

mise en place

The 7th Annual Writing Innovation Symposium

On-site & Online, January 30-31, 2025

Marquette University, Milwaukee, WI

- [Flashtalks](#)
- [Workshops](#)
- [Posters, Displays, Artifacts & Installations](#)
- [Sparks & Flares](#) (Undergrads Only)
- [WIS B/SM Fellows](#)
- [Additional Details](#)
- [Submit a proposal](#)
- [Contact organizers](#)
- [Read WIS in CLJ](#) and on [The Bits Blog](#)

OVERVIEW

As a writer, how do you get ready to write? What—if anything—do you do or assemble or otherwise prepare ahead of time?

In the kitchen, especially a professional kitchen, a chef's initial preparations are known as *mise en place*. The great French chef Auguste Escoffier gets credit for the phrase and the protocols associated with it since the late nineteenth century. For the 7th annual WIS or Writing Innovation Symposium, we will gather in 2025 as writers, as chefs and home cooks, and as makers of various kinds to explore *mise en place* in relation to our own practices.

The WIS menu features a variety of program categories, including [5-minute flashtalks](#) and [75-minute workshops](#) as well as [posters, displays, artifacts, and installations](#). Click the links to learn more and [submit proposals via this link](#) by Friday, 10/25.

- Writers and writing educators of all ranks, roles, and affiliations as well as all ranges of experience are welcome to apply.
- Early career colleagues are invited to join the [Bedford/St. Martin's WIS Fellows Program](#). Applications are due Friday, 10/25.
- We also encourage undergraduates to participate by sharing pre-recorded [sparks](#) (30 seconds) and [flares](#) (3 minutes). These brief audio or audio-visual texts are due along with supporting materials (e.g., brief bio, closed captioning or transcription) by Friday, 12/13.
- Writing educators, including teachers, advisors, and mentors interested in incorporating either or both genres into their fall activities can start here for details and examples. The WIS Steering Committee is also glad to help, so please [be in touch](#).

5-Minute Flashtalks

Due 10/25 via [this link](#)

Flashtalks give WIS participants a chance to share their WISdom in short, snappy presentations meant to spark discussion. In 5 minutes—and no more— flashtalkers discuss things they have done (rather than things they plan to do or things they think about). As a bonus, flashtalks include a single artifact, such as a 1-page double-sided handout, a piece of fruit, a half-page infographic, a bumper sticker, or a bookmark. This year's flashtopics include:

- Place/Settings: Explore the conventional or unconventional spaces in which writing happens or is taught and learned, the assumptions about where writing is practiced, writing's mobility, and/or how places for writing have changed over time. Flashtalks might focus on places and times for writing, writing in or about place, reconsidering assumptions about spaces for writing, or transcultural or transnational writing spaces.
- Kitchen Access: Who gets to learn how to write? What constitutes "proper preparation" for entry to the kitchen? What kinds of sustenance do students need to enter and stay in the kitchen? Flashtalks might examine the entrées into writing in different settings (classrooms, communities, workplaces, digital spaces, etc.), issues of access and opportunity, the role of social identities (race, class, gender, dis/ability, sexual orientation, gender identity, etc.) in shaping access to different kinds of writing. In addition, flashtalks might include critical questions related to access or success, strategies for centering accessibility and inclusivity in writing instruction, or exigent questions about DEI policies and initiatives.
- Food Writing: Share sample assignments, course projects, or strategies that explore food, food systems, sustainability, environmental justice, or cultural reflections on food through writing. Which course goals or learning strategies do these approaches support? How are they successful in engaging students in critical thinking and inquiry? Flashtalks might also explore how to write about food and food-related topics in meaningful ways.
- Recipes in-the-Making: Consider the practices of writing or teaching writing that work or are in need of re-invention. What are the recipes for teaching writing that we follow? How do we make these recipes our own? Or, how might we remix teaching practices of the past for the present? Flashtalks might share the ways teachers have created or re-created practices of protocols for teaching writing or have (re)visioned learning goals for writing instruction.
- Writing Utensils: How are writers engaging with composing tools, generative, AI, or new forms of composing, and to what results? How do these tools and technologies help students learn and think about their worlds and futures in ethical and critical ways? Flashtalks might explore what these tools suggest about the kinds of writing practices we are preparing students for, how students are prepared to navigate new opportunities and contexts for writing, or the future uses of writing in classrooms and communities.
- Feeding and Being Fed: Reflect on how the current cultural and political moment impacts the teaching profession, the labors surrounding teaching, and our employment. What do writing teachers need in our current cultural moment? And how do writing teachers provide necessary resources to students in times of austerity and decreasing faculty? Flashtalks might consider reflective exemplars of nourishing writing teachers across their careers, energy to stay in the fray, stories of food in classrooms, or ways to fuel writers through difficult writing situations.

