

Grossmont College
Sabbatical Leave Reports
Fall 2022

Sarah Babini, RN, MSN
Nursing Faculty
Sabbatical Report
February 2023

I am happy to report that I accomplished my sabbatical goals and had a wonderful and enriching experience. During my time off I worked closely with the National League for Nursing (NLN) as planned and learned a great deal about NCLEX item writing. My original mentor stopped working at the NLN at the beginning of my sabbatical, but thankfully that did not inhibit my project. I quickly connected with the new Director of Assessment Services at the NLN and had a wonderful experience partnering with her on this project. I worked with the NLN Item Writing Committee to create and present two trainings for committee members. This included creating a digital resource manual for nurse educators (see attached). Because the presentations were so successful, I was then invited to expand the training and present at the national level for nurse educators on behalf of the NLN (see addendum below).

Because of the release time associated with my sabbatical, I was able to do much of this work while traveling. I took advantage of this opportunity and spent 1 month in Peru studying 4 hours a day at a Spanish language school. Though not technically part of my project, this was an opportunity for growth that I am so grateful I had. In addition to the professional and personal development associated with learning another language, while in Peru I volunteered at a community clinic to learn about a medical system outside the United States. It was a wonderful experience and gave me stories I am able to bring back to my classroom.

Overall, because of my sabbatical I feel rejuvenated, have grown as a nurse educator, and am more capable writing nursing exam questions. By working with nurse educators across the country, I have also contributed to the profession by helping develop the skills of other

educators. I have also been able to bring my enhanced skills back to my department. During professional development week I presented my sabbatical project at the Allied Health and Nursing Division Meeting. I have also worked with three other faculty on their exams in just the first few weeks of the semester. I am providing guidance and assistance as our department works on implementing this new style of testing and I plan on contributing more as time goes on. Our department is committed to updating our exams to the new NCLEX format and I look forward to being a continued resource for this process.

Addendum:

NLN National Webinar Flyer



NEXT-GEN Item-Writing Webinars

Join Sarah Babini MSN, RN
for an informative and
impactful experience as you
prepare for NGN!

Learning Objectives for Nurse Educators

- Discuss the NCSBN's Clinical Judgement Measurement Model's 6 cognitive skills
- Recall the NLN item types used for stand-alone and unfolding case studies.
- Apply a simplified step-by-step process in developing NGN cases guided by the 6 cognitive skills.

UPCOMING 2022 WEBINARS

October 14 @ 11am - 12:30pm Eastern
November 18 @ 11am - 12:30pm Eastern
December 2 @ 11am - 12:30pm Eastern

PRICING

\$89 / person
Cost includes a 90-minute webinar with a digital resource manual

CEUs AVAILABLE

Participants earn 1.5 CEU hours upon completion

HOW TO REGISTER

Register on the NLN Assessment Services Website:
<https://www.nln.org/assessment-services>
OR
Email Us @ assessment@nln.org

What People are Saying

"This was a wonderful learning experience. I really appreciated the exemplars provided as well as the resources shared!"

"Excellent training. Presenter was very knowledgeable. Appreciate the slides and resource document".

About the Presenter



Sarah Babini MSN, RN

Sabbatical Leave Report: Lara Braff, Ph.D., Anthropology, Grossmont College

Abstract

My sabbatical project was to develop the second edition of *Explorations: An Open Invitation to Biological Anthropology* (CC BY-NC, 2019), a free open educational resource (OER). Our goals for this edition were to shorten chapters, update research examples, create new content, and integrate inclusive equity-minded principles. In accomplishing these goals, my project enhanced my ability to teach anthropology courses and to serve as Grossmont's OER co-coordinator. As a widely adopted OER for biological anthropology courses, *Explorations* contributes to efforts, within the discipline of Anthropology, Grossmont College, and the District, to make college affordable and accessible to all students.

Report

During my Fall 2022 sabbatical leave, I helped develop the second edition of *Explorations: An Open Invitation to Biological Anthropology* (CC BY-NC, 2019), which I co-edit with Beth Shook at California State University, Chico; Katie Nelson at Inver Hills Community College; and Kelsie Aguilera at Leeward Community College. Our textbook is a widely adopted Open Educational Resource (OER) used at colleges and universities worldwide, including at Grossmont College, for introductory biological anthropology courses. As an OER, it is available online free of charge and published under an open license that allows instructors to adapt the material to fit their curriculum and pedagogy. While the first edition received much commendation (see [review](#)), our goals for the second edition were to shorten the chapters, update research examples, provide a clearer chapter on biological evolution, and add new content. We also sought to integrate the [Inclusion, Diversity, Equity, and Anti-racism \(IDEA\) Framework](#) created by the ASCCC-OER Initiative by working with authors to de-colonize terms, diversify examples, select inclusive images, among other efforts.

Our project began in Summer 2022, when we contacted the 41 authors of our book to assess their willingness to revise their chapters and received mostly positive responses, with only a few co-authors needing to be replaced. We recruited over 60 anthropology instructors/researchers to serve as peer reviewers (2-4 reviewers per chapter) and 16 students to provide recommendations for each chapter. We developed a reviewer guide with questions about content, writing style, and the IDEA Framework. Upon receiving the reviews, I compiled suggestions to guide authors' revisions, which were completed by January 2023. In addition to chapter revisions, we developed new content: Chapter 2 now clearly introduces Darwin and biological evolution; Chapter 17 explains the complexities of evolutionary theory; and Appendix D focuses on ancestral DNA. In addition, I helped revise Chapter 1 and co-wrote an Instructor Manual that explains how users can adapt the book.

The book, which now includes 17 chapters and 4 appendices, begins with an introduction to biological evolution, molecular biology, genetics, and the forces of evolution. Subsequent chapters focus on primate characteristics, behavior, and evolution. Several chapters then examine hominin origins, evolution, and adaptation. The final chapters explore human variation, bioarcheology, forensic anthropology, biopolitics, and human health in context. Four appendices describe human osteology, primate conservation, human behavioral ecology, and ancestral DNA.

All objectives, set forth in my sabbatical leave proposal, have been accomplished, including:

- Re-read chapters to provide suggestions for authors
- Survey users for chapter-specific feedback and review feedback from current adopters
- Outreach to authors to determine changes they would like to make
- Recruit and manage peer reviewers; develop reviewer guides; assist authors in revisions

- Review revised chapter drafts
- Obtain funding to pay professional copyeditors, and hire illustrators and copyeditors
- Write a manual for faculty that explains how to adapt this OER to their courses.

The result of my sabbatical project is an up-to-date, equity-minded biological anthropology textbook with shorter, clearly written, accessible chapters intended for first- and second- year college students. Additionally, we applied for and received a copyediting grant from Chico State (co-editor Beth Shook's institution), which enabled us to hire a copyeditor, Mayumi Shimose Poe, who will help us create a more professional, accessible book. While my project focused on content revisions, Kelsie Aguilera (co-editor) will oversee the copyediting, typesetting, and publication of the new edition by June 2023.

o *Implications for the individual*

My work on *Explorations, Second Edition* has enhanced my skills as a teacher and scholar. By re-reading each chapter and researching ways to update the material, I expanded my own subject matter expertise. I read the book from a student-centered perspective in order to create a student-friendly, engaging text. Throughout the process, I honed my writing and editing skills, which improves my ability to communicate with a broad student audience. Using the IDEA framework, I learned how to make terms, examples, and images more diverse and inclusive. Finally, my first-hand experience developing this OER facilitates my ability, as an OER co-coordinator, to support faculty who wish to create or adopt their own OER. This is particularly relevant as our college will soon receive a large (\$180,000) grant from the CCCCO to develop Zero Textbook Cost (ZTC) programs.

o *Implications for the discipline*

In anthropology, we teach about the human condition, while appreciating diversity, identifying inequities, and challenging our own biases. These disciplinary sensibilities overlap with the social justice and equity-minded purpose of OER: to make college accessible to all students regardless of social background or socioeconomic status. In this regard, it is noteworthy that *Explorations* has become the most widely adopted OER for introductory biological anthropology within the California Community College system and at colleges across the nation and world. Our book is supported by our professional organization, the American Anthropological Association and the Society for Anthropology in Community Colleges (SACC). In fact, the first edition received the SACC President's Award in 2018. SACC has agreed to support future editions of the book through its network of anthropology educators. As one measure of our impact: we record thousands of website hits each month, and 475 instructors have contacted us for supplemental resources (e.g. test bank).

Months and Years

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Total
2019							50	2,434	3,078	2,122	1,882	1,887	11,453
2020	9,795	9,095	5,520	6,662	5,849	6,523	6,216	17,972	22,581	16,026	9,843	7,342	123,424
2021	19,313	16,093	11,630	9,744	7,854	721	6	12,847	1,931				80,139

This chart displays Explorations website hits by month and year.



This graph shows recent daily activity on our website (e.g. number of sessions, page views, and time spent).

o Contribution to the department, college, and district

Grossmont College is featured prominently in *Explorations*. I serve as a co-editor and co-author of one chapter; two Grossmont instructors (Drs. Bonnie Yoshida-Levine and Keith Chan) are chapter authors and peer reviewers; one instructor, Corinna Guenther, and former instructor, Kyleb Wild, also served as peer reviewers.

The second edition of *Explorations* will benefit our students financially and academically. At Grossmont, ANTH 130 is a popular course that fulfills a science requirement, while exploring the intriguing topic of humankind. Since all ANTH 130 sections now assign *Explorations*, hundreds of our students read it each semester, benefitting from a free-of-charge, student-friendly book that they gain access to immediately. If we consider that one common biological anthropology textbook -- *Essentials of Biological Anthropology* by Clark Larsen -- costs \$131.75, its replacement by *Explorations* for the Spring 2023 semester results in a student savings of approximately \$65,875 (10 Anth 130 sections x 50 students/section x \$131.75). Further, by utilizing the IDEA Framework, *Explorations* supports our district's equity-minded and anti-racist efforts by infusing these principles into the course materials with which students interact.

Ultimately, *Explorations* is part of a larger effort to make college more affordable and accessible to all students by providing free resources in place of costly commercial textbooks, which have increased in price by 800% from 1978 and 2010 (Kingkade 2017). Confronted with these high costs, some students cannot purchase books for their courses and then struggle to succeed in (or withdraw from) courses. Conversely, studies show a correlation between OER and increased student success, enrollment, and course completion, particularly for historically underserved students (Colvard, Watson, and Park 2018).

Supporting Materials

Explorations: <https://explorations.americananthro.org/>

Review of *Explorations*: <https://escholarship.org/uc/item/14f8d2sn>

References

Colvard, Nicholas, C. Edward Watson, Hyojin Park. 2018. The Impact of Open Educational Resources on Various Student Success Metrics. *International Journal of Teaching and Learning in Higher Education* 30: 2, 262-276.

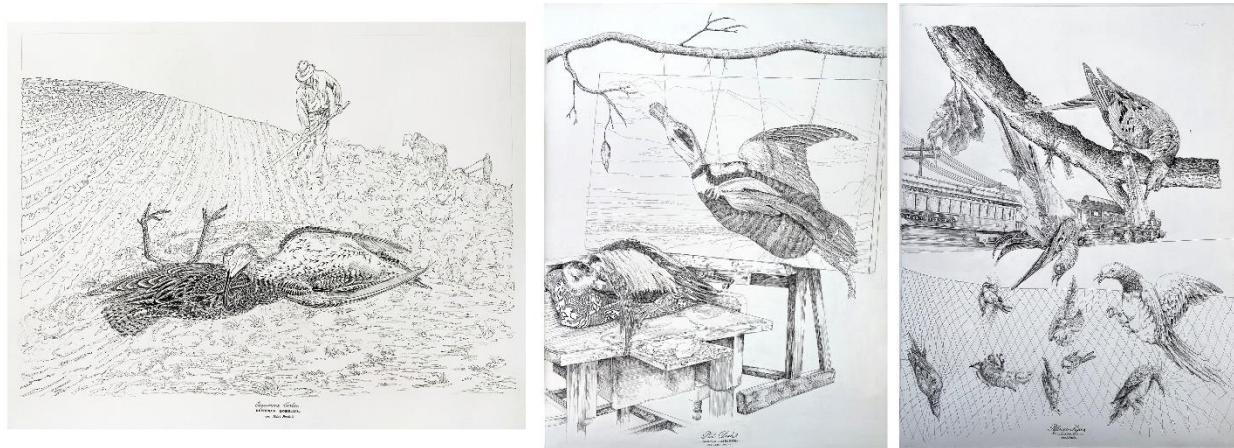
Kingkade, Tyler. 2017. [College Textbook Prices Increasing Faster Than Tuition and Inflation](#). *Huffington Post*. December 6.

Sabbatical Final Report – Larry Kline

Thank you for giving me the opportunity to take a sabbatical in Fall 2022. Below, I have outlined some work accomplished during this time. These projects were presented at both the Department Meeting on January 24, 2023 during faculty development week and the Art Department faculty meeting led by Jennifer Bennett on February 7th, 2023.

Last semester, I received a sabbatical so that I could devote time to some specific projects, some of which had been started but not completed due to time constraints. I identified two main projects and a series of potential projects that ended up leading me down some interesting paths. To understand the breadth and direction of this work, you should also understand that my wife, Debby, and I collaborate as artists and have done so since 2000.

The first plan was to move ahead with **The Extinction Project**, a series of drawings updating John Audubon's **Birds of America**. We wanted to document the birds that have since become extinct or endangered, a continuation of a project that we started when we were artists in residence at the Museum of Natural History a few years ago. The museum has a copy of this rare and valuable book, known as the Double Elephant Folio, and it was the inspiration for this project. Prior to the sabbatical, we had completed two drawings, the Carolina Parakeet and the Great Auk. We managed to complete three more drawings during sabbatical, the Esquimaux Curlew, Passenger Pigeon and Pied Duck. Each bird has their own dark history and particular reasons for their extinction. In many cases, the death of the final known example of the species is well documented. Some of these stories are incorporated into the drawings, as well as toe tags with accession #s, so that viewers can find the original specimens in the museum collection. Each drawing is approximately 30" x 40", and meticulously drawn in the style of the original Audubon engravings with our twists on their revised histories.



Another of my goals was to create and install two sculptural pieces at UCSD School Of Medicine, where my wife and I are the artists-in-residence. Over sabbatical, we created two large pieces, each about 8 feet tall. **Toxic Cocktails** is a ceramic sculpture that addresses medicines removed from the market by the FDA. We also created a video documenting part of the process of creating the work which can be accessed via a QR code on the didactic label in the display case. The second sculpture, **A Brief History of the World in Extruded Plastic**, is an ironic take on the history of the world. Both works are on permanent display in the biomedical sciences building. The artworks were also published in the School of Medicine's annual report.



