drowned in destructive behavior. I wasn't going to use my relapse as an excuse or blame the pandemic for my choice not to seek help. So, I contacted the counselors at Barth and my probation officer, admitted my wrongdoing, took responsibility for my actions, and most importantly, asked for help. I've maintained my sobriety since September 24, 2020, and just celebrated four months of recovery.

After participating in IOP (Intensive Outpatient Treatment) from October to early January, I graduated from attending daily groups four nights a week to attending only once a week. In the course of 16 weeks, I've attempted to rebuild my reputation with my employer and regain my role as the responsible, dependable employee I was prior to relapse. As the country approached different phases and regulations eased, more treatment services became available. I also found a new sponsor to support me, and I join at least one daily AA meeting over Zoom, not to mention individual sessions with my counselors to work on treatment plans. To help me remain accountable, I request random UAs because I'm afraid I'm not strong enough yet to move forward on my own.

If it wasn't for all of the choices I made, bad or good, I wouldn't have found the strength to blossom and launch myself into the unfamiliar serenity and tranquility that sobriety has blessed me with. Looking back at the chaos of this past year reminds me of the importance of social interactions and personal accountability in a recovery-based lifestyle and the detrimental effects of isolation to a recovering alcoholic. I must reach out to my support system, even though it's not as easy as it was pre-pandemic. Even on my worst days, I will persevere. Improvising and adapting to change is critical, and I must find ways to overcome obstacles that I have no control over. It all starts and ends with me and the choices I get to make today. I woke up one day and decided I wanted to pursue my education, and here I am! If it wasn't for those bad choices where I felt hopeless, I wouldn't have been so determined to take a leap of faith and start my life as a college student. I wouldn't change a thing because I live with no regrets, only lessons to learn from. The ashes from the fires I created were not only the outcome of my destruction but also the foundation of my newfound recovery.

by Christina Arguello

By Hannah M. Bissell Kauffman
English Faculty
Flathead Valley Community College

Fall 2020 Comp: Hybrid

Each week, I lose more sense of what's real.
Preparing for class, I take off my mask,
cover my face with a shield.

The students have gathered, unsure how to feel.
Who's absent today everyone wonders and nobody asks,
every day losing more sense of what's real.

I strap on a smile—the camera's surreal—
accept their late work, halve rigorous tasks,
cover my face with a shield.

Cameras on for discussions my semester appeal;
the fly-eye of thumbnails remains black.
Daily, we lose more sense of what's real.

What are we doing here? What will this yield?
Their seats are emptying—they won't be back.
I cover my face with a shield

keep smiling that plastic smile. Inside, I reel
wishing days away, hours past.
Every minute I lose more sense of what's real,
even my own reflection in that shield.



Photo courtesy of Pixabay

Poetry Corner

The following poems were written by students in Instructor Amy Minervini's English 102 (Research Writing) course at Lewis-Clark State College that featured the theme of environmental justice and sustainability. The poems were published with students' permission.

By Travis Wilson

Lewis-Clark State College
Member of the Nez Perce Tribe

This Land Is My Land

This land is my land
This land is your land
That's a lie you create
Whose land is it when you desecrate?
For money you contaminate
You damage it with tar sands and pipelines.
This land was my land
This land is your land
That's a lie you facilitate
You claim a false power
Stolen and broken treaties
You kill salmon with your dams on our land
This land is your land
This land will be my land
We need to stop the lie that everything is fine.
It's necessary we work together
We need to make tomorrow better
We will heal this land

By Carly Helbling

Lewis-Clark State College

Missing Mycelium

Mycelium now gaunt,
The soil pulls away;
My cap grows taut.
Fragile now wrought,
By searing heat of day;
Mycelium now gaunt.
Recycling now for naught,
How will the forest floor decay?
My cap grows ever taut.
Insects grow distraught,
For they have no place to play;
Mycelium now gaunt.
A fallen tree, fungus is sought,
But not a mushroom left today.
Have they learned nothing they were taught?
Millions of years I have fought,
Only now to end this way;
Mycelium now gaunt,
My cap now taut.



Photo courtesy of Pixabay

By Joseph Estrada

Lewis-Clark State College

Preserving Tradition

In the eyes of past generations of Native Americans lay a sky as clear as the prairies of the Old West.
Nestled along the Snake, the heart of the community, cultures, and traditions as fragile as glass.
A land of fortune, how long will it last?
Embodied by faith; caught in the industrial race
Blocked by dams, salmon cannot go home; so they swim without a soul and roam.
We will not give up our resources as the Earth will need them for generations to come.
And when the sky completely darkens, frozen in time,
In the eyes of present Native Americans lies a feeling of uncertainty
A land caught in the industrial race
A land threatened by greed.

