### Illinois-Logo-Full-Color-RGB Education Justice Project

**EJP Writing Workshops**

*The mission of the Education Justice project is to build a model college-in-prison program that demonstrates the positive impacts of higher education upon incarcerated people, their families, the neighborhoods from which they come, the host institution, and society as a whole.*

Thank you for your interest in the Education Justice Project.

Under the name Writing Workshops, we make room for many genres of writing (including academic, creative, and more) and for sessions dedicated to exploring different aspects of composition writ large.

The main purpose of our writing workshops series is to provide EJP students with opportunities to learn about and practice writing-related topics as they connect to academic, creative, and everyday purposes. Some of these workshops complement the upper-level courses students enroll in throughout the academic year, while some address theories of writing and language that expand ideas of what writing can be. Other workshops aid students in composing and workshopping pieces of fiction, memoir, or screenwriting that they’re already working on. Whether it’s a one-day or multiple-session event, it’s our goal that this programming will help students gain further confidence in the foundational skills of writing, be more familiar with diverse genres and disciplines of writing, and have a better understanding of the work writing can do—in university settings and beyond.

**Writing Workshops is accepting applications for the Fall 2021 semester, but please read below for important information regarding the state of EJP as well as your prospective involvement in the program:**

* On-site EJP programming continues to be suspended due to ongoing challenges with COVID, and it’s unclear when members will be able to reenter the prison for in-person education.
* There are tentative, in-progress plans to explore synchronous, web-based programming at Danville Correctional Center (DCC). EJP might be able to take advantage of these educational opportunities, but we don’t have more information at the moment.
* Keep in mind that clearance processes, in which individuals must be approved by the Illinois Department of Corrections to participate in in-person EJP programming, are unpredictable and vary wildly in length: sometimes these processes take a few months, and sometimes they can take a year or more.

All of this is to say, the path to resuming safe instruction at DCC remains unclear. We offer these statements above in the interest of transparency so you can make well-informed decisions about applying to Writing Workshops and EJP at large.

In case you’d like to peruse a catalog of our previous workshop programming—whether to consider applying or to get a better sense of what we do—please feel free to skim through the following pages. In addition, you’re welcome to check out this [video](https://www.youtube.com/watch?v=3lk7O-ZEByg) that we created on Anti-Ableist Teaching, the likes of which we used to facilitate asynchronous and synchronous learning for our outside members during the pandemic.

If you have any questions or inquiries, please feel free to contact EJP Writing Workshop Coordinator Logan Middleton ([lpmiddl2@illinois.edu](mailto:lpmiddl2@illinois.edu)). Please send applications to Logan at the e-mail listed above by March 1, 2021. Thank you again for your interest.

**Spring 2020 EJP Writing Workshops**

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**Writing with Ghosts, with Michelle Awad**

This poetry workshops aims to explore the ghosts that show up in our lives. We will explore questions like who are we in our dreams? Who are we in different realities? Who are your ancestors and do they matter in these questions? How do those versions of ourselves help us understand our current self? Participants are encouraged to time travel and dig. As a group, we will read and discuss poems by people who have explored questions similar to these. Poets include Franny Choi, Eve Ewing, and Eduardo C. Corral. We will then write our own poems. In our second session, we will workshop our poems, or give feedback to one another. Everyone is encouraged to share their poems, but they are not required.

**Poster Making for Academic Research Purposes**, **with Grace Bai**

In academic fields such as psychology, scholarly articles are often somewhere between 10 to 30 pages. This makes it hard for audiences to understand the key points of research studies quickly. With the help of an academic poster, however, crucial information can be extracted and presented in a formatted way, delivering the research purposes, methods, results and so on, in a concise and easy-to-understand fashion.

In this series of workshops, students will have the chance to select from provided topics—or use their own—and work closely with academic articles on the topic they choose. Students will also make academic posters on their own or with teammates and possibly present to the class at the end of the workshop series. This workshop will be helpful for enhancing comprehension skills, improving writing techniques, and also developing presentation skills.