Submissions

If you are proposing a flashtalk, plan to write approximately 300 words and to include the following:

- A title
- A description of your topic and your relationship to it (e.g., my topic is an assignment I teach regularly in FYC, I will share the interview questions from my MA project on antiracist writing center tutoring)
- A description of why you want to share your flashtopic (e.g., what you hope to offer, what you hope to learn through discussion following your flashtalk).
- A description of the artifact you will share (all flashtalks should be accompanied by one artifact).
- An explanation of how you will make your talk accessible and/or accessibility questions you would like help addressing if your flashtalk proposal is accepted.

75-Minute Workshops

Due 10/25 via [this link](#)

We seek proposals for 75-minute workshops that address the WIS '25 theme *mise en place* by engaging one or more of many ways we writers and writing teachers get ready to do our work (e.g., writing, writing instruction, writing research, writing administration).

As we know, behind each beautifully presented, well-baked final product there may be last-minute runs to the store for forgotten ingredients, botched versions that had to be tossed, and flour as well as dirty dishes everywhere. We also know that cooking techniques that appear fluid and easy had to be honed through practice and perfected over time.

With these open secrets in mind, we invite prospective workshop leaders to share experiences as well as tips and tricks that will help WIS participants address specific aspects of *mise en place* in writing, including instruction, research, administration, and writing itself. We also encourage proposals for workshops that are interactive or collaborative and involve one or more writing activities, whether they involve markers and oversized PostIt notes, laptops and shared electronic documents, or LEGO.

If you are proposing a workshop, consult the [WIS Workshop Guide](#), and plan to write approximately 400 words to offer the following:

- A descriptive title.
- A sentence or two about your workshop topic and your relationship to it (e.g., this workshop is based on research I conducted with students in my capstone class last spring, I originally designed this workshop for new faculty in my writing program).
- A sentence or two about your approach and purpose (e.g., this workshop encourages participants to teach the way that Julia Child cooks: expertly and planned ahead but with room to improvise in response to classroom conditions; this workshop uses a writing exercise that highlights all of the different ingredients and preparation it takes to compose an argument in first-year writing; this workshop studies the judging styles of Mary Berry and Paul Hollywood in the original *Great British Bakeoff* as a case study for how to offer honest, generative, and skills-based feedback about writing).
- A timeline that shows how you will divide and use the time allotted (i.e., 75 minutes). *Please be specific here, helping us understand what participants will do (besides listen to you) and why.*
- A description of your mediation plans, including tools and tech you will bring as well as tools and tech you will need (e.g., smart podium to project media with sound; ability to dim lights). If you are proposing a hybrid workshop, identify any additional tools and tech you might ask participants to use (e.g. a shared google doc; Zoom whiteboard; Mentimeter; Miro; etc.) so that participants in both spaces can interact with each other.. Since we plan to limit our hybrid workshop offerings, we will prioritize accepting hybrid workshops that have a clear and actionable plan for all participants, no matter how they attend the workshop.

- An explanation of how you will make your workshop accessible and/or accessibility questions you would like help addressing if your workshop is accepted.