Lisa Ede Innovative Instructor Grant

In years past, in recognition of Lisa Ede's leadership, continued inspiration, and contributions to outstanding teaching throughout our region, TYCA-Pacific Northwest has recognized two-year college teachers in our region who exemplify innovation and creativity in the teaching of English, who have demonstrated outstanding teaching strategies that motivate students to excellence, and/or who have made a contribution to the field of English instruction at the two-year college level through professional development, publications, or service.



This year, in remembrance of her spirit of innovation and pedagogical wonder, TYCA-PNW has re-envisioned the award. We are very excited to now offer individual classroom or research grants which focus on enriching the student experience in the composition classroom and fostering new pedagogical approaches to the teaching of composition via research and faculty collaboration. Applications for up to \$250 are due by May 31st and recipients will be announced at the PNWCA 2022 Celebrates Lisa Ede: Mentor, Scholar, Teacher, Friend celebration on June 10th. Applications will be approved by committee members from TYCA-PNW.

Link to application below:

https://docs.google.com/forms/d/1S9gXRjEMyxMyG8A7TY4a3aBO7HhuQW1hBdFRujNdehE/viewform?ts=6259edc3&edit_requested=true



Image courtesy of Pixabay

Stay in touch with TYCA-PNW!

- ✓ Visit tyca-pnw.org for the latest information about events and back issues of *Pacific View*.
- ✓ Email Membership Co-Chairs Joy Clark (jclark@yvcc.edu) and Cathryn Cabral (cathryn.cabral@seattlecolleges.edu) and ask to be put on the TYCA-PNW email list to receive updates and new issues of *Pacific View* delivered right to your inbox!

TYCA-PNW Conference 2022—Call for Proposals

Conference Information

Theme: Community

Dates: October 20-21, 2022

Location: **Virtual via Zoom**

Contact: Jamie M. Jones (jonesrhetcomp@gmail.com)

Proposal Deadline: May 31, 2022

Web URL: <http://www.tyca-pnw.org/>



Call for Proposals

Two years into the pandemic and virtual/hybrid teaching, community feels more essential than ever. Community is essential to our identity and building engaging, collaborative, and productive writing, classroom, and campus spaces. Community is also central to building a sense of collegiality as well as building educational learning spaces and institutions that allow space for growth, engagement, and connection. As instructors at two-year colleges, we have experienced and observed the struggles and triumphs of our communities. Moreover, our institutions are interconnected with our communities and have mission statements and values related to educating our diverse communities.

With that in mind, this call for proposals seeks papers and presentations around teaching writing, community, and shared space. Some questions for consideration:

- How do we (re)define community?
- How do we (dis)connect?
- What shifts have you observed regarding the ability to form communities?
- What practices have you incorporated into your teaching—regardless of modality—to encourage community within the classroom?
- How has your teaching encouraged students to engage with their broader communities (e.g., community-based or service learning)?
- How have events in your broader community and in the world affected your classroom community or pedagogy?
- How has the heightened need for and, in some instances, sense of community (e.g., mutual aid) impacted your practice, students' experiences, and/or the campus community?
- What have you observed or experienced in your communities that has influenced your practices or that you would like to bring into the classroom and/or college spaces?
- How can or have you utilized communities outside the classroom (tutoring, counseling, clubs) to help to strengthen community inside the classroom?
- How can techniques of inclusion (e.g., implementation of culturally-responsive teaching; trauma-informed learning principles; antiracist practices; peer review; discussion boards) help to build community in the classroom?
- How can we draw from existing communities—gaming, music, identity groups—to help foster community within the composition classroom?
- What are best practices for building community within a remote or asynchronous teaching and learning space?
- How have your institution's working conditions shaped your own sense of belonging and community within the institution(s) where you work?

Presentation format possibilities include:

- Roundtable or panel: 1-1.5 hours
- Individual paper or presentation (grouped by topic): 15 minutes with 5 minute Q&A
- Workshops: 1-2 hours
- If you have another format you would like to propose for the virtual space, feel free to suggest the format in your proposal

Other details:

- Proposals length: 250 words maximum
- Proposal deadline: May 31, 2022
- Proposal form:
<https://docs.google.com/forms/d/e/1FAIpQLScERI53emahkGve9zpf5IOJQMon7Jc3eyGTjsNISIO9rMVuzg/viewform>
- Notification of acceptance of proposals will be sent no later than August 1, 2022