Also, last year, the Director of the anatomy department asked us to write a book about the class that we team-teach at UCSD. It's a drawing class for first year med students, but we are also charged with helping the students maintain a sense of empathy, which plays an important role in patient care and outcomes. My wife is a cancer patient and part of her medical regimen includes flying out twice a year to Philadelphia as part of a clinical trial at Thomas Jefferson University. One of these appointments was over sabbatical. When her oncologist learned of our book and our class, he introduced us to his mentor, Dr. Joseph Gonnella, Dean of Thomas Jefferson University medical school and the author of an empathy scale that is used for medical students around the world. We hoped to get answers to some poignant questions for our book, but instead it became a brainstorming session on how we can work together. We may begin by applying the Jefferson Empathy Scale to our class to research the connections between art and empathy. Around the same time, we were contacted by another organization to see if we would consider creating anatomical drawings. We told them that we were not anatomists, but that we were willing to learn if they were patient, so we began working with an anatomist from San Diego State University and another from University of Miami to create approximately 100 drawings and have nearly completed the project. It is an incredibly challenging process, but quite exciting for us. As a result of this project, we were contacted by a CBS News reporter who was doing a story about anatomical artists who were making more inclusive drawings. When we first started researching anatomical drawings and looked through the printed anatomy books and online sources, we were struck by the lack of representation of people of color. For this reason, whenever flesh is visible in our drawings, we usually choose to make the figures other than white. We were interviewed via zoom and it is expected that the program will air during Black History Month.

We have also been creating a video piece in collaboration with Eleanor Antin, a world-renowned artist. We've completed our script, created costumes and stage props and filming has begun. We are currently looking for a location to install some sculptural work that's meant to act as a stage set for the shoot. The resulting video may be shown at major museums both in the US and abroad, which is an amazing opportunity for me as an artist.

Implications for the individual:

The personal implications of these projects have been addressed above. Below are some of the implications on a larger level.

Implications for the discipline: The art world has embraced the work of interdisciplinary artists, especially those who work with science and technology. The projects that I am posing fit within this

milieu. The revision of J.J. Audubon's Birds of America is a great way to engage audiences on issues related to climate and habitat change and other instances of human intervention in the environment. To my knowledge, no other artist has had access to this rare volume housed at San Diego Natural History Museum and I have the unique opportunity to engage with the museum's curators and resident scientists.

The idea of an artist embedded in a medical school is also a rare opportunity. In addition to the sculptures that I created for the medical school, I began research to write a book about art, empathy and medicine. With so little scholarship on the subject, it is groundbreaking to create something of substance through the publication of a book.

Contribution to the educational goals of the department: Both of my intended projects should benefit students by helping them understand the limitless possibilities of methodologies for creating art. Both projects chosen for my sabbatical are combinations of art and science, which most people think of as mutually exclusive endeavors. Exposure to work that explores new media, new ideas and new forms of visual engagement are critical to prepare students for the art world as it exists today. Being able to talk with them about such projects also shows a pathway to sustainable careers in the arts.

Many of my experiences as an artist outside of the classroom find their way into my teaching. I tell my students that art is about problem-solving. This is true whether they are learning to work with traditional materials and techniques that are "new" to them or pursuing concepts with less historical precedence. When I branch out into new directions or new media, I bring what I learn to the classroom. My experiences add insight into the process of facing and working through technical challenges as they arise, rather than settling for something easier to accomplish.

Contribution to the educational goals of the college: All of the institutions involved in these projects are quite prestigious, and it is important for Grossmont College to have instructors with ties to such outside institutions. Grossmont College also benefits from having the best trained and most experienced employees who are familiar with the current state of the art in any discipline. In the art world, those trends include art that deals with issues of social justice, collaboration and interdisciplinary projects, with a special focus on science and technology. I work in all of these modes.

Contribution to the educational goals of the district and community: My projects have ramifications for both the local and global community. The Audubon project helps to draw attention to environmental crises, while the School of Medicine projects help to cultivate a greater sense of thoughtfulness and empathy in young doctors, giving all of these projects a potential for meaningful impact on the community. Each of these projects are or will be publicly displayed, and will reach a wide range of audiences. It is also important to recognize that my students are also part of this diverse community, and they have varied exposure to art. Some students regularly visit museums and galleries and take other arts classes to inspire them. Other students have limited exposure. I have found that some of my students are inspired by seeing that art can extend far beyond the traditional boundaries of the studio and the gallery.

ABSTRACT: LARRY KLINE

My sabbatical activities met my need for professional and personal growth in several ways. My project with the San Diego Natural History Museum is important on the most basic level because it is always prestigious for artists to be connected with museums. Museums document our current understanding of the world around us and give us a sense of history and our place in the universe. The Double Elephant Folio of Birds of America is considered one of the world's most rare and valuable books and it was thrilling to work with it. I was able to create a set of large drawings updating the Birds of America, documenting species that have since gone extinct since it's publication. The revision of this tome engages audiences on issues of climate and habitat change and other instances of human intervention in the environment.

My project with UCSD School of Medicine also has a strong personal and professional connection. During sabbatical I was able to create two large sculptures that explore the nexus of art, science, and medicine for permanent installation in the Biomedical Sciences building. I was pleased to hear that they were also published in the School of Medicine's annual report. Engaging in these complex projects challenges me as an artist and makes me a better instructor. I always tell my students that art is about problem-solving, and just as importantly, that one should learn everything possible as one never knows what effect it will have on artistic practice.

Other Projects: I also began work on a book about a class that my wife and I team-teach at UCSD. It's a drawing class for first year med students that is designed to help students maintain a sense of empathy, which plays an important role in patient care and outcomes. I began another project, working with anatomists from San Diego State University and University of Miami to create approximately 100 anatomical drawings and have nearly completed the project. I also worked on a video piece in collaboration with Eleanor Antin, a world-renowned artist. The resulting video may be shown at major museums both in the US and abroad, which is an amazing opportunity for me as an artist. The anticipated benefits to the students, department, college, district, and community are addressed in the final report.

SABBATICAL LEAVE REPORT

By: **Daniela Paraguya Sow**

Sabbatical Leave Period: Fall 2022

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Sabbatical Leave Proposal

PROPOSAL TITLE Hybrid Book Project: *Until We Are Full*

ABSTRACT:

Once you have finished answering the questions within the following application, please provide an abstract below summarizing the description of your sabbatical leave proposal in a paragraph of between 100-150 words. This abstract will become part of the Board Docket. Please include the following information as part of the abstract:

- **Need for the Professional Growth** - describe the purpose of the sabbatical leave.
- **Sabbatical Leave Activities** - describe what you plan to do.
- **Anticipated Outcomes** - describe the primary outcome; instructor and classroom teaching outcomes; professional/faculty relationship outcome; student outcomes.
- **Means of Measurement** - describe what evidence you will submit to demonstrate achievement of your outcomes.
- **Expected benefit to the students, department, college, district, and/or community**

Hybrid Book Project: *Until We Are Full*

My professional desire is to write a hybrid creative nonfiction-and-poetry (hybrid or cross-genre) book entitled *Until We Are Full*, which will explore themes of multiraciality (specifically, part Asian), immigration, assimilation, privilege, inequities, colorism, feminism, language, cultural/familial roots and preservation, joys, successes, and resistance of the colonial mentality and model minority myth. This sabbatical activity also meets the college's 2016-2022 Strategic Plan, which focuses on best practices to increase and maintain Student Outreach, Retention, and Engagement. After I spend time in the Philippines, interview my relatives, write book chapters, attend a writer's retreat, and work with a publisher, the book project will result in many positive outcomes, such as: (1) enhance curriculum for the English Department's Creative Writing Program; (2) increase cultural competency, inclusivity, and respect; and (3) create more college-wide, district-wide, and regional engagements. I will measure the outcomes through qualitative and quantitative survey questions and Zoom recordings.

PROPOSAL:

As you prepare this proposal, it is also strongly recommended that you consult with the Department Chair/Coordinator and Dean prior to submittal to address any issues or to provide additional information or clarification regarding the proposal.

Please answer each question carefully and completely (do not say "please see above") in order to provide the Sabbatical Leave Committee with as much information as possible for their review and scoring. Provide background information and/or references to supporting documentation where appropriate.

Need for Sabbatical

1. How does your proposed activity meet the need for professional and personal growth?

I plan to craft and publish a hybrid book entitled *Until We Are Full*, which will contain both creative nonfiction and poetry. Visiting the Philippines (self-funded) and interviewing Filipino family members will be a challenging, life-enriching experience. In the weeks I will be staying with relatives in the Zamboanga del Norte province, I will self-reflect and document experiences, memories, and artifacts. For this cohesive collection of poems and memoir-style chapters, I envision incorporating themes of: multiraciality (specifically, part Asian), immigration, assimilation, ancestry, privilege, inequities, colorism, feminism, language, cultural/familial roots and preservation, giving back, joys, successes, and resistance of the colonial mentality and model minority myth. According to the 2020 U.S. Census, "The Multiracial population has changed considerably since 2010. It was measured at 9 million people in 2010 and is now 33.8 million people in 2020, a 276% increase." This means that the racial and ethnic composition of our country--and even our college--is changing; therefore, the material that students read and respond to in our courses should reflect this because they are part of this evolving demographic as well.

In addition, as Co-Coordinator of the Creative Writing Program and an instructor of both composition courses and a creative writing course, the experience of writing and producing a published book will strengthen my credibility and empower me to better guide students. A main part of my professional role within the Creative Writing Program is not only to help creative writing students study the techniques of historical and contemporary published authors, but also to inspire them through writing, revision, and publication challenges. In 2021, I had three short creative pieces accepted for publication--in *Overachiever Magazine*, *Mixed Asian Media*, and *The Good Men Project*-- and I noticed an increase in meaningful student engagement and motivation when I would read these to the class. When it comes to personal writing, students want to learn how to be courageous, how to deal with censorship (and other ethical challenges), and what the revision process is like with a publication's editor. In order to produce a longer, more cohesive work and be able to attend supplementary opportunities--such as writing retreats and conferences, where I can meet with publishers--I need sustained time to interview Filipino/Filipino American people, document their experiences, engage in deep self-reflection, and synthesize the writing. After I complete my book project during Sabbatical Leave, I will be able to better guide students in the classroom

environment to meet the English/Creative Writing courses' Student Learning Outcomes--*and* support students with dreams of authoring their own books.

Lastly, my book *Until We Are Full* will serve as an extended conversation of professional events I have coordinated and participated in, such as our college's Filipino American History Month open mic, Jose Antonio Vargas' "Defining American" presentation, and the panel discussion "Fil Am: Connections to the Homeland." When I presented at this panel event, I addressed multiracial identity (what it means to be ethnically ambiguous and self-identify as a second-generation Filipino-Romanian American), the model minority myth, cultural gains and losses, and more. In sum, I believe that writing a book that candidly addresses these themes through interviews and documentation will only enhance my work serving the college as the Co-Coordinator of the Asian & Pacific Islander Committee and leading other campus-wide efforts.

2. How does your proposed activity benefit (please address at least three of the following):

a. the students?

My sabbatical book project will directly benefit students and their campus involvement and learning. Students will be more engaged in the creative writing classes, composition classes, and the Creative Writing Program's events--such as the Creative Write-a-thon, New Voices: Student Reading, and the annual Student Poetry Slam. As Co-Coordinator of the Creative Writing Program, I develop and often participate in student-centered events of diverse voices, content, and genres. Additionally, if/when our English Department approves and submits the Asian American & Pacific Islander (AAPI) Literature course's outline to the Curriculum Committee within the next year (which hopefully gets approved), I hope to visit the instructor's class and share some of my work; it is important that underrepresented voices are incorporated into Grossmont College's courses. Currently, we have approved course outlines for instructors to teach Chicano Literature, Black Literature, and Native American Literature, but not AAPI Literature (yet). This new course--an outline I'm currently developing--would also satisfy GE requirements within the Ethnic, Gender, and Social Justice Studies Department (known as ENGL 239 / EGSJ 239) and be part of a newly developing Asian & Pacific Studies Certificate Program. The NEH grant proposal to support this program's development is currently pending approval, and if our institution is awarded the grant, I will be one of the program directors to oversee the planning and implementation. I hope that the interviews and experiences that emerge from my book project will enhance my different leadership roles.

Furthermore, the writing and publication of this book will benefit students and how they see themselves in their writing. They will learn that underrepresented voices matter and that there

is space in the world for their stories. Traveling and interviewing family members will be part of my personal and professional journey--and I will be able to better guide students in the ethical principles and strategies of including family members in their works. Scholar Christine Lee notes that “when immersed in an unfamiliar environment, the cultural scripts that are activated from a person’s primary culture may not be applicable or even contradictory in the new setting (Tadmor & Tetlock, 2006).” She also concludes from research that “because of their dual perspective, culturally diverse individuals are believed to have more complex and integrative cultural representations that support creative thinking in multicultural environments.” This means that the exploration, interviews, and overall writing I will be doing to produce the memoir-poetry collection will lead me into more creative territory. My desire to do this book project will impact the students directly and the choices they make in their writing.

Until We Are Full--which will address intersectional themes on privilege, invisibility, cultural roots, the mixed race identity, and more--will uplift students’ multicultural experiences and aid in my teaching, which will directly contribute to students' academic success and satisfaction.

The student learning outcomes of the ENGL126 “Introduction to Creative Writing” course, which I have taught since Spring 2016, are as follows:

1. *Identify and employ basic elements in literature, working from imagination and memory, to invent, draft, revise, and reflect upon creative writing in the four literary genres: poetry, fiction, drama, and creative nonfiction.*
2. *Interpret the poetry, fiction, drama, and creative nonfiction of established and/or emerging writers.*
3. *Use the writers’ workshop to evaluate their own manuscript as well as the manuscripts of others and work collaboratively instead of competitively to give as well as receive constructive feedback (both oral and written).*

One important movement in the literary landscape is hybrid writing, which will allow me more creative freedom in the book project. How can poetry complement the creative nonfiction passages of a book--and vice versa? U.S. Poet Laureate Joy Harjo does so successfully in her latest publication *Poet Warrior*. I plan to further develop a curriculum unit entitled “Hybridity in Creative Writing” and offer these online modules and materials to other creative writing instructors to use in their courses and further engage students.