**A Workshop on Janet Mock's *Redefining Realness*, with Kim Compoc**

This is a workshop designed to engage students in thoughtful, critical discussions on transgender life and liberation from an intersectional point of view. For the first workshop session, students will be required to read Janet Mock’s *Redefining Realness: My Path to Womanhood, Identity, Love & So Much More*. Mock is a mixed heritage person, part African American and part Hawaiian, whose story takes her from Honolulu to Oakland, Texas, New York, and Thailand. Her award-winning memoir details what it is like to grow up a transgender person while confronting many hardships including poverty, racism, police abuse, and family violence. Students will have the choice to write their response as a letter addressed directly to Mock herself, or to have their responses posted online to Goodreads or Amazon.

**Composing the Reading Response, with Logan Middleton**

“Reflection Paper.” “Short Paper.” “Class Reflection.” “Synthesis of Weekly Readings.”

All of these terms are used to describe this genre of writing—which often exists in different forms, across classes, and in different contexts. While expectations for response papers might differ from course to course and from instructor to instructor, this workshop is designed to provide practical, best-practice tools for navigating this genre.

In these sessions, we’ll review the manifold genre expectations of the reading response in accordance with those prompts assigned by Spring ‘20 EJP course instructors. Participants will learn strategies for composing this genre of writing that’ll stretch across academic contexts beyond this semester’s courses as well as compose and workshop a reading response of their own for the EJP course they’re enrolled in.

***Note***: This workshop is a revised version of the workshop of the same name from Spring 2019. These sessions are especially designed to support student response paper writing in the following courses: EIL 512: Practicum in Teaching ESL (Sosnowski and Dunse); PSYC 396: Intergroup Relations (Spielmann); LLS 385: Theories and Methods of Latina/Latino Studies (Cacho); SOC 373: Social Inequality (Schneider), and Ancient Greek and Roman Epic (Froedge)

**Undergraduate Research Symposium Proposal Workshop, with Logan Middleton**

This workshop is designed for students (interested in) submitting to present research at the University of Illinois at Urbana-Champaign’s Undergraduate Research Symposium. This event is described on office’s website as follows:

“The signature event of Undergraduate Research Week, the Undergraduate Research Symposium (URS) has been held on the University of Illinois (U of I) campus since 2008. The number of undergraduate students participating has grown from a few hundred in its inaugural year to well over 800 students (as of Spring 2018). Over the course of the day, students present their work in concurrent oral and poster presentations (including creative performances), the breadth and scope of which reflect not only the wide range of academic disciplines at the University of Illinois, but also speak to the caliber of our undergraduates. Our students are innovative and engaged, eager to learn from their advisors and mentors. Their projects also demonstrate the ongoing institutional commitment to supporting and expanding research opportunities at the U of I and beyond”

Throughout this session, we will discuss how to frame, present, and compose an abstract to submit to OUR by the application deadline of March 1, 2020. As noted above, this workshop is explicitly intended for students with ongoing research projects or interests who intend to submit to the Symposium.

**Fall 2019 EJP Writing Workshops**

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**Genres of Writing: Writing the Resume and Cover Letter, with Logan Middleton**

Although the resume and cover letter are critical when it comes to work and employment, rarely are we actually taught how to write these documents. This series of workshops, then, will examine the genre conventions for resumes and cover letters, reviewing best practices for composing each of these forms of writing. Participants will be required to draft and/or revise their own resumes and cover letters in between sessions as well as further revise their materials in response to instructor and peer feedback. By the end of this workshop, students can expect to have developed complete drafts of resumes and cover letters for future use.

**Introduction to Academic Writing, with Logan Middleton**

In this series of workshops, we will consider how to make the most of academic writing assignments in upper-division college-level coursework. Students will practice strategies for reading academic texts, learn to approach writing as a process, work to understand academic and disciplinary expectations for writing assignments, and consider how we might make assigned writing personally useful. These sessions are most useful for new or incoming EJP students, though all participants are welcome to join.

**Reach-Based Writing: Annotated Bibliographies and Literature Reviews, with Kelli McQueen**

In academic writing, annotated bibliographies are useful tools for keeping research organized, especially for longer research projects. These annotations can then inform the content of the literature review section of a paper, which frames the argument of the paper in the context of the body of scholarship on that topic. This workshop is designed to correspond to the students’ current coursework or projects they may be working on for this given semester.