All prospective workshop leaders should note:

- WIS workshops are distinct from stand-and-deliver conference papers and class lectures. Facilitators should plan to spend no more than 10 minutes on initial framing and no more than 25 minutes *total* presenting information to participants.
- WIS workshops will primarily be offered in person to onsite participants.
- We will be offering a limited number of hybrid workshops, available to both onsite and remote attendees. If you are especially interested in offering a hybrid workshop, please design the workshop for a mixed audience and indicate your plans to make the workshop an interactive and meaningful experience for all those who attend. We will limit the number of hybrid workshops so that we are better able to ensure quality hosting of the workshop and participants attending remotely.
- We are open to ideas for exclusively online workshops. If that is your interest, contact [Lilly](#) and [Kaia](#), this year's workshop mentors directly.
- Workshop space is limited at WIS, and it is not uncommon for us to invite prospective workshop facilitators to remix workshops as flashtalks, posters, or displays.

Posters, Displays, Artifacts, and InstallationsDue 10/25 via [this link](#)

In brief: We welcome proposals for posters, small-scale artifacts or displays, performances, and other creative formats that engage the WIS '25 theme, *mise en place*. We also welcome large-scale installations.

In detail: Each year during the Thursday reception, we showcase new work through a gallery-style presentation of posters, performances, and small-scale artifacts and displays such as webtexts, chapbooks, and games (video, board, card). This year, we will prioritize digital genres that can be shared easily with both onsite and online participants. Colleagues are still welcome to propose physical displays when their work requires the affordances of analog media (e.g., paper and pens; a game board and dice; a map, push-pins, and ribbons).

This year for the first time, we are also inviting proposals for large-scale installations (e.g., projected images, built environments, immersive experiences, happenings). Interested? Please [contact us](#) for specifications ahead of the proposal due date.

We welcome contributions from all writers and writing educators, especially undergraduates, graduate students, and anyone eager for immediate and direct responses to their work.

Proposals are approximately 400 words and include:

- A title
- A simple description of what you plan to contribute (e.g., I plan to share a board game version of research or scholarship about X that I completed for a course; I plan to share audio and transcripts of songs that I wrote and recorded with my band; I plan to display a digital poster that visualizes the main argument of my dissertation)
- An elaboration of your description that offers details about the content of your contribution and explains how it fits the medium and genre you have chosen
- A statement about how your contribution engages the theme "*mise en place*"
- An explanation of how you will make your work accessible and/or accessibility questions you would like help addressing if your proposal is accepted.
- For digital projects: The file types you anticipate your work will ultimately take (e.g., a poster submitted as a pdf; a video submitted as an mov or Mp4 file, a webtext submitted via link to material hosted elsewhere).

Sparks and flares are short audio- or video compositions. Sparks are 30 seconds, and flares are 3 minutes. They can be audio-only like a podcast or song, or they can combine audio and video. Think recorded Powerpoint presentations, “talking head” interviews, or mini art films.

At WIS, sparks and flares are exclusively undergrad genres. Only current undergraduates are invited to submit. Each writer or writing collaboration (e.g., pairs, groups) can share just one (i.e., either a spark or a flare) or one of each. Read on for this year’s prompts, in brief. Click to our [proposal guide](#) for additional information, including the complete prompts and submission details.

In brief, here are the prompts for 30-second sparks:

- If your own writing were something to eat or drink, what would it be? Explain and elaborate.
- If writing that you love to read (or watch or listen to) were something to eat or drink, what would it be? Explain and elaborate.

In brief, here are prompts for 3-minute flares:

- *Tell a story about* how your way of getting ready to write affects how you write, what you write, and how you experience writing (e.g., as exciting, as frustrating, as easy, as mysterious). Stories can focus on a single writing experience or a lifetime of experiences, and they can focus on any kind of writing, including but not limited to writing for school.
- *Make an argument* about mise en place for writers. Arguments can address any aspect of getting ready to write or related ideas and advice. Arguments can be serious, humorous, or satirical. They can be personal, based on experience, and they can draw on information from others gathered through one or more methods of research.