Since my proposed book would be both creative nonfiction and poetry, I would be more experienced and qualified to teach one of these genre courses--ENGLISH 140-141-142-143 (Poetry Writing) and ENGLISH 134-135-136-137 (Creative Nonfiction Writing). Students

who enroll in the college's Creative Writing Program achieve--and are not limited to--the following objectives:

- *discover and cultivate your voice in a supportive atmosphere; and*
- *study the craft of fiction, poetry, creative nonfiction, and/or drama writing with diverse, experienced and qualified instructors.*

It is essential for me to increase my knowledge and expertise in multiple genres and publish my writing. As part of the Creative Writing Program's Student Learning Outcomes, students are expected to (and not limited to):

1. *Create literary works, employing the elements appropriate to one or more chosen genres, in an authorial voice that demonstrates authenticity, aesthetic ability, and literary sensibility.*
2. *Read and infer like a writer, that is, recognize and analyze the dynamic relationship between content and form in the literary works of classic, contemporary, and new literary voices.*
3. *Value and support the local and greater writing community through attendance and/or participation in various literary arts activities and performances.*

In sum, this Sabbatical Leave will grant me time and focus to work on a book project that I am confident will not only reach students within the English Department and Creative Writing Program, but also reach any students who have intersectional identities and experiences relating to the book's themes.

b. the institution?

The college's 2016-2022 Strategic Plan focuses on best practices to increase and maintain Student Outreach, Retention, and Engagement. If I am approved with time off to develop and publish my book, I will provide meaningful leadership to the campus by creating a series of events and presentations that center on a culture of participation, connection, and advocacy. Once I complete my book project during Sabbatical Leave, I plan to:

- Present my book project at a Division and/or English Department meeting so that my colleagues can learn about Filipino/a/x communities, multiraciality, immigration, assimilation, joys, successes, resistance of the colonial mentality and model minority

myth, and more;

- Offer to present as a literary feature in a future Fall Readings Series or Literary Arts Festival event, hosted by the English Department's Creative Writing Program;
- Present during Filipino American History Month or Asian American & Pacific Islander (AAPI) Heritage Month;
- Give brief in-class “guest author” readings for various classes at our college, such as classes taught within the forthcoming development and implementation of the AAPI Certificate Program. There is also a “Project Success: AAPI link” being taught each fall semester now, and I can reach out to those instructors;
- Facilitate events that center on: cultural conversations with multiracial students;
- Present during an AAPI Summit, which is currently being developed by some of Grossmont-Cuyamaca district’s part-time and full-time faculty, staff, and students.

Note: Six percent of our college’s student population self-identifies as Asian or Pacific Islander (approximately 1,300 altogether--according to Fall 2020 enrollment data). There are also many students who identify as two or more races (approximately 1,100).

In May 2021, the Asian and Pacific Islander Committee conducted a student interest survey (to become better informed about the development of the Asian & Pacific Studies Certificate Program), and here are some of the students’ responses we received:

“We have a lot of students with Asian & Pacific backgrounds that run throughout our school and having classes that emphasize their culture would make things more comfortable for students and teachers.”

“I am Pacific Islander and I would love to see more classes about my ancestral homeland.”

“I would love to learn more about Asian and Pacific cultures.”

I see potential for increased student engagement and retention--within my department, college, and district--if I can move forward with my book project, which will reflect the realities of my Filipino ancestors (who also identify ethnically as Bolohano, Waray Waray, Cebuano, Chinese, and Spanish). My hope is that this book allows me to expand my connections to more disciplines so that we can collect more meaningful data--and develop our students into thoughtful local and global citizens, per our college’s mission statement.

c. the community?

My proposed book project would allow me to strengthen local partnerships that I have already cultivated as a Creative Writing Program Co-Coordinator. I would like to reach out to contacts in the local community to feature in their reading events. For example, San Diego State University's M.F.A. (master's in fine arts) Program in Creative Writing hosts The Living Writers' Series; I would contact Meagan Marshall, the Coordinator, to arrange a reading as part of my book launch. Warwick's in La Jolla is a bookstore that also has a rich calendar of visiting published authors. I also have professional relations with the owner Justine Enitsuj of Verbatim Books (located in North Park) because I have coordinated the Acorn Review reading event there for Grossmont College students. The founder and co-owner of Public Square Coffeehouse (located in La Mesa) is Aaron Henderson, and I would be willing to contact him because I have coordinated a former literary reading at this venue. Lastly, I plan to reach out to local community colleges for reading engagements; for instance, I have worked with and will contact Dr. Judy Patacsil, who teaches at San Diego Miramar College and serves as the current President of the Filipino American National Historical Society. She and I most recently collaborated on the recent regional presentation that featured Jose Antonio Vargas.

d. the discipline/contribution to scholarship

My former undergraduate professor Dr. Rudy Guevarra has a good rapport with the publisher of Kaya Press (a small press in Los Angeles that focuses on Asian and Pacific Islander diaspora writers and hybrid books), and he will be connecting me to them so that I can hopefully secure a book contract deal. If my book project gets accepted for Sabbatical Leave and then crafted and published, I plan to attend and present it at the nationally recognized Association of Writers and Writing Programs (AWP) Conference, perhaps as part of the Kaya Press panel. The AWP Conference is designed to be a four-day festival for writers, teachers, students, editors, and publishers of contemporary creative writing and celebrates literary conversation. I have also spoken with Conference Coordinator Dr. Rudy Guevarra about submitting a presentation proposal to participate in the Critical Mixed Race Studies Conference. I will be attending this conference in February 2022, and I hope to present at a future CMRS meeting.

3. Describe the relevancy of your activity to your current/new assignment and the improvement of student learning.

My proposed book project builds upon and complements how I serve students in the following roles: (1) English composition and Creative Writing instructor, (2) Co-Coordinator for the Creative Writing Program, and (3) Co-Coordinator for the Asian & Pacific Islander Committee. My purpose in developing this book is to deepen my understanding of the writing, revision, and

publication process, which will hopefully prove to be successful; then I can further guide students in their own writing journeys.

My sabbatical activity will provide me the experience and perspective to not only better understand AAPI and multicultural matters, but also it will improve my own students' success rates in the composition and creative writing learning environments. For instance, one of the Student Learning Outcomes for English 120 is: "Construct logically developed essays that synthesize, integrate, and contextualize multiple outside sources (through quotations, paraphrasing, and summary) with their own voice, analysis, or position, using appropriate documentation." Since my book project will challenge me to use my voice and position in a way that uplifts the Filipino community through contextualization and documentation, I will be able to better help my students with their own writing craft. In creative writing courses, students are expected to develop and assert their own authentic voices as well. Learning how to select certain moments of dialogue and description is an element in writing that I would be better equipped to teach. Lastly, I look forward to the students' increased engagement and sense of self-confidence when they write their stories, poems, and academic essays (rhetorical analysis, process analysis, descriptive narration, and other modes).

Description of Overall Activity

4. Please provide a brief description and purpose of the proposed sabbatical leave activity.

This sabbatical activity is entitled "Hybrid Book Project: *Until We Are Full*" and is a reference to a hunger, a longing, a missing link, or a type of emptiness that needs to be addressed. It also connotes the idea of being "full" in an ethnic or cultural sense--"full Filipino" versus just "part" or "half." I hope to study and thoughtfully dissect this "lack" of measuring up and a desire to "fill" what is amiss. Therefore, this hybrid book of creative nonfiction and poetry will allow me to be courageous enough to explore topics that are sensitive and essential to my own personal and professional growth.

However, my purpose is to craft this book in a way that offers a multidimensional, intersectional reading experience--and does not aim to simply gain the approval of the dominant paradigm. Cathy Park Hong describes the following from her book *Minor Feelings: An Asian American Reckoning*: "The ethnic literary project has always been a humanist project in which nonwhite writers must prove they are human beings who feel pain" and "writers of color must tell their stories of racial trauma, but for too long our stories have been shaped by the white imagination . . . publishers expect authors to privatize their trauma: an exceptional family or historic tragedy tests the character before they arrive at a revelation of self-affirmation" (49). I am conscious of writing this book in a way that challenges stereotypes and celebrates the joys and victories of a people; it cannot and should not focus predominantly on the hardships. My goal is to work with a

publisher like Kaya Press that will allow me the creative freedom to develop and shed a bold light on the complex themes of this book.

Writing, revising, and publishing during Sabbatical Leave will improve my best practices in the classroom as an English instructor and will provide opportunities for colleagues to enhance their own curricula and classroom experiences with my brief reading visits. The book project will also enhance my work directly as a Co-Coordinator for the Creative Writing Program and Asian & Pacific Islander Committee--and any future collaborative projects I do for the college, district, and local region. I strongly believe that we need more diversity and representation in literature, and this sabbatical activity would give me a chance to be part of the solution--and hopefully inspire and impact others to see writing as a tool for positive change.

5. Please provide a clearly defined set of objectives and the course of action to achieve those objectives that are consistent with the purpose and nature of the proposed leave.

Objectives:	Course of Action:
Learn about effective memoir writing and “hybrid forms” of writing.	Read a variety of contemporary literature that describes and models these strategies in creative writing.
Learn about mixed race identities here in America.	Listen to podcasts, watch web series, and read literature on these experiences and critical insights.
Craft the first draft/early stages of the proposed book project.	Travel to where my uncles live in the Philippines and interview them with a recording device and pen/pencil for the two-to-four weeks I am there. Observe settings, artifacts, and sensory details of the place (sight, smell, taste, touch, and sound). Visit the coconut plantation they own, the cemetery where deceased family members have been buried, and continuously take notes everywhere I go.
Write and lay out the book.	Back home in San Diego, California, write approximately one book chapter every week.
Revise and obtain feedback on the book-in-progress.	Attend a professional writers’ retreat in state or out-of-state (self-funded). A good writing retreat or residency for me to attend would include: writing workshops, one-on-one manuscript consultations with nationally recognized authors, craft seminars, readings, and visiting agents and publishers.

Pitch the first book chapter to potential publishers.	Send out query letters and the first chapter of the book to presses like Kaya's Press. Secure a book contract deal.
Find and hire an illustrator for the book cover (self-funded).	Contact Karina Puente, a former classmate and a full-time artist to discuss book cover possibilities (she takes art requests for charcoal, pastel, and watercolor pieces, and I would find out how to get a digital print).
If a book deal is secured, promote the book through "book launch" reading events.	Arrange reading and presentation events at Grossmont College, Miramar College, SDSU, Verbatim Books, and other local areas.

6. Please address the feasibility of the activity by discussing:

- a. a proposed timeline that is appropriate to the activity, and

Timeline:	Activities:
Aug. 2022	Fly to the Philippines to stay with my uncles (in Siocon, Zamboanga del Norte) for about two to four weeks (self-funded). This is when I will interview relatives and acquaintances, document their stories, observe settings and artifacts, and visit historical sites and landmarks (such as Rizal's Landing Place).
Sept. to Oct. 2022	Back in San Diego, CA: write and revise approximately one book chapter per week during a two-month period
Oct. to Nov. 2022	Attend a "writers' retreat" (self-funded) to work on revision in a group workshop setting and get feedback from visiting agents and well-established publishers. I have researched some potential retreats (in state and out of state) online, but the ones for Fall/Winter 2022 have not yet been announced with details.

Dec. 2022	<p>Submit my book manuscript to: publisher of Kaya Press, who publish works on the Asian & Pacific Islander Diaspora. My former professor Dr. Rudy Guevarra knows the publisher and can connect me to them, but I will be submitting to other literary presses as well.</p> <p>Develop a curriculum unit with online materials and handouts on hybridity in creative writing for the English Dept.'s Creative Writing Program to use across their courses.</p>
Jan. 2023	<p>Submit Sabbatical Leave Report to Academic Senate Office. Arrange a presentation to the department or division and a literary reading (contingent on book contract with press plus publication date).</p>

b. the availability of appropriate resources

In preparation for Sabbatical Leave, I will be reading “craft-focused” books and articles, diverse memoirists’ and poets’ works, and books by Filipina/x/o writers and mixed race writers in order to have a better understanding of cultural and historical politics. Some of my resources include:

LITERATURE:

- Katerí Hernandez, Tanya. *Multiracials and Civil Rights: Mixed-Race Stories of Discrimination*. NYU Press, 2021.
- Murphy-Shigematsu, Stephen. *When Half is Whole: Multiethnic Asian American Identities*. Stanford University Press, 2012.
- Coronado, Marc (editor), Rudy P. Guevarra Jr. (editor), Jeffrey Moniz (editor), and Laura Furlan Szanto (editor). *Crossing Lines: Race and Mixed Race Across the Geohistorical Divide*. Altamira Press, 2005.
- Nadal, Kevin L. *Filipino American Psychology: A Handbook of Theory, Research, and Clinical Practice (2nd Edition)*. Wiley, 2020.
- *History of the Philippines: A Captivating Guide to Philippine History*. Captivating History, 2021.
- Castillo, Elaine. *America is Not the Heart*. Penguin Books, 2019.

- Francisco Douglas, Deborah. *Somewhere in the Middle: A journey to the Philippines in search of roots, belonging, and identity*. Peaceful Mountain Press, 2019.
- Harjo, Joy. *Poet Warrior*. W.W. Norton & Company, 2021.
- Gharib, Malaka. *I Was Their American Dream: A Graphic Memoir*. Clarkson Potter, 2019.
- Karr, Mary. *The Art of Memoir*. Harper Perennial, 2016.
- Park Hong, Cathy. *Minor Feelings: An Asian American Reckoning*. One World (imprint of Penguin Random House), 2021.

PODCASTS:

- *The Race and Ethnic Relations on Campus Podcast Show*
- *Other: Mixed Race in America*
- *Mixed Up*
- *Generation Immigrant*
- *The Halo-Halo Show*

Outcomes

7. Clearly describe the expected outcomes of your activity.

This book project will:

- **Enhance curriculum for the English Department's Creative Writing Program.** I will be studying hybrid forms of creative writing (especially memoir and poetry blended) and transferring this knowledge and these examples into online modules, handouts, and lectures that Creative Writing faculty can use in their classes.
- **Lead to a projected increase in students meeting the English composition and Creative Writing courses' Student Learning Outcomes** because they will have an instructor who has the knowledge and experience of writing, revising, workshopping, and publishing. This could also result in more students graduating with an English degree and/or Certificate in Creative Writing from the college.

- **Deepen student engagement, motivation, and retention across English/Creative Writing courses, AAPI courses, and other disciplines** that will allow me to connect with them and read from the book as a guest speaker.
- **Lead to a projected increase in cultural competency, inclusivity, and respect** for any marginalized community that relates to the topics and themes that are addressed in the book project, such as assimilation, immigration, multi-racial identity and lived experiences, the American dream, privilege, cultural roots, and more. This will also encourage more conversations around more equity-minded practices to reach students.
- **Create more college-wide, district-wide, and regional engagements** (panels, literary readings, and presentations), which will open up more collaboration and coordination opportunities, including (but not limited to): Filipino American History Month, Asian American & Pacific Islander Heritage Month, the AAPI Summit, Literary Arts Festival, the Fall Readings Series, the Living Writers' Series, and any writing/AAPI/mixed race-focused academic conferences.

