

Contributors

Lindsey Allgood is a Writing Specialist at the Center for Excellence in Writing and Communication at the University of California, Irvine. Previously, she served as Lead Consultant and Fine Arts Writing Fellow at the University of Oklahoma Writing Center. She also taught composition at OU where she received her MFA in fine art with a focus on performance. Her work merges creativity, authenticity and mindfulness in writing practices in the classroom, tutoring sessions and beyond.

Barbara Angeline (MA in Dance Education, BA in Dance) is the artistic director of Hysterika Jazz Dance and Instructor of Dance Arts/Course Development Consultant at Rutgers University. She teaches courses in the history of Broadway dance, jazz dance, Broadway jazz dance, dance appreciation online, and dance studies. Her publications include *Vision Document for Dance 2050: The Future of Dance in Higher Education* for the National Dance Education Organization.

Heidi Arbogast is a Visual Thinking Strategies Trainer for museum educators and teachers. She served as the Curator of Education and Visual Literacy at the Northwest Museum of Arts and Culture for 16 years.

Elizabeth Boquet is Professor of English and Director of the writing center at Fairfield University in Fairfield, CT. She is the author of *Noise from the Writing Center* and *Nowhere Near the Line* and co-author of *The Everyday Writing Center: A Community of Practice*, all published by Utah State University Press.

Ivica Ico Bukvic currently serves as the Virginia Tech College of Liberal Arts and Human Sciences Interim Associate Dean for Graduate Studies and Research and an Associate Professor in the School of Performing Arts. His work as a trans-disciplinary artist and researcher is defined by enabling technologies. Bukvic is the founder and director of the Digital Interactive Sound and Intermedia Studio and the internationally acclaimed Linux Laptop Orchestra (L2Ork), director and co-founder of the Creative Technologies in Music degree option, Institute for Creativity, Arts, and Technology's Senior Fellow, and a member of the Center for Human-Computer Interaction with a courtesy appointment in computer science.

Russell Carpenter is Executive Director of the Noel Studio for Academic Creativity and Associate Professor of English at Eastern Kentucky University. Carpenter also serves as editor of the *Journal of Faculty Development*. Recent books include *Writing Studio Pedagogy* and *Sustainable Learning Spaces*. He serves as Chair of the Southeastern Writing Center Association Research and Development Committee.

Rhonda Cinotto (MFA) currently co-directs the dance program at the Seattle Academy of Arts and Sciences. She has also taught in the dance departments at the University of Washington, Cornish College of the Arts, and Western Michigan

University, and she served on the Dance Educators of Washington board. In 2007, Rhonda graduated with an MFA in dance from the University of Washington. Prior to entering the MFA program, she was a member of Spectrum Dance Theater for eight years, touring throughout the Pacific Northwest, Mexico, Germany, and the Netherlands.

Betsy Cooper chairs the Department of Dance at California State University, Long Beach. She directed the University of Washington's dance department from 2001-2013, later serving as Divisional Dean of Arts. Betsy has enjoyed a decades-long performance career with classical and contemporary companies, nationally and abroad. Her scholarship probes the intersections of dance, politics, and censorship of the body in early modern dance and Hollywood musicals, and the uses of embodied and reflective writing to promote engaged learning. Betsy holds an MFA in Dance from the University of Washington, and a BA, *cum laude*, from Yale University.

Steven J. Corbett is Director of the University Writing Center and Associate Professor of English at Texas A&M University, Kingsville. He is the author of *Beyond Dichotomy: Synergizing Writing Center and Classroom Pedagogies* (2015), and co-editor (with Michelle LaFrance and Teagan E. Decker) of *Peer Pressure, Peer Power: Theory and Practice in Peer Review and Response for the Writing Classroom* (2014) and (with Michelle LaFrance) *Student Peer Review and Response: A Critical Sourcebook* (2018). His articles on writing and rhetoric pedagogy have appeared in a variety of journals, periodicals, and collections.