**Topics in Writing: Songwriting and Genre, with Kelli McQueen**

This workshop is designed to stretch the students outside of their comfort zone by looking into genres that may be less familiar and, thereby, add versatility to their skills in lyric writing. We will listen to examples of different “genres” like pop, rock, country, and hip-hop, and practice with writing exercises and full sets of lyrics.

**Topics in Writing: The Violence of Literacy and Education, with Logan Middleton**

Literacy and education are often universally praised for their transformative potential and ability to boost one’s social status. But are these narratives really true? Drawing from research in education, linguistics, rhetorical studies, and/or literacy studies, this workshop suggests that our foundational ideas about literacy and education—and what they’re good for—need to be critically interrogated and reexamined.

In these workshop sessions, students will be required to read excerpts from academic books and/or articles in advance of each session and be ready to participate in discussion. While this workshop is not a “How to Write X”-style workshop, it concerns larger topics of writing, language, and education that inform how we write, why we write, and the value we place in such activity.

**Spring 2019 EJP Writing Workshops**

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**Fiction Workshop with Kyle Callert**

Students will workshop and discuss their own written works of fiction. We'll respond to each others’ work in class through critique and praise. In addition, we'll take some time to talk about the craft of fiction. If time allows, we'll look at some published stories.

On Friday, March 2nd, students will hand in a 7-15 page draft\* of an original work of fiction. EJP workshop coordinators will take and distribute these stories to the other students. Students are expected to come to class on Friday, March 15th having read these stories and prepared to discuss them.

For the sake of time, attendance for this class is capped at ten.

\*Shorter pieces are welcome, but consider collecting a series of shorter pieces so we can adequately discuss the writing in our allotted time. If your piece is longer than 15 pages, please consider bringing in an excerpt

**Genres of Writing: Understanding the Response Paper, with Logan Middleton**

“Reading response.” “Short Essay.” “Reading Reflection.” “Response Paper.”

All of these terms are used to describe this genre of writing—which often exists in different forms, across classes, and in different contexts. While expectations for response papers might differ from course to course and from instructor to instructor, this workshop is designed to provide practical, best-practice tools for navigating this genre.

In these sessions, we’ll review the manifold genre expectations of the reading response in accordance with those prompts assigned by Spring ’19 EJP course instructors. Participants will learn strategies for composing this genre of writing that’ll stretch across academic contexts beyond this semester’s courses as well as compose and workshop a reading response of their own for the EJP course they’re enrolled in.

***Note***: This workshop is an expanded version of “Composing the Reading Response” from Fall 2018. These sessions are also limited to students enrolled in the following for-credit courses: ENGL 461: American Perspectives in Literature (Cate); EPOL 390: Introduction to Critical Race Theory in Education (Lee); GWS 495: Gender in Society (Cacho); and Urban Planning 481: Urban Communities & Public Policy (Wade).

This requirement exists because students enrolled in these courses are required to complete reading response papers as part of their course requirements. In addition, during the Fall ’18 Writing Workshop Student Town Hall meeting, participants requested more focused workshop sessions. As such, limiting the focus of this workshop to these for-credit courses, accomplishes this goal.

Students who sign up for this workshop must attend all workshops in the series

**More Songwriting with Kelli McQueen**

This workshop series will build on skills from last semester with in-depth work on writing lyrics in specific song-forms; feature more emphasis on how music theory impacts writing lyrics, especially in terms of melody and rhythm; and create space for more performance.

**STEM (Science, Math, Engineering, Math) Journal Club with Diana Byrne**

In this series, we will explore published academic journal articles in STEM fields. The specific goals are for students to: gain exposure to academic writing in STEM, see STEM courses applied in current research, and gain critical thinking skills for understanding and evaluating published research. Each session we will discuss a different paper related to a STEM field (e.g., environmental engineering, machine learning) and examine the various sections (introduction, methods, results and discussion, conclusions) following a consistent framework that can be applied to future reading. This workshop is open to all students - no prior knowledge of STEM topics is required. We will have some discussion of relevant background information on the topics but most time will be spent focusing on the writing and presentation of the research, as opposed to the details of the research itself.