8. What evidence will you submit to demonstrate achievement of your outcomes?

Outcome:	Evidence:
Enhance curriculum for the English Department's Creative Writing Program.	Materials and handouts incorporated into a “Hybridity in Creative Writing” Module for faculty to use in their courses.
Lead to a projected increase in students meeting the English composition and Creative Writing courses' Student Learning Outcomes.	Collect qualitative and quantitative data (survey students) after doing a brief reading/presentation from the book. Survey questions would connect to the appropriate SLO language of the course.
Deepen student engagement, motivation, and retention across English/Creative Writing courses, AAPI courses, and other disciplines.	Collect qualitative and quantitative data (survey students) after doing a brief reading/presentation from the book. Online presentations would be recorded on Zoom to document verbal and typed students' responses (in chat messages). In-person presentations would be documented through hard copy survey forms.

<p>Lead to a projected increase in cultural competency, inclusivity, and respect.</p>	<p>The survey that students would receive would include a quantitative question on cultural competency, inclusivity, and respect (similar to the questionnaire that the college's World Arts and Cultures Committee has used in the past for cultural events).</p>
<p>Create more college-wide, district-wide, and regional engagements.</p>	<p>Community events/engagements would be documented through: fliers, social media shares and commentary, Zoom recordings, photos/screenshots, and conducted surveys.</p>

Sabbatical Leave Report

Abstract:

During my Sabbatical Leave period, I accomplished the following: (1) traveled to Cebu and Bohol, Philippines, in order to spend time with relatives, research poetry and literature in the Cebu City Public Library, and write poetry; (2) assembled a chapbook version and full-length poetry collection version that is newly entitled *Half Moon Rising*, which covers themes like motherhood, love, feminism, cultural heritage and experiences, multi-racial issues, privilege, mental health challenges, food, family, celebration, paternal figures, decolonization, healing cultural amnesia, acceptance, belonging, and more; (3) was accepted into and participated in the three-month, intensive AWP Writer-toWriter Mentorship Program, which resulted in effective poem and book revisions with my mentor-poet Gustavo Adolfo Aybar; (4) completed a one-month online @ONE Program course entitled “Humanizing Online Teaching and Learning”, and then I co-presented on what I learned during Professional Development week; and (5) researched experimental poetry in various forms and styles in order to develop a culturally relevant Canvas Module entitled “Experimental Poetry” for faculty—particularly English/Creative Writing—to use with students. Sixteen of my forty poems were published in various literary journals during 2022 (most during the Sabbatical Leave period), and these published poems are important to include in the Acknowledgements Page of the book. *Half Moon Rising*, as a full-length poetry manuscript, was accepted by a literary press; however, I declined the book publication due to reasons relating to my values and criteria. I have still participated in poetry readings, such as AWP’s Writer-to-Writer Program final reading on Zoom, Welter Journal’s reading event on Zoom, and Atticus Review’s offsite event during the week of the AWP Conference. I have also read my new work in the creative writing classroom. Moving forward, I am actively sending out the poetry manuscript to more presses; I hope that, once it is published, I can do additional readings on campus (and in our regional community) to foster deeper student engagement and motivation, collect qualitative and quantitative data, and more.

* * *

Full Report:

Shortly after my Sabbatical Leave Proposal was approved, I began to make plans to travel to the Philippines. I booked my flight and an apartment in Cebu City (APPENDIX A), and I took out enough currency to bring with me on the trip (pesos). When I arrived in Cebu, I realized that if I were to formally interview my uncles and cousins for my book project, I might not get the authentic responses I was hoping for. So, I spent every day listening and observing. I wrote down notes in my phone and laptop, recording stories through natural conversations and describing to myself sensory experiences of each day in Cebu and Bohol—which would often become poems for the book. The book project, I realized, too, early on, would not work as a hybrid

(memoir/poetry) as I had previously envisioned; instead, the book would work best as a full-length poetry collection with varying forms of poetry (such as the haibun, sestina, ghazal, and others). I wanted to try to write poems that still responded to the original intent mentioned in the Sabbatical Leave Proposal: “ . . . a longing, a missing link, or a type of emptiness that needs to be addressed. It also connotes the idea of being ‘full’ in an ethnic or cultural sense—‘full Filipino’ versus just ‘part’ or ‘half.’ I hope to study and thoughtfully dissect this ‘lack’ of measuring up and a desire to ‘fill’ what is amiss.”

I came up with a new name for the poetry collection: *Half Moon Rising*. This now-completed full-length poetry manuscript, which is 66 pages and divided into four sections, contains most of the themes I mentioned in the original Sabbatical Leave Proposal: multi-racial/multi-ethnic identity, immigration, assimilation, privilege, inequities, colorism, feminism, language, cultural/familial roots and preservation, joys, successes, and decolonizing the mind. What I accomplished: 16 out of 40 of the poems in this collection got accepted for publication during 2022—most during my Sabbatical Leave period (some published poems shown in APPENDIX G). It is common for work to receive a lot of rejections with very few acceptances in between. I wrote, read, and thought about poetry for the entire time I was on Sabbatical Leave—and when I felt a piece was finished and ready to send out, I would customize each cover letter and submission document to literary journals and presses that were open to poems, usually via my Submittable account (APPENDIX F).

Half Moon Rising exists in both “poetry chapbook” and “full-length poetry book” forms. I have spent several months sending it out to both kinds of open submission periods. I felt proud of myself when the early version of the chapbook was longlisted for the Palette Poetry Prize (APPENDIX C). This informed me that I was on the right track with the poems. Not only did I work on a lot of the poems by myself in the summer, but also I communicated with my poet friend from graduate school (SDSU), Erin Rodoni. She offered lots of revision feedback and encouraging insights about the chapbook (APPENDIX C), and later on, she reviewed the entire full-length collection, too.

In August, I applied to the AWP Writer-to-Writer Program, which is a 12-month mentorship arrangement with a writer in your genre (September to December 2022). By early September, I found out the good news that I was accepted (APPENDIX E); published poet Gustavo Adolfo Aybar was willing to work with me on my poems. During this intensive program, we communicated over text, email, phone call, and Zoom. Each Friday, I would send him 1-2 new poems to give me helpful revision feedback on. He also helped me to re-order the poems for the full-length manuscript. It was an incredible experience that motivated me in the writing and revision process. Gustavo was the motivating reason I was able to complete the full-length poetry manuscript by the end of November 2022—ahead of my original deadline for myself. He not only gave me constructive feedback on the writing, but also he sent me book

recommendations that guided my poetry, like *Today: 100 Ghazals* by Suzanne Gardinier (APPENDIX D). We often talked about experimental forms and played with the poems' stanzas and arrangement on the pages.

Here is my "book overview" of *Half Moon Rising* as a full-length poetry collection, which has four different section breaks (entitled "Waning Quarter", "New Moon", "Waxing Quarter", and "Waning Gibbous"):

Using the concept of light/dark and a moon moving through its various phases, most of these poems speak to feeling or being treated as half not whole. I've intricately woven in topics such as: motherhood, love, feminism, cultural heritage and experiences, multi-racial issues, privilege, mental health challenges, food, family, celebration, paternal figures, and more. The beginning poems speak to the loss of my mother (after her long battle with breast cancer), and the notion of her comes up again and again in the other pieces, especially in the closing piece because now I'm a mother myself. She is a major backbone of this work. Everything comes back to her and is cyclical, like the moon in its phases. When I stayed in Cebu, Philippines, with relatives, this deepened my understanding of my mother and her legacy and the many facets of an immigrant daughter's purpose (my father is also an immigrant from Romania, though he decided to move back to his hometown). This book is not only about engaging in the personal process of decolonization and trying to heal cultural amnesia, but also it's about acceptance, belonging, and creating a new home from the ashes.

In this collection, I am most proud of my tonal range, ability to weave in repetitive themes and motifs, and experimentation with visual forms. There are loose ghazals, a haibun, a sestina, a two-column split poem, couplets, tercets, and many free verse poems. More importantly, I feel I took meaningful risks and am surprised by the unique emergence of each of these pieces.

Seventeen of the forty poems in this collection have been individually published across various literary journals, nearly all within 2022.

- *A Cappella Zoo*—“Let This Be My Refuge”
- *Amphora Magazine*—“Leave My Love Be”
- *Atticus Review*—“Unlearning, Relearning”
- *Musing Publications*—“Stunning Agility”, “When People Ask: Will You be Having More Children?” and “Be Warned: We are not Afraid to Tear through this House”
- *San Diego City Works Press*—“Icicle Teeth” and “Retreat and Go Still”

- *Sky Island Journal*—“I Cannot Tell You of this Dread”, “Someone Turned Up the Volume on the Patterns”, “The Balikbayan Boxes Have Arrived”, and “I Can Only Trust the Spin”
- *The Hyacinth Review*—“In the Belly of Cebu City” and “On the First Day of Spring, You Became Light”
- *The Lumiere Review*—“The Sounds of F. Pacana Street”
- *Welter Journal*—“Protective: A Song for Mixed Girl Hair”
- *West Trestle Review*—“You Don’t Count”

Half Moon Rising was accepted for publication on November 30th, 2022, by the editor of Pine Row Press (APPENDIX B). At first, I was thrilled; however, I ended up declining the offer due to a multitude of reasons. Gustavo, my AWP mentor, gave me some good perspective over the phone. Some red flags we noticed were:

- (1) the press had responded too quickly (I had sent in the manuscript only about 8 hours prior—had the editor even really read the book?);
- (2) their website featured a semi-diverse editorial staff; though only the main editor seemed to be the only one who had read the book—and typically, it’s good to have at least two readers agree on the book acceptance offer;
- (3) their social media presence was lacking—nothing active on Twitter or Instagram, for instance, to help with online promotion of a book publication; and
- (4) though their press was born in 2020, there still were no people of color represented on their website pages of published poets—and I did not feel comfortable being their first “person of color” published on their website.

I asked Gustavo if he would accept a poetry book publication offer from Pine Row Press, and he said no—and so, logically and instinctively, I knew I had to decline the offer. I would keep searching for and submitting to more credible presses that matched my values and criteria, and to this day, I am still on the hunt; my poetry collection *Half Moon Rising* is currently “in progress” in several contests and open submission periods.

Here is a charted breakdown of “Objectives” and “Course of Action [Taken]”, which is copied from the original Sabbatical Leave Proposal; I have revised it with more accurate updated language and outcomes.

Objectives (slightly revised from original):	Course of Action Taken:
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Learn about effective poetry and memoir writing.	I read a variety of contemporary literature that describes and models certain strategies in creative writing (I often borrowed books from my local library or purchased them myself): <ul style="list-style-type: none"> • Natasha Tretheway's <i>Native Guard</i> • Phillip B. Williams' <i>Mutiny</i> • Patricia Smith's <i>Blood Dazzler</i> (see more in APPENDIX D).
Learn about mixed race/part Asian/the Filipina identity.	Books and podcasts that influenced poems in my book (APPENDIX D).
Craft the first draft/early stages of the proposed book project.	I traveled to Cebu, Philippines, and stayed with two of my uncles in an apartment. While I was there, I observe settings, artifacts, and sensory details of the place (sight, smell, taste, touch, and sound). I wrote many poems and journaled a lot while in the apartment (APPENDIX A).
Write and lay out the book.	Back home in San Diego, California, I wrote and revised approximately 1-2 poems per week. When I wasn't writing poetry, I was reading it—or submitting individual poems out for publication (Submissions charted in APPENDIX F).
Revise and obtain feedback on the book-in-progress.	I worked with my poet friend Erin Rodoni on both the chapbook and full-length poetry manuscript. She offered lots of feedback over email and phone (APPENDIX C). <p>When I received a surprise acceptance into the intensive 12-week AWP Writer-to-Writer Program, I worked diligently with poet Gustavo Adolfo Aybar on individual poems and the manuscript as a whole (APPENDIX E).</p>
Send out the book to potential publishers.	I have sent out the full-length collection to literary presses' open submission periods and book prize contests since November (APPENDIX F). I track these submissions and have a spreadsheet of all monthly deadlines so that I am strategic about it. <p>Book was accepted by Pine Row Press, but I declined the offer because they did not meet my criteria (APPENDIX B).</p>
Find and hire an illustrator for the book cover (self-funded).	To be determined. Still waiting on the poetry book to match with a good publisher.
If a book deal is secured, promote the book through “book launch” reading events.	To be determined. Then I plan to arrange reading and presentation events at Grossmont College, Miramar College, SDSU, Verbatim Books, and other local areas.

I am actively sending out *Half Moon Rising* for publication so that I can participate in readings on campus and in the local community. I have already done a reading on Zoom as part of the AWP Writer-to-Writer Program's "Week 12" final cohort session (APPENDIX E).

During March 9th, 2023, weekend: I attended the AWP Conference, and I was invited to read poetry with *Atticus Review* and *Barzakh Magazine* at a coffee shop in downtown Seattle,

Washington (APPENDIX H). I read the newly published “Unlearning, Relearning”--my poem about learning about my roots and homeland but also confronting my privileges while trying to decolonize my mindset. I was invited to have breakfast with poetry editors and presses (APPENDIX H), including Patricia Caspers, who had accepted one of my poems for *West Trestle Review* (APPENDIX G). Attending a literary reading hosted by a mixed-Asian panel at the AWP Conference was also meaningful; I got to speak with one poet, Jessica Q. Stark, who has a new poetry collection that just came out entitled *Buffalo Girl*. I would love to bring her out someday to Grossmont College to do a reading. I met many wonderful, established writers at the conference who are potential literary speakers for the Creative Writing Program’s fall Reading Series or Spring Literary Arts Festival.

Additionally, I attended the AWP Writer-toWriter Mentorship Program Reception and met other mentors/mentees there (APPENDIX H). Though my own mentor Gustavo could not be there, we do plan on connecting in person at the AWP Conference in 2024; it will actually be taking place in his city. In sum, the AWP Conference was an incredible follow-up experience to the Sabbatical Leave period because I felt confident and credible as a published writer, and I was able to make connections with other members of the writing community—which already enriches my own creative writing and composition classroom environments.

One unexpected learning experience and accomplishment of mine during Sabbatical Leave was taking an online course through the @ONE Program. I was finishing up my manuscript and always was interested in taking the “Humanizing Online Teaching and Learning” course, so I enrolled. I completed it by early December (APPENDIX I). In fact, I have applied many of the strategies to my own online classes this semester; I feel that by consistently implementing emojis as fun visuals, SoundCloud to hear me read out loud the module content, and other techniques, I have become a much better online teacher. The regular reflections that students complete let me know that they are engaged and enjoy being in this “humanized” course.