Tracy Cowden is Roland K. Blumberg Professor of Music and chair of the Department of Music at The University of Texas at San Antonio. Her professional life centers around making music with others, whether in duos, chamber music, or orchestral settings. As a pianist, she shares her love of ensemble music through frequent performances with artists and colleagues across the country, and by mentoring student pianists in solo and collaborative performance. She is also active in commissioning and performing twenty-first century chamber works.

Anicca Cox received her undergraduate degree in photography in 2004 and her master of arts degree in composition and rhetoric in 2010. Since then, she has worked as an instructor of writing, and a writing program administrator and also a casual maker of images for her own enjoyment. This chapter represents, for her, a delightful return to a consideration of the productive relationship between art and writing. She is currently pursuing her doctoral degree at Michigan State University.

Molly Daniel is Assistant Professor of Rhetoric and Composition at the University of North Georgia, Gainesville. She teaches in both the Writing and Publication major and the first-year composition courses. She also mentors students in the McNair Scholars program and the honors program, where her students are studying digital rhetorics, embodied pedagogy, and antiracist writing assessment. Her current research focuses on digital embodiment, digital activism, and mindfulness.

Teagan E. Decker is Associate Professor of English and Assistant Dean of the Esther G. Maynor Honors College at the University of North Carolina, Pembroke. She currently teaches courses in composition and the humanities, supervises the senior project course sequence for the honors college, and teaches graduate courses in rhetoric. Her most recent publication is the co-edited collection *Peer Pressure, Peer Power: Theory and Practice in Peer Review and Response for the Writing Classroom*. She is currently engaged in editing another collection, *Writing Centers and Learning Commons: The Politics and Pedagogy of Sharing Common Ground*.

Rebecca Diederichs has been involved with Toronto's artist-run culture since the 1980s and has participated in exhibitions throughout Ontario, and in other parts of Canada. She has edited two monographs on Peter MacCallum, and written for *Lola Magazine*, Open Studio, and the Red Head Gallery, all in Toronto. She received an MVS from the University of Toronto and is a Writing Consultant at OCAD University's Writing and Learning Centre.

Cary DiPietro is an Educational Developer in the Faculty and Curriculum Development Centre at OCAD University in Toronto, Canada, where he provides leadership and support for curriculum development and strategic curriculum initiatives related to writing and academic integrity. His disciplinary background is in literary studies. He earned his MA and Ph.D. degrees from the University of Birmingham, UK. He is the author of *Shakespeare and Modernism* (Cambridge University Press, 2006; reissued 2009), which explores the interactions between two cultural moments, Shakespeare's and that of the early twentieth century. He is also co-editor with Hugh Grady of *Shakespeare and the Urgency of Now* (Palgrave, 2013).

Katie S. Dredger is Associate Professor and department chair at James Madison University (Harrisonburg, VA) in Middle, Secondary, and Math Education. Her research interests include social justice in teacher education, adolescent literacy, content literacy, and the effective and equitable integration of emerging digital literacies within K-12 education. You can find her on Twitter at @kdredger.

Michele Eodice is former director of the writing center at the University of Oklahoma and now serves as a Senior Writing Fellow in the Center for Faculty Excellence at OU. She is a co-author of *The Everyday Writing Center: A Community of Practice* (with Elizabeth H. Boquet, Meg Carroll, Frankie Condon, and Anne Ellen Geller) and *The Meaningful Writing Project: Learning, Teaching, and Writing in Higher Education* (with Anne Ellen Geller and Neal Lerner).

Sandy Feinstein is Professor of English and Honors Program Coordinator at Penn State, Berks. Since she began writing this chapter about four years ago, she has developed the medievalism course as part of a new integrative course initiative for the revamped general education program at Penn State. She has published articles on teaching both creative and academic writing. Her literary

scholarship ranges from examining beheading in a 12th-century French Arthurian romance to the remediating of canonical Arthurian texts in a 1990s animated television series. Her creative writing in poetry and fiction also engages medievalism.