BECOME A WIS BEDFORD/ST. MARTIN'S FELLOW**Due 10/25 to dthoune@uwlax.edu**

In brief: The WIS Bedford/St. Martin's (B/SM) Fellow Program is designed to make attending the WIS possible for writers and writing educators of all ranks, roles, and ranges of experience. We prioritize participation by first-gen, BIPOC, and multiply-marginalized undergraduates, graduate students, contingent faculty, and early career scholars.

In detail: In 2025, we anticipate being able to support up to three Fellows, who will each receive a registration fee waiver and up to \$500 of funding for travel, lodging, food, and other symposium-related expenses. Selected Fellows will be invited to participate onsite or online in the full arc of the symposium, which includes a welcome on the evening of Wednesday, 1/29; concurrent sessions as well as a reception and sponsored dinner on Thursday, 1/30; and concurrent sessions as well as lunch on Friday, 1/31. In addition, 2025 Fellows will have an opportunity to contribute to the *Bedford Bits* blog following the successful proposal and submission of a 600- to 800-word post.

To apply to be a 2025 WIS B/SM Fellow, please send a 1-page letter of application to Darci Thoune (dthoune@uwlax.edu) that includes the following information:

- Your name as you prefer to be addressed and your pronouns
- Your current institutional affiliation and role
- Your reasons for wanting to attend WIS, including
 - how you think your participation will enrich your current writing, teaching, research, or administrative and community work;
 - what you anticipate being able to contribute to the symposium through your attendance
 - any changes you wish to propose to the participation arc sketched above based on your needs.
- Your first thoughts about questions or ideas you might explore during WIS and write about for the *Bedford Bits Blog*. As you consider possibilities, be sure to connect your own area(s) of focus; the symposium theme, and your sense of what *BBB* readers might find timely and compelling.

ADDITIONAL DETAILS

[return to top](#)

We look forward to convening in person at Marquette University for WIS '25; we also look forward to welcoming remote participants to hybrid sessions, including flashtalks and some workshops. On site, we will announce and adhere to all current campus health and safety protocols; we will start sharing relevant information when registration opens in early December.

For 2025, onsite registration fees cover at least 2 meals and cost approximately \$125 for full-time faculty and staff and \$30 for students as well as adjunct and emerita or emeritus faculty; online registration and one-day passes will also be available at reduced rates. Previously, we have reserved a block of hotel rooms for WIS participants at the Ambassador Hotel for approximately. \$145 plus tax, and we look forward to doing so again.

2024-2025 SYMPOSIUM LEADERSHIP

Chief Capacitator: Jenn Fishman, Assoc. Professor and Co-Dir. Ott Writing Center, Marquette U

Steering Committee

Darci Thoune, Professor and First-Year Writing Program Coordinator, UW-La Crosse

Gitte Frandsen, Teaching Assistant Professor, Marquette U

Grant Gosizk, Teaching Assistant Professor, Marquette U

Jenna Green, Teaching Assistant Professor & Assistant Director of Foundations Instruction,
Marquette U

Jessie Wirkus Haynes, Assistant Professor, Bellin C

Kaia Simon, Associate Professor & Director of the Blugold Seminar Writing Program, UW-Eau
Claire

Kelsey Otero, Chief Community Engagement Officer, Marquette U

Lilly Campbell, Associate Professor & Director of Foundations Instruction, Marquette U

Nora Boxer, PhD Candidate, UW-Milwaukee

Maxwell Gray, Digital Scholarship Librarian, Marquette U

Patrick Thomas, Associate Professor and Director of Undergraduate Studies, U of Dayton

Ott Memorial Writing Center Team

Holly Schmid, Oscar Messner, Sophie Anderson, Tristen Yang, and Victoria Zeisig