Lastly, I have worked on and hope to send out to any interested English/Creative Writing faculty a Canvas Course Module on “Experimental Poetry” to use with their students (APPENDIX J). I spent much of my time during Sabbatical Leave studying and filing away examples of/links to poems in experimental forms, which is not just for me to use in my own creative writing class, but also it’s for others. Now that I also know how to implement SoundCloud (because of my great experience with the @ONE Course), I am using this in my modules to help “teach” students about experimental poetry and to engage them in qualitative questionnaire and feedback, as noted originally in the Sabbatical Leave Proposal. In my personal “Experimental Poetry” module project notes, I also question how to not only include culturally relevant poets but also how to create an anti-racist, decolonizing curriculum for students. For instance, Native Hawai’ian poet No’u Revilla writes many poems about colonialism and how it has hurt her people and homeland. I am learning how to showcase her experimental poems (that are often

sideways on the page) in order to guide instructors who use this Canvas Module in decolonizing the classroom. This “Experimental Poetry” Module still needs some more development and fine-tuning, but I am hoping that fairly soon, it will be ready for me to export to interested faculty.

Appendices

APPENDIX A: FLIGHT CONFIRMATION AND PHOTOS IN CEBU AND BOHOL, PHILIPPINES





Passenger: Sow Daniela (ADT)
 Booking ref: 2S59OV
 Ticket number: 079 2409079264



Issuing office:
 PHILIPPINE AIRLINES CONTACT CENTER,
 (SERVICING USA), PHILIPPINES
 Telephone: 1800-IFLYPAL
 Date: 10Jun2022

ELECTRONIC TICKET RECEIPT

At check-in you must show a: (i) government-issued I.D. and the document you gave for reference at reservation time; (ii) documentary proof entitling you to exemptions or discounts (e.g. OFW, Senior Citizen, PWD, etc.) you availed at time of purchase, if any.

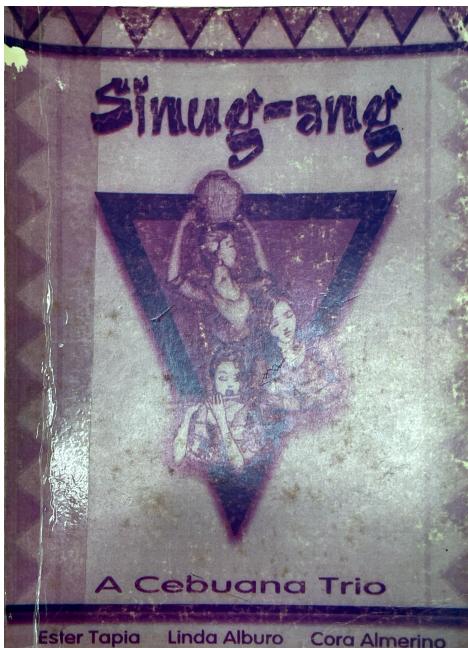
From	To	Flight	Departure	Arrival	Last check-in
LOS ANGELES LOS ANGELES INTL Terminal: B	MANILA NINOV AQUINO INTL	PR113	14:35 12Jun2022	23:25 13Jun2022	
Class: M Baggage (4): 2PC Fare basis: MXFUS	Operated by: PHILIPPINE AIRLINES Marketed by: PHILIPPINE AIRLINES Booking status (1): OK			Number of stops: 1 NVA (3): 12Dec2022 Duration: 17:50	
MANILA NINOV AQUINO INTL Terminal: 2	CEBU MACTAN INTERNATIONAL Terminal: 1	PR1841	04:10 14Jun2022	05:35 14Jun2022	
Class: M Baggage (4): 2PC Fare basis: MXFUS	Operated by: PHILIPPINE AIRLINES Marketed by: PHILIPPINE AIRLINES Booking status (1): OK			NVA (3): 12Dec2022 Duration: 01:25	
CEBU MACTAN INTERNATIONAL Terminal: 1	MANILA NINOV AQUINO INTL	PR1860	16:35 07Jul2022	18:00 07Jul2022	
Class: X Baggage (4): 2PC Fare basis: XXFUS	Operated by: PHILIPPINE AIRLINES Marketed by: PHILIPPINE AIRLINES Booking status (1): OK			NVA (3): 12Dec2022 Duration: 01:25	
MANILA NINOV AQUINO INTL Terminal: 2	LOS ANGELES LOS ANGELES INTL Terminal: B	PR102	21:00 07Jul2022	19:25 07Jul2022	
Class: X Baggage (4): 2PC Fare basis: XXFUS	Operated by: PHILIPPINE AIRLINES Marketed by: PHILIPPINE AIRLINES Booking status (1): OK			NVA (3): 12Dec2022 Duration: 13:25	

(1) OK = Confirmed; RQ = Waitlist; SA = Space Available; NS = No Seat (2) NVB = Not valid before (3) NVA = Not valid after (4) Each passenger can check in a specific amount of baggage at no extra cost as indicated above in the column baggage. Each piece of baggage may not exceed the specified weight.





Cebu City Public Library, where I did poetry and literature research



APPENDIX B: PINE ROW PRESS OFFERS BOOK PUBLICATION, BUT I DECLINE (an email thread)

Book acceptance: Half Moon Rising ➤ Inbox x ▼ ⋮

Hank Hudepohl <hankhudy@gmail.com>
to me ▾

Wed, Nov 30, 2022, 5:50 AM ☆ ↵ ⋮

Hi Daniela,

I read your manuscript this morning- it is not often I encounter such brave writing and I would be honored to publish it. The personal journey you take with identity, family, and place, among other themes, ultimately reads like an affirmation of life and a manifesto for how to live it. I believe the only poem that may be difficult to print in the standard book format is *Self-Portrait* but we can work thru some options. Please let me know, and if you are interested, I will send along the details in a publishing agreement for your consideration. The terms include a modest author advance and author copies. I expect the book will be made available by or before late Spring of 2023.

This is a newish press but already trusted by several well-known poets. The commitment I make is that the book will be something we will both be proud of. Promotional resources / marketing is limited but growing as the press is still in early days. Pine Row Press currently publishes through arrangement with Kindle Direct, the book printing division of Amazon, and I have been very happy with the print quality. The press most recently published David Starkey's manuscript, a fellow Californian and former poet laureate of Santa Barbara. It is his eleventh and first with Pine Row Press. I can provide him as reference if necessary. <https://a.co/d/cwfFJjC>

For any readings, Independent bookstores are able to order direct from Pine Row Press (they don't have to order from Amazon) at 50% discount off list price, which is typically a greater share of revenue than they would receive by ordering thru wholesaler Ingram Books. You as the author/poet can also purchase direct from Pine Row at 50% discount and keep the margin from your sales.

It is with a spirit of both admiration and delight that I submit this email to you. I look forward to your reply.

Kind regards,
Hank

Hank Hudepohl
Publisher, Pine Row Press

Wed, Nov 30, 2022 10:54 AM

From: Daniela Sow
To: Pine Row
Subject: Re: Response to Pine Row Press

Hi Hank,

I really appreciated your response and kind words about my work. It definitely made me feel good.

I'm new to submitting my book of poetry for publication, and I'm still taking my time in exploring my options.

[...Read More](#)

 [Reply](#)

Wed, Nov 30, 2022 9:03 AM

From: hankhudy@gmail.com
To: Daniela Sow
Subject: Re: Response to Pine Row Press

Hi Daniela

I am sorry to hear that, but wish you the very best. Could you please let me know the motivation for withdrawing? Is it something I said, or just the idea that you might find a more prominent press for this manuscript? Again, there are no hard feelings I'm just trying to understand and be a better partner to future poets. I am confident you will find a publisher for the manuscript.

[Show Less](#)

 [Reply](#)

Wed, Nov 30, 2022 8:58 AM

From: Daniela Sow
To: Pine Row
Subject: Response to Pine Row Press

Dear Hank of Pine Row Press,

Thank you for your quick acceptance response and information. However, I have decided to withdraw my manuscript from the submission process at this time.

Daniela Sow

APPENDIX C: CHAPBOOK VERSION OF POETRY MANUSCRIPT GETS LONGLISTED FOR THE PALETTE POETRY CHAPBOOK PRIZE, PLUS EMAILED FEEDBACK FROM POET ERIN RODONI

From: Palette Poetry
To: Daniela Sow
Subject: RE: [Palette Poetry] Half Moon Rising

Wed, Oct 26, 2022 10:01 AM

Dear Daniela ,

Thank you so much for sharing your work with us for the inaugural Chapbook Prize. The submissions have been stunning and we are privileged to have spent time with your work.

Unfortunately, your chapbook did not proceed as a finalist, [though it did make the longlist](#). Our readers and editors admired your work, and we look forward to seeing where your chapbook finds a home. We will include your name as part of the longlist in our announcement of the results.

We are still in the process of informing others of their submission status, so we ask that you please refrain from sharing this news publicly until Palette Poetry makes a formal announcement. Thank you again for trusting us with your work.

with gratitude,

Palette Poetry



Erin Rodoni <erin.rodoni@gmail.com>

to me ▾

Tue, Sep 13, 2022, 10:54 AM



Hi Daniela,

Wow, these poems are phenomenal, and this chapbook is so so strong. I could easily see the thematic threads being fleshed out into a full length collection. The broad overarching theme that binds all the poems together is the journey toward acceptance and belonging, and creating a new home from the ashes and stories and traditions of all that has made us who we are. Grieving the loss of the mother and with her a whole story and history and identity, and the process of recovering from that grief and recovering that sense of connection to the Philippines and family, all that forms one stunning throughline thread. Another developed throughline is the grappling with mestiza identity through metaphor, through trying to find a new metaphor, and rejecting the received metaphors meant to capture your experience. A thread that I could see developed further in your full length is forming your own family and all the blessings and challenges that come with it. Another thread that comes up in the chapbook but doesn't really get developed is the abusive father, the loss of him as a father figure who could be respected and trusted. In this chapbook, I suggest cutting that poem "The Refusal" because it seems out of place without a few more poems to flesh out that narrative, it is a really strong poem and I would definitely include it in a full length, but I'm not sure it belongs in the chapbook. If you do really want to keep it, I'd make sure to clarify that the father is white, like saying ". . . I carried against white men like my father" and then put "You Don't Count" after it, so that betrayal and distrust enters into conversation with the metaphor/identity poems. Actually, I think I might have just talked myself into keeping it in the chapbook, because it does add a powerful layer to that thread.

I think the order you have is already working really well, but just to give you another way to think about how the poems might be in conversation, I suggest trying a version where the metaphor poems mix with the Philippines poems a bit more. The Philippines poems feel like a journey that comes to a satisfying close, but then the poems that come after feel like they go on a similar journey in a new form, so it kind of feels like taking a step backward and doing it all again. Which is also a valid and interesting experience for me as a reader, but I still was drawn to the idea of going on both journeys at the same time, of having them woven together. I wouldn't change your opening sequence at all. It is brave to begin with an unimaginable loss, to be that vulnerable on the very first page, but I think it grounds the rest of the book beautifully, I would go anywhere with you after those 3 opening poems, as a reader I am with you completely.

I actually made a new Google doc from your pdf, I didn't want to use your Google doc because I don't like to have my comments sent until I'm ready since I make a lot of changes to them as I make my way through a book over several reads. And I can't comment directly on pdfs on my Chromebook. So I'm going to share my Google doc with you, which has all my ideas on order, and all my line edits (these are kind of nitpicky, so take with a grain of salt, I consider your poems very polished and if I wasn't reading them with my editor eyes I doubt I would be bothered by these details). Some of your formatting got messed up in the transition from a pdf, but I read the book in pdf form first, so I know how the poems are supposed to look. I am very happy with the variety of forms and styles, the way the poems look on the page as I made my way through feels cohesive yet varied enough to avoid seeming repetitive.

Here's the link just in case: https://docs.google.com/document/d/1a6LPtK9F_TNiqLSK1rHwe3pnR-oN_Wmct0PkG_WmZkg/edit?usp=sharing

Let me know if you have questions about anything I've said, I'm happy to chat on the phone too. I truly love this book and these poems, and I have no doubt it will find a perfect home very soon!

Love,
Erin

APPENDIX D: LITERATURE AND PODCASTS







PODCAST

They Called Me, Hapa

By Salted Logic

PLAY FOLLOWING ...

ABOUT

In March 2021, the Smithsonian Asian Pacific American Center partnered with Salted Logic, an indigenous women-led media collective to bring their Youth Access program to a group of 8 students from Hawai'i. This four-day workshop sought to give the next generation the tools and knowledge to become effective and influential storytellers. As experts of their own lived experience, we asked them to have hard conversations about language, identity, and culture – centered around the word 'hapa'. They called me, 'Hapa' is an audio experience meant to guide you through conversations around self-acceptance, group identity, and multiculturalism.

Filtered by All Episodes ▾

TITLE	PROGRESS	DATE	DURATION
Episode 3: The Hapa Dilemma	<div style="width: 50%;"></div>	Aug 10, 2021	53:09

In this episode we ask the question... Who gets to be hapa?



PODCAST

Filipina on the Rise

By Krystl Fabella

PLAY FOLLOWING ...

ABOUT

Welcome to Filipina on the Rise Podcast! This podcast aims to promote Filipina excellence world wide by elevating Filipinas in every industry who are doing big things and making an impact! Together, we learn about their journey, tackle some cultural topics as related to being Filipino in the modern day, and give advice to someone pursuing their own excellence. highlight Filipino culture in modern day successes and celebrate what it means to be a Filipina.

● "Womanhood in Precolonial Philippines was this..." – Gabes Torres, psychotherapist, researcher, activist, mental health	<div style="width: 50%;"></div>	Mar 18, 2022	1:05:24
Hi everyone! One of my most favorite discussions, an oldie but it's been one of the most popular ones that I wanted to repost. I think it's because os many people in their journey of reconnecting with their culture and finding out what it means to be proud to be Pinay, there's this hunger to [...]			
● Achieving Soul Goals & Intergenerational Healing through the Beauty of Kapwa with Val Roxas, Creator of LUNAS	<div style="width: 50%;"></div>	Sep 28, 2022	31:45
Mabuhay and Welcome! In today's episode, host Tesz Milan and special guest Val Roxas are going to take you on a journey to reconnect inward to your soul and outward to the meaning of the Filipino word KAPWA, the inherent sense of knowing someone at their core. Essentially, Kapwa mean...			
● Caila Quinn on Embracing being Filipina on National Reality TV, Mixed Roots, & Falling in Love with Yourself	<div style="width: 50%;"></div>	Aug 3, 2022	1:01:59
Today, we have a very special guest, Caila Quinn Burello. When I started this podcast and dreamt big, I told myself one of the Filipinas I'd have on one day was Caila, and here she is! Caila Quinn is a celebrity reality star, content creator, most known for her time on The Bachelor Season 20 in...			

APPENDIX E: AWP WRITER-TO-WRITER MENTORSHIP PROGRAM (September-December 2022)



Daniela Sow <daniela.p.sow@gmail.com>

Congrats!