Susan Ferguson is Director of the Writing and Learning Centre at OCAD University in Toronto, Canada, where she oversees academic support programs for students and leads a university-wide undergraduate writing across the curriculum initiative. Her research interests include writing pedagogy, feminist autobiography, embodiment, and pain studies, and her work is informed by interpretive social inquiry, disability studies, and transnational feminist theory. She has a Master's degree in Sociology and Equity Studies in Education from OISE/University of Toronto where her graduate research focused on embodied writing as a decolonizing pedagogical practice.

Jeff Friedman is Associate Professor of Dance Studies and Graduate Director, MFA in Dance at Rutgers University. His publications include book chapters and refereed journal articles in the US, Canada, UK, Spain, Germany, New Zealand, and Korea. He is the founder and Director of Legacy Oral History Project for San Francisco's performing arts communities, and Director of Rutgers' Dance and Parkinson's Program.

Chris Gerben is a content strategist in Chicago, and teaches professional writing for NYU. Before transitioning to marketing he taught full time for over 17 years at Stanford, Michigan, and Notre Dame.

Roderick Grant is chair and Associate Professor of Graphic Design in the Faculty of Design at OCAD University in Toronto, Canada. Before joining OCAD University in the fall of 2009, Roderick taught design at the American University of Sharjah in the United Arab Emirates. He holds an MFA degree in Graphic Design from the Rhode Island School of Design, and a BA in Urban Studies from New College of Florida. His pedagogical research centers on the critical investigation of visual representation, narrative construction, concepts of space and occupation, urban thresholds, and design processes across dimensions.

Matthew Henley (Ph.D., MFA) is Arnhold Associate Professor in the Ed.D. Program in Dance Education at Teachers College, Columbia University. He received a BA in Religious Studies and a BFA in Dance at the University of Arizona. Matthew then danced professionally in New York City, primarily with the Sean Curran Company and Randy James Dance Works. After leaving New York, Matthew completed an MFA in Dance and Ph.D. in Learning Sciences at the University of Washington. He is serving as an Assistant Editor for *JODE*. His research explores the cognitive and social-emotional benefits of dance education.

Summer Hess is the managing editor of a regional outdoors magazine in Spokane, WA. She served as quarterly faculty at Eastern Washington University for three years.

David Hyman is Associate Professor of English at Lehman College/City University of New York. His scholarship and teaching focus on Comics Studies, English Education, and Composition. In addition to several articles and book chapters, he is the author of *Revision and the Superhero Genre* (Palgrave, 2017).

Lindsay Illich is a poet and the Director of the Writing Program at Curry College. Her research interests include invention and poetics, peer review, and reading and writing across the disciplines. She is the author of *Rile & Heave* (Texas Review Press, 2017) and the chapbook *Heteroglossia* (Anchor & Plume, 2016). *Rile & Heave* won the Texas Review Press Breakthrough Prize in Poetry.

Peter H. Khost is Assistant Professor in Stony Brook University's Program in Writing and Rhetoric, where he is also the Associate Director and founding Co-Principal Investigator of the Writing Research Lab. Peter is the author of *Rhetor Response: A Theory and Practice of Literary Affordance* (Utah State University Press, 2018) and coeditor of the *Journal of the Assembly for Expanded Perspectives on Learning*.

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Faith Kurtyka is Associate Professor of English at Creighton University in Omaha, Nebraska. Her Interests include emotional engagement in learning, co-curricular learning, and feminist pedagogy. Her work has appeared in *Composition Forum*, *Composition Studies*, *Across the Disciplines*, and *Literacy in Composition Studies*.

Jennifer Lin LeMesurier, Assistant Professor of Writing and Rhetoric at Colgate University, received her Ph.D. in English with a specialization in Language and Rhetoric from the University of Washington. Her research focuses on how movement practices are integral to the creation and reception of rhetoric. Her work can be found in such publications as *College Composition and Communication*, *POROI*, *Rhetoric Review*, and *Rhetoric Society Quarterly*.

