Contributors

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**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
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**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.

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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
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**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.

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**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.
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Carrianne 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).

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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.

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