Micaela Tore <micaela@awpwriter.org>
To: "daniela.p.sow@gmail.com" <daniela.p.sow@gmail.com>

Wed, Sep 7, 2022 at 6:10 AM

Dear Daniela,

Congratulations! We're thrilled to announce that you have been selected to participate in this upcoming season of W2W. Now it's up to you—we need you to let us know if you think your paired mentor is someone *you* would like to work with. **Please review the information below and let us know by September 9 if you accept this invitation to participate.**

About Your Mentor

The writer you have been paired with is **Gustavo Adolfo Aybar**.

You can learn more about him [online](#).

We all loved your application, and Gustavo selected yours specifically. We hope you are as excited to work with him as he is to work with you!

Additional Info

This season will run from September 19 to December 9, 2022. Before the program starts, we will be hosting a video call to welcome all mentors and mentees. You will have opportunities to connect with your fellow mentees, and of course, with your mentor.

Important: This is very exciting news that we are sure you are eager to share. However, please refrain from posting anything publicly until we have informed all applicants of their status and made a formal announcement on our website and social media platforms. We will let you know when you are free to share!

We will be reaching out in the coming weeks with more information and to request a high-resolution photo. In the meantime, please let us know if you have any questions!

Best Wishes—We're Thrilled for You!

The AWP Writer to Writer Team



Association of Writers
& Writing Programs

Micaela Tore (she/her) | Membership Coordinator | micaela@awpwriter.org





COMMUNITY & CALENDAR

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[AWP HBCU Fellowship Program](#)

[Writer's Calendar](#)

[Directory of Members](#)

[Writer to Writer Mentorship Program](#)

Overview

■ *Season 17 of the Writer to Writer Mentorship Program*

Application Information

Mentors

Mentees

Program Reflections

News & Celebrations

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[Life After the MFA](#)

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Season 17 Mentors and Mentees

AWP celebrates the writers serving as mentors and mentees in Season 17 of the Writer to Writer Mentorship Program. We selected twenty-four pairs for this session based on their experience, their willingness to serve, and the needs prevalent in the mentee applications. Mentors were each given several strong applications to choose from and selected their own mentees.

Genre	Mentor	Mentee	
Creative Nonfiction		Helen Thorpe	
		Joanna Rokoff	
		Nina Renata Aron	
		Gina Nutt	
		Jeannine Ouellette	
		Garrard Conley	
		Lara Lillibridge	
Poetry		Tony R. Keith Jr.	
		Gustavo Adolfo Aybar	

Week 6: Poem Exchange (sample revision guidance from Gustavo)

ODE TO LOLA (Revised in tercet form. [Click here to read the original version](#) from grad school).

For lola I will sing, for lola I will remember. For lola I will take back the spiky balls from the sweetgum tree, the ones I threw,

the ones that made her duck. Lola and her chuckle, smooth round cheeks, short silvery hair, paisley patterned dress

with pearl buttons. I wish I'd learned to take better care of her—a teacher, a mother of six from Zamboanga. My lola, in slippers,

the Bible tucked under her arm. Reading glasses propped on her head. She would read passages to me by the dim light,

coax me to confess my sins, but all I knew were boys and dodgeball—what she called puppy love. She liked to sleep low to the floor

just like back home. Many mornings the stink of her fried fish disoriented our senses. But we adapted just as she adapted.

For daily prayer, my mother and I followed her, lowering ourselves into long pews. How I ache now for the holy water

of her being, for more stories of the province. In her final years, my lola's memory slipped more and more. *Kinsa ka?*

Kinsa ka? Jobema? Her children: nameless faces, looking for signs in her stare. For lola I sing to remember, for lola I love in her name.

 Gustavo Adolfo Aybar
6:52 PM Nov 4

I think this would look better without punctuation. Question mark may stay, and I love the m-dashes.

I think you do a great job with the structure and line breaks, and the punctuation is distracting me.

Maybe even ditch the capital letters.

- Questions for the poem above:

- I eliminated the overly sentimental details from the original poem and aimed for stronger details and musicality here about my grandmother. Did I succeed with this? Would you cut anything or have other questions you'd love for me to answer somehow in the poem? I do feel the poem is improved, but I wasn't sure what form it should take. It was originally in tercets, and then I revised it into a block poem, and then I made it a condensed poem in tercets again. Also, I studied the haikoum examples and criteria you sent me, but it felt a bit restrictive for this already challenging poem about my lola . . . I couldn't figure out how to keep all the details and move forward with the syllabic count and repetition! I would love to try the haikoum for another poem in the future. It's such a lovely form to discover, so I'm glad you shared it with me (it's not even something I can find easily online!). My favorite example you sent me was the "Triple Lutz" poem—wow, this definitely works with the form!

- Answer from Gustavo:

I really like how this read in tercets. There were only a few parts where the line breaks I rend words felt awkward, so I feel I should try and work that option too. I like the couplet version I used. It feels like it flows smoothly. But, I like the choppy tercet version too. So other than those few sections, I'm conflicted in form. Either of these could work.

- Hopefully you like the couplets.

Gustavo's Tercet Version: This is another version, with lots of changes. No capitalization, unless it was for names. Book punctuation, except for question marks.

Nothing else changed. Or needed to change in my opinion.

APPENDIX F: A RECORD OF “INDIVIDUAL POEMS, CHAPBOOK, AND FULL-LENGTH POETRY MANUSCRIPT” SUBMISSIONS—SENT OUT TO VARIOUS OPEN SUBMISSION PERIODS AND CONTESTS (VIA “SUBMITTABLE”) ***Does not show submissions/acceptances/rejections also sent via email account directly***

In-Progress	<u>Half Moon Rising</u>	AWP - AWP Donald Hall Prize for Poetry—Members	Jan 15, 2023
In-Progress	<u>6 poems - by Daniela Paraguaya Sow</u>	The Paris Review - January 2023 Poetry	Jan 7, 2023
Declined	<u>7 pages of Poetry - Kundiman Retre...</u>	Kundiman - 2023 Kundiman Poetry Retreat Application (New Fel...	Jan 7, 2023
Completed	<u>"92Y Discovery" poetry submission</u>	92Y Discovery Poetry Contest - 92Y Discovery Poetry Contest	Jan 7, 2023
Declined	<u>5 poems by Daniela Paraguaya Sow -...</u>	Pigeonholes - General Poetry	Jan 5, 2023
Received	<u>Half Moon Rising</u>	Black Lawrence Press - Immigrant Writing Series	Jan 1, 2023
Declined	<u>5 poems from full-length poetry man...</u>	The Hunger - General Submissions: FREE December 1-31	Dec 31, 2022
Declined	<u>Half Moon Rising</u>	Tupelo Press - Dorset Prize 2022	Dec 31, 2022
Declined	<u>Half Moon Rising</u>	Codhill Press - 2022 Codhill Press Pauline Uchmanowicz Poetry...	Dec 24, 2022
Completed	<u>Half Moon Rising</u>	Ohio University Press - Hollis Summers Poetry Prize 2022	Dec 24, 2022
Declined	<u>5 poems from full-length poetry man...</u>	Muzzle Magazine - Poetry 2023	Dec 24, 2022
Received	<u>3 poems from manuscript Half Moon...</u>	The Maine Review - Poetry (Bye Bye 2022 Free Submissions)	Dec 24, 2022
Completed	<u>Half Moon Rising</u>	Regal House Publishing - The 2023 Terry J. Cox Poetry Award	Dec 19, 2022
In-Progress	<u>Half Moon Rising</u>	Burnside Review - Burnside Review Press Book Award	Dec 19, 2022
Declined	<u>0045</u>	Small Harbor Publishing - Harbor Editions - Laureate Prize Free ...	Dec 19, 2022
Declined	<u>0117</u>	Chapter House - Black Ocean Dec 2022 First Book Reading	Dec 18, 2022
In-Progress	<u>Half Moon Rising</u>	Fence - 2024 Ottoline Prize	Dec 18, 2022
Received	<u>4 poems from full-length manuscript...</u>	POETRY Magazine - Poetry	Dec 12, 2022
Received	<u>Half Moon Rising</u>	New American Press - 2023 NEW AMERICAN POETRY PRIZE	Dec 12, 2022
Declined	<u>5 poems (poetry submission)</u>	Kitchen Table Quarterly - Poetry Submissions	Dec 3, 2022
Declined	<u>Half Moon Rising</u>	2023 Colorado Prize for Poetry - 2023 Colorado Prize for Poetr...	Dec 1, 2022

Declined	<u>3 previously published poems - by D...</u>	Palette Poetry - The 2022 Previously Published Poem Prize– \$3...	Dec 1, 2022
Declined	<u>5 poems - by Daniela Paraguaya Sow</u>	Palette Poetry - Quick Response for Historically Marginalized Au...	Dec 1, 2022
Declined	<u>5 poems for Columbia Journal - by D...</u>	Columbia Journal - Poetry Submissions Fall 2022	Nov 29, 2022
In-Progress	<u>5 poems for Los Angeles Review - b...</u>	The Los Angeles Review - Poetry	Nov 29, 2022
Declined	<u>DELIVERANCE</u>	Philadelphia Stories - Sandy Crimmins National Prize for Poetry	Nov 29, 2022
Declined	<u>SELF PORTRAIT AS A BLUSHING PE...</u>	Philadelphia Stories - Sandy Crimmins National Prize for Poetry	Nov 29, 2022
Declined	<u>ROMELA, ROMELA</u>	Philadelphia Stories - Sandy Crimmins National Prize for Poetry	Nov 29, 2022
Declined	<u>2494</u>	Driftwood Press - Poetry Single Poems (One Week Response ...	Nov 29, 2022
Declined	<u>6 poems (from my full-length poetry...</u>	Moon City Press - Moon City Review Poetry	Nov 29, 2022
Declined	<u>Half Moon Rising</u>	Pine Row - Poetry - Manuscript (full length book) Submissions	Nov 29, 2022
Declined	<u>Half Moon Rising</u>	Red Hen Press - General Submissions	Nov 29, 2022
Received	<u>Half Moon Rising</u>	Driftwood Press - Poetry Full Collection	Nov 29, 2022
In-Progress	<u>Half Moon Rising</u>	BOA Editions - 2022 A. Poulin, Jr. Poetry Prize	Nov 29, 2022
Declined	<u>Half Moon Rising</u>	University of Georgia Press - The Georgia Poetry Prize 2022 Co...	Nov 29, 2022
Declined	<u>Half Moon Rising</u>	Black Lawrence Press - Poetry Collection - Full Length	Nov 29, 2022
Received	<u>0001</u>	Kaya Press - Thank you for your interest in Kaya.	Nov 29, 2022
In-Progress	<u>5 poems by Daniela Paraguaya Sow</u>	The Offing - Poetry	Nov 22, 2022
Declined	<u>Half Moon Rising</u>	Perugia Press - 2023 Perugia Press Prize	Nov 14, 2022
Declined	<u>3 Poems by Daniela P. Sow</u>	Sundog Lit - Poetry	Nov 14, 2022
Declined	<u>Half Moon Rising</u>	Nightboat Books - 2022 Nightboat Poetry Prize	Nov 14, 2022
Declined	<u>10902</u>	Chestnut Review - Poetry	Nov 4, 2022

Declined	<u>Half Moon Rising - poetry manuscript</u>	Conduit - Minds on Fire Open Book Prize 2022	Nov 2, 2022
Declined	<u>Half Moon Rising</u>	The Comstock Review - 2022 COMSTOCK REVIEW CHAPBOOK	Oct 31, 2022
Declined	<u>Half Moon Rising</u>	Tupelo Press - 2022 Sunken Garden Chapbook Prize	Oct 31, 2022
Declined	<u>2 poems - by DPS</u>	Thin Air Magazine - The Bird in Your Hands Prize 2022: A Contest	Oct 30, 2022
Declined	<u>5 poems - by Daniela Paraguaya Sow</u>	Allium, A Journal of Poetry & Prose - Poetry: 2022-23	Oct 17, 2022
Declined	<u>5 poems by Daniela Paraguaya Sow</u>	Third Coast - Poetry — Fall 2022	Oct 14, 2022
In-Progress	<u>Poetry (10 pgs.) by Daniela Paraguaya...</u>	The Georgia Review - 2022-2023 Poetry Submissions	Oct 14, 2022
Received	<u>6 poems - Daniela Paraguaya Sow</u>	TriQuarterly - Poetry	Oct 13, 2022
Declined	<u>5 POEMS - DANIELA PARAGUYA S...</u>	Cream City Review - Poetry	Oct 13, 2022
Accepted	<u>5 poems - Fairlies - by Daniela Parag...</u>	West Trestle Review - Free Poetry, Fiction, or Reprint Submissio...	Oct 9, 2022
Accepted	<u>3 poems - by Daniela Paraguaya Sow</u>	Welter at University of Baltimore - Poetry - Fall 2022	Sep 29, 2022
Declined	<u>5 poems - by Daniela Paraguaya Sow...</u>	Porter House Review - Poetry Fall 2022	Sep 29, 2022
Declined	<u>Bat City Review - 5 poems - by Dani...</u>	Bat City Review - Poetry	Sep 29, 2022
Declined	<u>Yale Review - 5 poems buy Daniela ...</u>	The Yale Review - Poetry 2022	Sep 29, 2022
Declined	<u>Half Moon Rising (poetry book subm...</u>	Mason Jar Press - Publishing Practicum Open Call	Sep 22, 2022
Withdrawn	<u>4 poems - by Daniela Paraguaya Sow</u>	POETRY Magazine - Poetry	Sep 22, 2022
Accepted	<u>5 poems - by Daniela Paraguaya Sow</u>	Atticus Review - Poetry	Sep 22, 2022
Accepted	<u>I CANNOT TELL YOU OF THIS DRE...</u>	Sky Island Journal - Sky Island Journal: Issue 22, Fall 2022	Sep 9, 2022
Declined	<u>Half Moon Rising - chapbook submis...</u>	Gold Line Ricochet - 2022 Gold Line Press POETRY Chapbook...	Sep 6, 2022
Declined	<u>4 poems - by Daniela Paraguaya Sow</u>	Poetry Northwest - Submit Poems to Presenting	Sep 6, 2022
Declined	<u>Daniela Paraguaya Sow - 6 poems</u>	New England Review - Submissions	Sep 2, 2022