**Writing for Publication 2.0 with Niki Turnipseed**

Participants in this workshop series (4 sessions) will research, plan, draft and share writing for publication in a venue of their choice. Ideally, the series will begin with a panel of published writers from a range of disciplines who will share their work and speak on their experiences. The following workshops will aid students in self-directed work to choose a CFP; research norms and requirements; and create and execute a drafting plan. Students will wrap up the workshop series by presenting and defending their work in progress and eliciting critical feedback from their peers acting as journal editors. Students who sign up for this workshop series must be actively interested in publishing academic writing, and should, if at all possible, attend all workshops in the series.

**Writing for Reflection and (Meta)Revision, with Logan Middleton**

It’s often understood in writing studies that writing process is just as important, if not moreso, than any completed writing product.

This three-session workshop, in turn, focuses on revision, reflection, and metawriting (writing about writing), skills that are generally useful for cultivating and strengthening one’s writing process and, more specific to this semester, for addressing parts of assignments in for-credit courses—EPOL 390: Introduction to Critical Race Theory in Education (Lee) and GWS 495: Gender in Society (Cacho). As assignments in these classes ask students to reflect on their learning processes (final portfolio, EPOL 390) or compose written rationales that explain how and why students’ ideas should be implemented (creative project, GWS 495), this workshop seeks to help participants better understand and put into practice how to write about their written work.

Those who sign up for this workshop can expect to complete a draft or final version of these assignments as a part of these sessions as well as peer review and/or share their work with peers.

***Note***: This workshop is limited to students enrolled in the following for-credit courses: EPOL 390: Introduction to Critical Race Theory in Education (Lee) and GWS 495: Gender in Society (Cacho).

This requirement exists because students enrolled in these courses are required to complete reading response papers as part of their course requirements. In addition, during the Fall ’18 Writing Workshop Student Town Hall meeting, participants requested more focused workshop sessions. As such, limiting the focus of this workshop to these for-credit courses, accomplishes this goal.

Students who sign up for this workshop must attend all workshops in the series.

**Fall 2018 EJP Writing Workshops**

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**Forms of Fiction: Prose, Playwriting, and Screenwriting with Jessy Lauren Smith**

All good fiction writing shares certain foundational traits. But the different forms of it appeal to the strengths of different types of storytellers and types of stories.

Each of these three workshop sessions will build skills in fiction writing as a whole, as well exploring the specific strengths of the form of the week: prose, playwriting, or screenwriting. Throughout, students will be encouraged to use their current location and their personal histories as springboards to develop a personal voice and vision, and to use their imaginations to create sympathetic characters. There will be short writing and reading assignments between sessions, and each workshop will include time for idea generation, discussion, viewing or reading examples of the form, individual writing practice, and working together to create a supportive workshop environment. By the conclusion of the sessions, students will have the tools they need to create longer works in their preferred form.

**Topics in Writing: Songwriting and the American Songbook with Kelli McQueen**

Songwriting is a powerful creative outlet for self-expression and a mode of communication which brings communities together. This workshop teaches methods of analyzing the form and construction of songs from different historical periods of American vernacular music, from 1920s to contemporary popular music. The goal of the course is to learn how to write songs in different styles and to workshop original compositions. Since this is a writing workshop, the focus will be on writing song lyrics, therefore no previous musical experience is necessary. However, those who enjoy singing will be encouraged to perform their songs for the class.

**Topics in Writing: Multimodal Genre Sets and Systems with Niki Turnipseed**

Understanding a genre (a typical, recognizable, repeated combination of form, content, function, and situation), can give a writer insight into their writing task, helping them understand the patterns traditionally used and accepted by those who write and read particular genres. Although genres can be analyzed and understood independently, they don't exist in a vacuum; one of the ways we identify them is by comparing to other genres – to what they’re not, and by investigating the sets and systems they function within. Participants in this workshop will practice analyzing genre sets and systems, and consider practical applications to their own work as writers.

**Topics in Writing: Giving and Receiving Effective Responses to Writing with Niki Turnipseed**

A wealth of research in Writing Studies has shown response to writing to be an incredibly useful tool for writers of all levels. Learning to think critically about whether and how to incorporate others' responses helps writers understand how their writing choices may be taken up by real audiences. Additionally, writers benefit from the act of responding to others – honing their ability to critique and workshop writing from their unique position as an individual reader. Participants in this workshop will learn and practice techniques for giving and incorporating responses to writing.