Carrienne Leung is a fiction writer and educator. She holds a Ph.D. in Sociology and Equity Studies from OISE/University of Toronto. Her debut novel, *The Wondrous Woo* (Inanna Publications) was shortlisted for the 2014 Toronto Book Awards. Her collection of linked stories, *That Time I Loved You*, was released in 2018 by Harper Collins Canada.

Sohui Lee is Faculty Director and Assistant Professor of the Writing and Multiliteracy Center at California State University Channel Islands. Lee serves as Associate Editor of *WLN: A Journal of Writing Center Scholarship* and has published multiple articles and book chapters in multimodal pedagogy, writing center studies, and creativity studies. She is co-editor with Russell Carpenter of the *Routledge Reader on Writing Centers and New Media* (2013).

Meredith McCarroll is Director of Writing and Rhetoric at Bowdoin College, where she teaches courses on American Literature, Film, Writing and Rhetoric. She is the author of *Unwhite: Appalachia, Race, and Film* (Georgia) and co-editor of *Appalachian Reckoning* (West Virginia).

Kelly A. Parkes is Associate Professor of Music and Music Education at Teachers College, Columbia University (US). Her primary research interests lie in assessment, music teacher education, and the applied music studio. She currently serves on the editorial board of the *Journal for Research in Music Education* and the *International Trumpet Guild* Board of Directors. Parkes was recently recognized as a “Lowell Mason Fellow” with the National Association for Music Education.

J. Michael Rifenburg is Associate Professor in the Department of English at the University of North Georgia where he serves as Director of First-Year Composition. He also serves as Faculty Fellow for Scholarly Writing with UNG’s Center for Teaching, Learning, and Leadership. His is the author of *The Embodied Playbook: Writing Practices of Student-Athletes* (Utah State University Press, 2018) and co-editor of *Contemporary Perspectives on Cognition and Writing* (WAC Clearinghouse, 2017).

Jennifer Salk (MFA) is Associate Professor and Chair of the Department of Dance, and the Floyd and Delores Jones Endowed Chair in the Arts, at the University of Washington. She has taught and choreographed for festivals, companies and schools around the US, Europe, Turkey, and South America. She recently performed with Mark Haim internationally in *This Land is Your Land*. Her DVD *Teaching Experiential Anatomy in Technique Class* was published by Human Kinetics in 2010. Salk is a recipient of a Fulbright Specialist Grant and received the Distinguished Teaching Award at the UW in 2006.

Patrick Santoro is Associate Professor of theater and performance studies at Governors State University, where he teaches courses in storytelling, performance and social change, performing culture and identity, and writing as performance. His research explores loss, identity, and gender and sexuality through practices such as performance, auto/ethnography, performative writing, and experimental and documentary video production, and has appeared in *Text and Performance Quarterly*, *Liminalities: A Journal of Performance Studies*, *International Review of Qualitative Research*, *Cultural Studies <-> Critical Methodologies*, and *Pedagogy and Theatre of the Oppressed Journal*.

Maria Soriano is Writing Center Director at John Carroll University in Cleveland, Ohio. She teaches First-Year Writing, Business Communications, and undergraduate consultant training courses, and also mentors Graduate Assistants as they prepare to teach their own FYW courses. In addition to the chapter presented here, Maria’s research and presentations have also focused on writing centers and learning commons, Graduate Assistant training courses, and the labor of NTT faculty in the field of composition and rhetoric.

Ariana Wyatt is Assistant Professor of voice at Virginia Tech. Her recent opera engagements include appearances with Gotham Chamber Opera, Opera on the James, Opera Omaha, Opera Roanoke, Glimmerglass Opera, Florida Grand Opera, Santa Fe Opera, the Juilliard Opera Center, and the Aspen Opera Theater. Symphonic highlights include appearances with the Roanoke and Charleston Symphonies and performances of James Whitbourn's *Annelies* in Israel, Prague, and the Kennedy Center.

Justin Young is Associate Professor at Eastern Washington University, where he serves as Director of the composition program and Writers' Center. He has published articles on literacy, writing pedagogy, and digital composition in journals such as the *Communication Design Quarterly Review*.