Declined	<u>Daniela Paraguaya Sow - 5 poems</u>	Bennington Review - Poetry	Sep 2, 2022
Declined	<u>0190</u>	Small Harbor Publishing - Harbor Review - Poetry Submission: Is...	Sep 1, 2022
Declined	<u>0031</u>	Small Harbor Publishing - Harbor Editions - Chapbook Open Re...	Sep 1, 2022
Declined	<u>Daniela Paraguaya Sow - poetry</u>	Nimrod International Journal - General Submissions: Poetry	Sep 1, 2022
Declined	<u>3 Poems - Daniela Paraguaya Sow</u>	BOOTH - Poetry	Sep 1, 2022
Declined	<u>Half Moon Rising</u>	The Hunger - Tiny Fork Chapbook Series Contest 2022	Aug 31, 2022
Declined	<u>Poetry_Sow</u>	SPLIT ROCK REVIEW - EXPEDITED - ISSUE 19	Aug 31, 2022
Declined	<u>For Frontier Poetry - 5 poems by Da...</u>	Frontier Poetry - Free Fast Response for BIPOC	Aug 30, 2022
Declined	<u>Daniela Paraguaya Sow - 3 poems</u>	Peatsmoke Journal - Poetry	Aug 30, 2022
Declined	<u>Daniela Paraguaya Sow - 3 poems</u>	Finishing Line Press - THE PADDOCK REVIEW	Aug 29, 2022
Declined	<u>Daniela Paraguaya Sow - 5 poems</u>	Tupelo Quarterly - TQ28: The International Issue // Poetry Subm...	Aug 24, 2022
Declined	<u>Daniela Paraguaya Sow - 5 poems</u>	Black Warrior Review - Poetry General Submission	Aug 23, 2022
Declined	<u>Daniela Paraguaya Sow</u>	Superstition Review - Poetry	Aug 23, 2022
Declined	<u>Half Moon Rising</u>	Palette Poetry - The 2022 Palette Chapbook Prize -\$2k prize- ju...	Aug 22, 2022
Declined	<u>0130</u>	GASHER - Special Print Issue: CHERRY MOON- Emerging Voice...	Aug 9, 2022
Accepted	<u>0026</u>	AWP - Season 17 Writer to Writer Mentee Application	Jul 21, 2022
Withdrawn	<u>0144</u>	Nimrod International Journal - z 2022 Francine Ringold Awards ...	Jul 15, 2022
Declined	<u>Sow, Daniela. Poetry.</u>	MER - Poetry Submission	Jul 15, 2022
Declined	<u>Daniela Sow - 6 poems for submission</u>	Hayden's Ferry Review - Issue 71 General Submissions: Poetry	Jul 13, 2022

**APPENDIX G: DOCUMENTATION OF ONE EXAMPLE POEM ACCEPTANCE EMAIL
(WEST TRESTLE REVIEW), THREE DIFFERENT POEM PUBLICATIONS (ONLINE ON
WEST TRESTLE REVIEW, HYACINTH REVIEW, AND ATTICUS REVIEW), AND WELTER
JOURNAL'S READING EVENT**

Mon, Oct 10, 2022 3:16 PM

From: West Trestle Review

To: Daniela Sow

Subject: Submission Update

Dear Daniela ,

Thank you for sending us your work. We love it and would like to publish "You Don't Count" in the November / December issue. If it's still available, please send your high-res photo (jpeg or jpg only), preferably in horizontal format and a short third-person bio, to pcaspers@westtrestlereview.com.

Please don't respond to this automated email, as responses tend to get lost in Submittable.

West Trestle Review requests First North American Serial Rights (FNASR) and nonexclusive electronic, online, and archival rights. This means you agree to allow West Trestle to be the first publisher of your work in North America (meaning your work has not been previously published anywhere else, including personal blogs, websites, or social media), after which rights return to you. We reserve, however, the right to republish your work on our website, blog, archive, anthology or promotional materials related to West Trestle Review both online and in print, and we request that you give West Trestle Review publication credit if you republish your work elsewhere.

We invite all of our contributors to write a paragraph or two about an admired, living, and underrepresented poet, short story writer, or artist who identifies as a woman or as non-binary. We post these tidbits intermittently in our Cross-Ties section: <https://www.westtrestlereview.com/cross-ties>. If you'd like to share a cross-tie, please email it to the above address within the next month.

Of course, we know how busy we all are and understand completely if you'd like to pass on this invitation.

Welcome aboard!

Patricia Caspers

West Trestle Review



DANIELA PARAGUYA SOW

You Don't Count

After Victoria Chang's *Dear Memory*: "Dear Daughter [. . .] You were born in a more diverse and progressive state. You are half Asian and half white. Does that mean you experience half the racism? That you feel half the pain? Or, alongside your own pain, do you inherit all of your grandmother's pain, my pain, America's pain?"

I.

When I roll ground pork and minced onions and carrots into pale, egg-washed lumpia wrappers, I am furious at my fingers that fumble, that fold the lumpia into lumpy moist layers. These are the times I think, *I am only half as good as my mother. She could do better.* Next time, the lumpia will be petite. Less meat.

There is no next time.

II.

The first Kapatirang Pilipino meeting of the college school year. *What am I doing here?*
A sea of new students,
their voices like a windchime of shells
swelling into the national anthem.

Bayang Magiliw
perlas ng Silanganan
Alab ng puso
Sa dibdib mo'y buhay
Lupang hinirang
Duyan ka ng magiting
Sa manlulupig
Di ka pasisiil . . .

I don't know the words.
I was never taught
any of this. A wave of panic pushes me
out the main door, the choir
calling, falling behind me.

III.

In a blender / every whirr / slices me open / *Filipino is not*
Asian, you don't count
as Asian / Where were you
born, where did you grow up? / Oh, you don't know
Tagalog / anymore? You ever been
to the Philippines? / You don't look Filipina—oh, sige, I see it in your eyes /

Mutt / hybrid / half breed
hapa / you could be an actress!

Here: your box(es) / *check as many as apply*
I / check
I am not / star apple / lychee / longan / Billietiae with orange petioles
I am not / Dark Lord in full glory / Florida bronze on your lawn

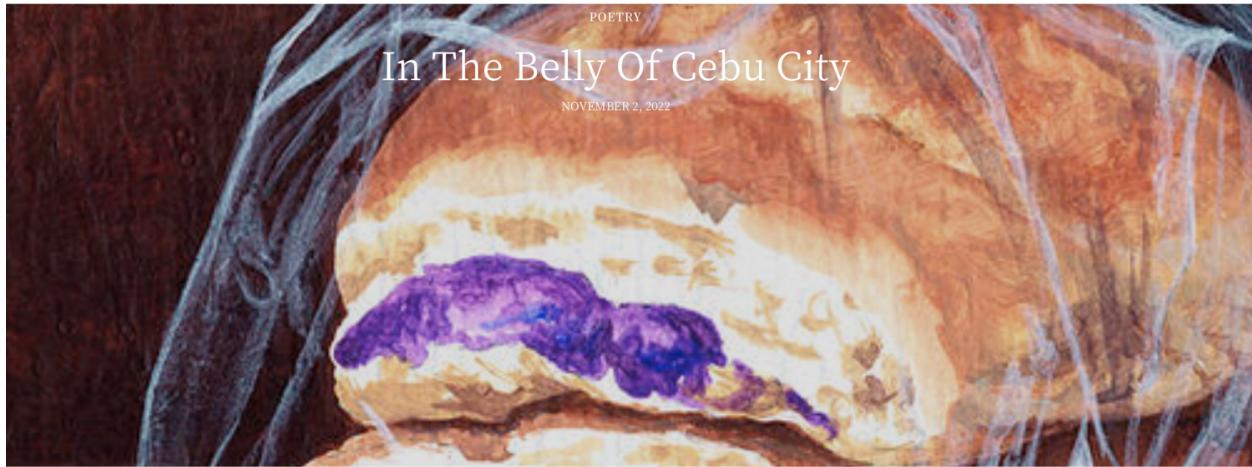
I am not / your *exotic*

IV.

Poached. Yolk running down, over-easy.
Sunny side up—or boiled? Naming things: easy.

But there is no name
for the way I cooked my eggs this morning:
half scrambled—the yellow slightly stirred,
the rest of the white, showing.

November / December, 2022



POETRY

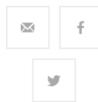
In The Belly Of Cebu City

NOVEMBER 2, 2022



DANIELA SOW

Daniela Paragua Sow
(she/her) is a Filipina-
Romanian American
writer and...



On the sixth floor of the Metro,
I unravel puso: diamond shaped weaves

of coconut leaves, revealing rice tainted
slightly green, squished but delicious.

We all eat with our fingers, dip crunchy
lechon belly into brown sauce, glossed in fat.

I almost pass out from how good and sweet
the cassava cake tastes, yellow and sticky, firm

yet gelatinous. Sometimes, my uncle and I digest
in calm silence, watching more Filipinos fill vendor lines.

Other times, we discuss the divine, the purpose
of life, the energy of a soul—indestructible. I bring
up my mother, her passing, more than once. I want
to consume his understanding of God's grace,

the afterlife, what sin and forgiveness mean.
I mean, I must be empty somewhere, if I am asking.

Like anything, though: ebb and flow. Satisfaction
and then hunger again. The jeepney we ride: bobs

in traffic—bodies slide and shift, pesos get passed
to the driver, change back again, palms on poles,

exhaust fumes billow, the man in front of me
pops back peanuts into his muscular jaw. I'm in awe

of it all. What we take to go:
not just leftovers, bones of the pig. I find shreds
of myself reflected in the plastic plate, ube cake boxed
and ready, spongey purple slices, crumbling.

READ NEXT



Reflections On A
Clear Night

YOU MIGHT ALSO LIKE



Sliver



St. Agnes



Take Care



catastrophe on the shore

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TAGS — CEBU FOOD POETRY

UNLEARNING, RELEARNING

by Daniela Sow | Dec 15, 2022 | Poetry | 0



Umbrellas shield Cebuanos' faces from sun. I watch
how folks move through streets, selling sweet

biko, bottled water, & sunglasses—their heads laden with wet
towels and hats. A stray dog limps away, his back

leg injured. Trees, maybe narra or kaningag. Many dogs on leashes: cuddled
by their owners. A mother waits for the next jeepney, toddler in tow,

their fingers interlaced. Though trash litters every corner
and crevice, boys in their flip-flops and shorts play

a high-spirited basketball game. An older child serves
bowls of soup from his parents' outdoor kitchen. *Sir. Ma'am.*

Homes: built of bamboo, wood, sheet metal, and other scraps.
Flimsy, small, teetering. We pass majestic buildings—

the Rizal Memorial Library and the University of San Carlos.
Like the students with backpacks making their way

through the crowd, I am here to learn, too. I am
mostly unlearning: to peel off privileges, to not think

one way of life is better or worse. To recall my mother's life
in the province of Zamboanga, how they all slept

on the floor, one room, how she had only a few
outfits to wear to school—which were always pressed,

presentable. I see now shirts, shorts, sheets hanging on
lines, pinned high to dry. Somewhere, a rooster crows

magandang umaga. Sweat runs along my back and brow,
but it is the kind of humidity that I don't mind. I shooe discomfort

into my wallet mixed of pesos and dollars. When I pay
with a Visa for my titos' clothes at the megamall

and I am asked for my ID, I feel flustered, fumbling
for my passport. My other tito's oldest daughter just moved

to Daytona, Ohio, last week. He is proud: she is a nurse.
Over wine he tells me stories—

seaman work, an injury, the joy in this home
he had built for his family of five. His wife does not sit

with us to eat; I am told later that this is the custom—
the preparer of the food will eat later. Instead, she stands behind

him briefly, as he sits, dines, bellows at the head of the table.
They are parents hoping that also the second daughter will make it

into the U.S. Clean streets, money flowing like honey,
which they imagine sticking to them, too. They ask me

about comparative costs in San Diego—housing, cars, gas, salary.
I remain open, refraining from coating both ends

of my nest with propolis. I resist the swarm,
choosing instead to channel what feels good

to my pinay soul, to hover and harvest the sticky resin,
to uncover the comb in these caves and hollowed out trees.

Photo by Lenart Tange, used and adapted under CC.

Welter Journal reading Dec. 6th (6PM EST) ➤ Inbox x



Daniela Sow <daniela.p.sow@gmail.com>
to Gustavo ▾

Mon, Dec 5, 2022, 5:38 PM



Hi Gustavo,

I will be **reading** the piece "Protective: Song for Mixed Girl Hair" (and giving you a quick shout-out as my mentor) at the virtual **Welter Journal reading** tomorrow! You don't have to attend (in respect to your schedule and time), but I just wanted to share the info. with you in case you want to drop in virtually! Thank you for helping me refine this piece.

.....

Hello! We're excited to publish your work and are pleased to inform you that the Fall 2022 edition will release on **November 29** on our website, viewable at blogs.ubalt.edu/welter.

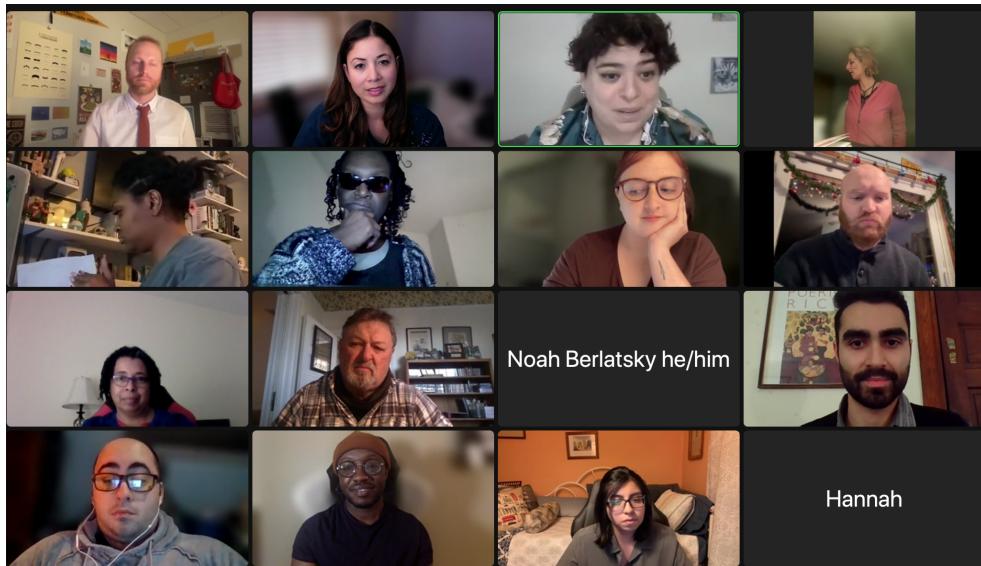
We're also hosting a virtual **reading** party for the issue on **December 6 at 6PM EST**. If you'd like to **read** your piece (or an excerpt, for longer pieces) at the event, please let us know by **11/28**! Feel free to invite guests as well.