**Topics in Writing: Writing for Publication with Niki Turnipseed**

Thinking about writing for publication? This workshop reviews genres of academic publication and addresses how to write for common academic publications such as conference papers, journal articles and book chapters. Specific topics discussed will depend on student interest and current CFPs available to EJP students at the time of the workshop.

**Genres of Writing: Composing the Proposal, with Esti Ezkerra / Logan Middleton**

Designed to support student writing in EJP for-credit courses, this workshop will review the genre characteristics of the proposal: what this form of writing looks like, what it does, and how best to approach it. Students will review examples of the genre and unpack assignment expectations in accordance with proposal-based prompts from Fall ’18 courses. Whether you’ll be writing a proposal for coursework-related purposes, or even if you’re thinking about doing such writing for another purpose down the road (i.e., conferences), this workshop will provide support and practical tools for better understanding and composing this genre.

\*\*Note: Especially useful for EJP students enrolling in C&I 415: Language Varieties, Cultures and Learning (Filkins), as this course asks students to complete proposal writing as a part of their course requirements.

**Genres of Writing: Composing the Reading Response, with Esti Ezkerra / Logan Middleton**

Have you ever been asked to write a “reading response”? Do you sometimes feel unsure of what this genre of writing is asking you to do? Does it ever seem as if response paper expectations differ from course to course and instructor to instructor? Then this workshop is for you!

In these sessions, facilitators will review the manifold genre expectations of the reading response in accordance with those prompts assigned by Fall ’18 EJP course instructors Participants will gain practical expertise in unpacking the requirements of these assignments and learn strategies for composing this genre of writing that’ll stretch across academic contexts.

\*\*Note: Especially useful for EJP students enrolling in C&I 415: Language Varieties, Cultures and Learning (Filkins) and Youth in Society (Kwon), as these courses ask students to complete reading responses as a part of their course requirements.

**Genres of Writing: Writing the (Academic) Autobiographical Assignment, with Esti Ezkerra / Logan Middleton**

In this workshop, students will explore what it means to write autobiographical or autoethnographic work in academic contexts. Participants will review examples and genre characteristics of these forms of writing and examine best practices for composing work in these forms of writing.

While this workshop is tailored to support EJP students enrolling in C&I 415: Language Varieties, Cultures and Learning (Filkins)— as this course asks students to compose and revise a language autobiography as part of the curriculum—these sessions can be beneficial to anyone interested in exploring intersections between writing for academic purposes and writing for oneself.

**Introduction to Academic Writing, with Logan Middleton**

In this series of workshops, we will consider, broadly, how to make the most of academic writing assignments. Students will practice strategies for approaching writing as a process, work to understand academic and disciplinary expectations for writing assignments, and consider how we might make assigned writing personally useful. These sessions are most useful for new or incoming EJP students, though all participants are welcome to join.

**Spring 2018 EJP Writing Workshops**

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**Introduction to Academic Writing – Argument, with Logan Middleton**

Making arguments is a central component of academic writing. Whether you’re writing a reading response, a reflective piece, or a visual / art analysis, you’re making some sort of claim in which you position yourself against an author’s point(s) of view, dominant narratives, or some sort of real-world object.

This workshop, then, explores approaches for crafting and composing arguments across a variety of academic genres. Whether you’re brainstorming ideas, writing a thesis statement, or looking to develop your claims throughout your writing, this session aims to center practical strategies for doing the argumentative work that’s required in many for-credit EJP courses.

**Topics in Writing: Vignettes, with Esti Ezkerra**

Vignette is a small impressionistic scene, an illustration, a descriptive passage, a short essay, a fiction, or nonfiction work focusing on one particular moment or giving impression about an idea, character, setting, mood, aspect or an object. Vignette is neither a plot nor a full narrative description, but a carefully crafted verbal sketch that might be part of some larger work or complete description in itself. In this workshop, we will read, discuss and write our own vignettes. We will use vignettes to explore the difference between showing and telling while learning the conventions of this genre.

This is a collaborative workshop: students must be willing to share their writing with their peers and get feedback from them. They are also encouraged to submit their vignettes for publication to the Amplifier.