Zoom link for the party: <https://ubalt.zoom.us/j/92989062027>

Warmly,

Welter

Welter Journal reading on Zoom:



APPENDIX H: AWP CONFERENCE IN SEATTLE, WASHINGTON + READING MY POEMS, SUCH AS “UNLEARNING, RELEARNING” AT A COFFEE SHOP READING EVENT

AWP OFF-SITE READING

Friday March 10, 6:30 - 8:30 PM

The Grumpy Bean

910 Stewart St, Seattle, WA 98101

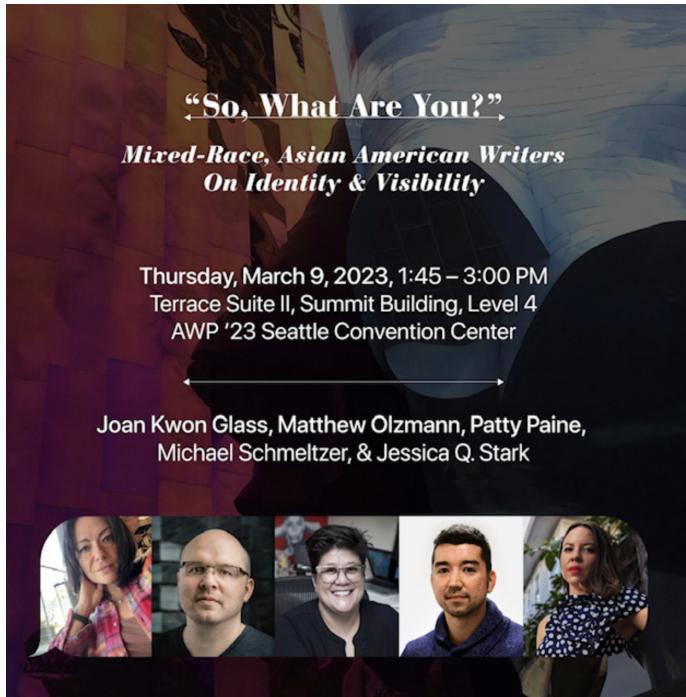
FEATURING

Adam McOmber
Melissa Brooks
Anisa Rahim
Christy O'Callaghan
Andrew McFadyen-Ketchum
Connor Syrewicz
Connie Post
Henrietta Goodman
Sof Voet
Daniela Sow
Rebecca Bernard
Ellen Austin-Li

ATTICUS REVIEW
and
BARZAKH LIT MAG







APPENDIX I: START AND COMPLETION OF “HUMANIZING ONLINE TEACHING AND LEARNING” COURSE THROUGH @ONE PROGRAM (November-December 2022)

😊 Here We GO! 😊: Humanizing Online Teaching & Learning (22FA-HUM-1) ➔ [Inbox x](#)



Humanizing Online Teaching & Learning... Sat, Nov 5, 2022, 8:10 AM [star](#) [left arrow](#)
to Daniela.p.sow ▾

Hello Humanizers!

🚀 Welcome to **Humanizing Online Teaching & Learning!** While each week officially begins on Monday, we will open the week's modules Saturday morning so that you have an extra weekend if you choose. That means you can access our course starting today!

Over the next few days, please take time to get acquainted with the class by completing the short "getting started" modules (*Is This Your First @ONE Course, Pre-Course Prep, Course Syllabus, & Orientation*) by the close of Tuesday. In these initial modules, you will find a few simple assignments that play important roles in your success. The [Participant Info Form](#) provides us with information about you that we will use to guide your learning. Through the magic of Flip (formerly Flipgrid), the [Meet n' Greet](#) assignment gives all of us a chance to use video to connect and get to know each other, which is an important part of building a **learning** community. This will help us get off to a great start! Each module is designed to be worked through sequentially, and Module 1 is also open if you'd like keep going and dig into our first week's fascinating content.

If you have questions, we've got answers. Here's how to get them.

- If you have general questions about the course, please post them in the [Q&A Discussion](#).
- If you have a question that is personal in nature, please send a message addressed to both facilitators through the Canvas Inbox (located in the left-hand, gray global navigation menu when you are logged into Canvas). Use this [Inbox guide](#) if you need help.
- Got Canvas questions? Contact Canvas Support via the Help icon on the global navigation menu.

Have a great first day! See you in the Meet n' Greet!

😊 Kristin & Jasmine



Canvas Catalog <notifications@instructure.com>

Thu 12/8/2022 5:24 PM

Requirements Completed

Hi Daniela Sow,

You have successfully completed Humanizing Online Teaching & Learning (22FA-HUM-1)!

If you have questions about accessing your digital badge, please return to the Completion Module in your course to learn more. You can retrieve your learner's transcript by logging into your Catalog dashboard [f/<https://catalog.onlinenetworkofeducators.org/>].

If you registered for credit and require an official transcript, you'll need to contact [Fresno Pacific University](#).

Keep learning,
CCC Online Network of Educators



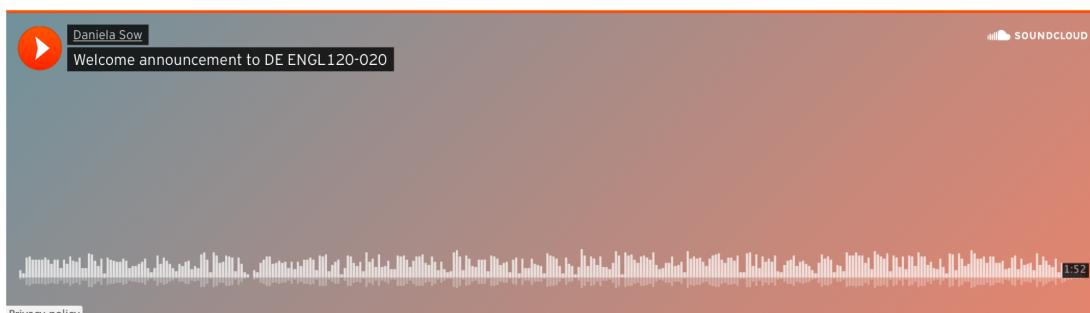
Welcome to English 120 (Section #1056) and the linked 020 Support Unit (Section #4585)

Jan 11 at 8:26pm

Daniela Sow

1 Section

**In Canvas' "Announcement"--you will see a "SoundCloud" option to click on, which allows you to hear me read out loud this message to you (it won't show up directly in your email inbox)! If you want to simply read the message below to yourself, then this is okay, too.



Hi class

You can now start navigating our 100 percent online, asynchronous course!

Blended learning: "How to start and what to do"

Within our course in Canvas, I've designed the Home Page with helpful links and information. You'll want to click on "Modules" on the left-hand side to

Ⓐ "Welcome to Week 10"! Check-list 📁 ✎ ⚡

Daniela Sow
All Sections

Apr 10 at 10:36am

Hi everyone,

Welcome to Week 10! This 4-unit English 120-020 class means you are dedicating anywhere from 4-12 hours per week to your critical thinking, writing, and reading growth--and I definitely see evidence of your time and effort in these substantially crafted submissions. I genuinely thank you for your engagement and just "showing up"! 😊🤗

Speaking of "showing up," **please remember to complete your peer reviews for one another before midnight tonight** (if you submitted a rough draft and gave consent)! 🙋 The overview instructions for Peer Review are in the previous Canvas Announcement to the class, so please review it again carefully.

❑ Here is your checklist for "Week 10" ([and here is the 10.1 Module Page with my overview video so you don't miss anything or feel confused](#)).

Week 10 (April 10th through 17th)

✗ By 11:59PM on Thursday evening, 4/13:

❑ Submit your 10.2 ENGLISH 020 SUPPORT ACTIVITY: Reflection on Essay #2 Revisions.

❑ Review the Revision Tips handout/Google doc.

❑ Watch/Read about "punctuation usage" (45-minute video lecture with real examples), and review more revision tips to apply to Essay #2.

✗ By 11:59PM on Monday evening, 4/17:

***Please note that the following module pages will not be made available to view and submit to until Thursday, 4/13 because we need to allow enough time for all revision feedback to trickle in, plus get reviewed/reflected on (the 10.2 assignment).

❑ ★ Submit your 10.5 Essay #2 Final Draft. Underline your thesis. Follow proper MLA format. Visit with a tutor at the English Writing Center to get the essay proofread/polished.



Humanizing Online Learning

• • •

SoundCloud +
Canva's video presentation feature

Presenter: Daniela Sow
Assistant Professor of English
January 24, 2023

V

VRC.GCCCD-noreply@gcccd.edu

To: Daniela Sow

😊 ⏪ ⏴ ⏵ ⏴ ⏴

Wed 1/25/2023 2:48 PM

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Dear Daniela,

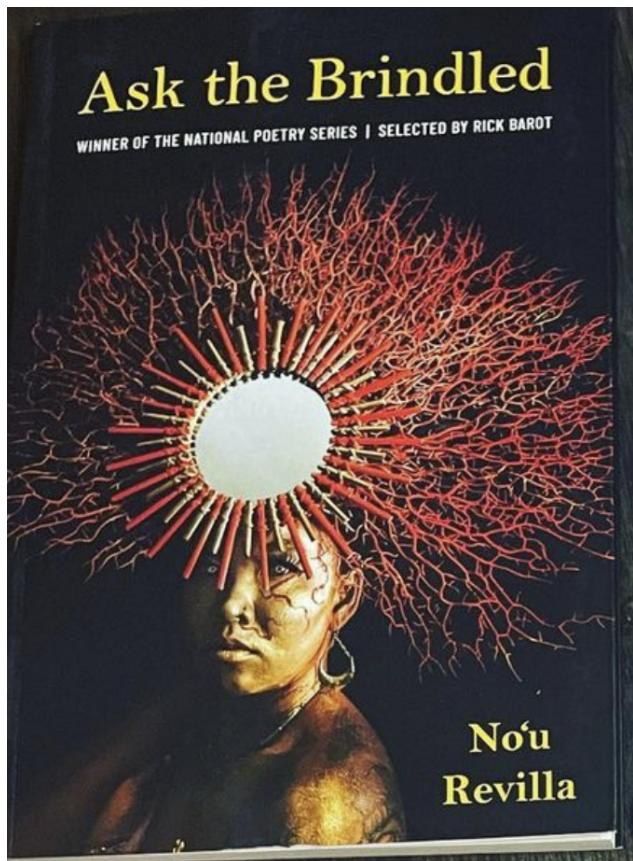
Thank you for participating in GC FLEX **Humanizing** Your Online Course!

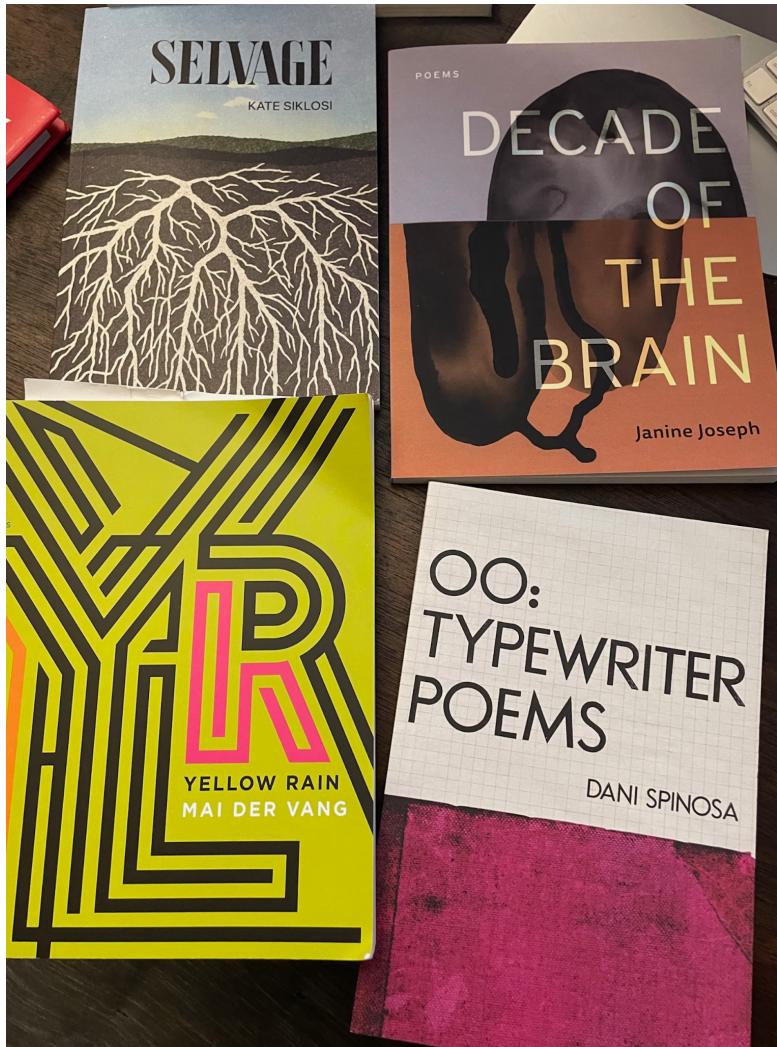
If you have already completed the session evaluation - thank you, we appreciate your input, and please disregard this reminder!

Your input and evaluation of the workshops offered is an important tool for the Faculty **Professional Development** Committee in planning future offerings, please take a moment to complete the GC FLEX **Humanizing** Your Online Course session evaluation here
https://cccpin.csod.com/samid/default.aspx?oid=17&returnurl=%252fevaluations%252fEvalLaunch.aspx%253fevalLvl%253d1%2526loID%253d2e6ab32d-5e10-412f-a58c-703ec62f8a87%2526redirect_url%253d%252fLMS%252fUserTranscript%252fMainView.aspx

Thank you!

APPENDIX J: CANVAS COURSE MODULE DEVELOPMENT: “EXPERIMENTAL POETRY”





⋮ ▾ ◆ "EXPERIMENTAL POETRY" UNIT ◆

- ⋮ ⌂ 1.1 READ/LISTEN: An Overview of Experimental Poetry
- ⋮ ⌂ 1.2 READ/LISTEN: Barbara Jane Reyes - poems from Letters to a Young Brown Girl
- ⋮ ⌂ 1.3 READ/LISTEN: Mai Der Vang - poems from Yellow Rain
- ⋮ ⌂ 1.4 READ/LISTEN: Justin Phillip Reed - poems from Indecency
- ⋮ ⌂ 1.5 READ/LISTEN: Divya Victor - poems from Curb
- ⋮ ⌂ 1.6 READ/LISTEN: Dani Espinosa - poems from OO: Typewriter Poems
- ⋮ ⌂ 1.7 READ/LISTEN: Kate Siklosi - poems from Selvage
- ⋮ ⌂ 1.8 READ/LISTEN: Janine Joseph - Decade of the Brain
- ⋮ ⌂ 1.9 READ/LISTEN: No'u Revilla - poems from Ask the Brindled
- ⋮ ⌂ 1.10 ASSIGNMENT: Reflecting on Your Understanding of Experimental Poetry (Cite 2+ Poems as Support)
- ⋮ ⌂ 1.11: ASSIGNMENT: Writing an Experimental Poem