**Introduction to Academic Writing – Analysis, with Logan Middleton**

Writing across and within disciplines often demands analysis of some sort of text—whether a novel, poem, short story, academic article, monograph, film, or otherwise. Breaking down these texts into their constituent parts and scouring them for multiple meanings, relationships, trends, and implications, in part, comprise analysis—a large part of what academic writing demands of people who engage in it.

This workshop is designed to review these core principles of analysis (and contrast these writing moves with summary). It offers practical opportunities for practicing these skills in a low-stakes, collaborative setting, and it also provides space for applying these approaches to your own writing-in-progress.

**Introduction to Academic Writing – Revision, with Logan Middleton**

Though perhaps somewhat of a platitude, writing is always in a process of becoming. Rarely is it ever “finished” or complete, as texts are often revisited, taken up by new composers, and/or repurposed in different spaces for different purposes, audiences, and contexts.

This workshop operates from this general premise. It seeks to foreground best practices for collaborative, peer-based revision that stand to provide a practical toolkit for reseeing and reworking your academic writing. Throughout the session, we’ll highlight dialogic approaches for holistically reviewing texts for questions of argument, organization, and meaning-making.

**Multimodal Composition, with Logan Middleton**

Writing is often thought of as working in a single “mode” of communication—through language printed as alphabetic text. Yet what avenues for inquiry and persuasion open up when we broaden our ideas of composition to encompass multimodal texts and literate activity—the likes of which incorporate sound, image, gesture, and/or spatial arrangement in addition to linguistic representation? How do these considerations complicate commonly held ideas of writing, media, literacy, and rhetoric in contemporary American society?

This workshop seeks to address these critical questions by introducing students to foundational texts that broach topics of multimodal composition (e.g., video, audio, American Sign Language, physical objects, art installations, performance). In doing so, participants stand to broaden their notions of what counts as writing in addition to gaining a deeper understanding of how communication works across modes to create meaning—both in scenes of “writing” and beyond.

**Rhetoric and Rhetorical Genre Studies, with Logan Middleton**

What is rhetoric and what can it offer us in relation to writing? What are genres, and how are ideas of genre useful for composing and interpreting texts? Finally, what productive combinations and configurations do the combination of rhetoric and genre—rhetorical genre studies—tell us about how texts socially organize what we say, do, think, feel, and write?

This workshop takes up these questions—and then some—in order to (a) explore theories of writing, rhetoric, and genre and (b) chart productive and practical ways for using these frameworks in student writing. In the process, it aims to interrogate how genres simultaneously operate as cultural productions, tools of coercion, and shape-shifting texts alike.

**Fall 2017 EJP Writing Workshops**

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**Frames of Writing, with Logan Middleton**

This workshop offers students conceptual lenses through which they can understand writing not only as a product but as an activity, process, and area of study. Through this interactive session, participants will be exposed to core concepts from writing studies, principles that broaden our view of writing as well as the kind of work it can do. After this workshop, students will gain a deeper understanding of composition—in addition to a vocabulary for talking about it—that stretches across disciplines, topics, and contexts.

**Introduction to Academic Writing, with Logan Middleton and Niki Turnipseed**

In this series of interactive workshops, we will consider how to make the most of academic writing assignments. Students will practice strategies for approaching writing as a process, work to understand academic and disciplinary expectations for writing assignments, and consider how we might make assigned writing personally useful.

**Telling Our Stories: Make a Zine! with Kathryn LaBarre**

Tell your story with a zine—a self-published, handmade booklet. Whether you're an experienced zine maker or have never made one before this class will be of interest for you. We'll talk a bit about what zines are. We'll have all the supplies you need, and we will demonstrate techniques. Each person can make at least one zine.

**How and Why EJP Students Engage with Exploratory Writing, with Chelsea Catt**

In this writing workshop, we will use qualitative research methods to collaboratively research and assess how and why EJP students engage with exploratory writing—writing done for oneself to inspire creativity and strengthen critical thinking—and we will analyze this engagement through the lens of Cultural Historical Activity Theory (CHAT). EJP students will learn valuable qualitative research protocols and skills as well as work toward developing their own exploratory writing, which could be used to serve them in their fall 2017 courses and/or workshops. Students will also be invited to participate in interviews. This component will be encouraged, as it will enrich this experience, but not required.