

**FACULTY WRITING FELLOWS  
 SPRING 2008  
 SCHEDULE OF TOPICS**

DATE	TOPIC
Th 1/17	<p>Introductions  <i>What do you hope to learn from this seminar?</i></p>
Th 1/24	<p><b>Writing Process (History &amp; Theory)</b>  <i>Where do you situate your own writing practices and pedagogies in relation to the “histories” of composition in (U.S.) higher education?</i></p> <p><u>Readings for Discussion (available on Blackboard):</u>            Hobbs, Catherine L., and James A. Berlin. "A Century of Writing Instruction in School and College English." Chapter 8 in <i>A Short History of Writing Instruction</i>. Ed. James Murphy. 2nd ed. NY: Hermagoras Press, 2001. pp. 247-289.            McLeod, Susan. "The Pedagogy of Writing Across the Curriculum" In <i>A Guide to Composition Pedagogies</i>. Eds. Gary Tate, Amy Rupiper, and Kurt Schick. New York/Oxford: Oxford UP, 2001. pp. 149-164.</p>
Th 1/31	<p><b>Exploring Expectations</b>  <i>What makes writing “good” or “bad”? What does your discipline value in your own and your students’ writing?</i></p> <p><u>Exercise:</u>            Please read the two sample essays (also available on Blackboard), concentrating on features you consider exemplary of “good” student writing. Which of these essays do you consider to be stronger? Why?</p> <p>Then, please bring a copy of a writing assignment – a formal essay assignment, long-answer test question, informal writing task, instructions for completing a lab report, etc. – that you have used or that your colleagues have used with undergraduates in your discipline. Our discussion will focus on the tasks these assignments require of students and on how the tasks reflect (or do not) the writing we do in our own scholarship.</p> <p><u>Suggested Additional Resources:</u>            Walvoord, Barbara. “Making Assignments Worth Grading.” Chapter 3 in her <i>Effective Grading</i>. San Francisco, CA: Jossey-Bass, 1998. pp. 17-42. <i>This chapter focuses on what we expect students to learn from our assignments, and then addresses creating assignments (and course outlines) that teach to those learning goals.</i>            WPA Outcomes Statement for First-Year Composition (available on Blackboard)            SAGES Learning &amp; Writing Outcomes (available on Blackboard)</p>
Th 2/7	<p><b>Contrastive Rhetoric &amp; “Academic English” as a Second (or Third...) Language</b>  <i>What are the cultural expectations of academic writing that challenge non-native speakers of English? How can we make tacit disciplinary expectations more explicit (for ourselves and our students)?</i></p>

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**SCHEDULE OF TOPICS (CONTINUED)**

DATE	TOPIC
	<p><u>Exercise:</u>            Connors, Ulla M. “Contrastive Rhetoric.” In Theresa Enos, Ed. <i>Encyclopedia of Rhetoric and Composition</i>. New York: Garland, 1996. pp. 146-148. (available on Blackboard).</p> <p><b>For discussion</b>, please consider the questions above and bring in any other materials, anecdotes, or strategies for working across the rhetorical boundaries of discipline(s) and culture(s). For example, how do you explain writing tasks to your students? You might reconsider the assignment you brought last week or another from your discipline – does the assignment make your expectations clear? What are the “road blocks” to understanding? What are the tacit assumptions embedded in the assignment?</p> <p><u>Suggested Additional Reading (available on Blackboard):</u>            Leki, Ilona. “Contrastive Rhetoric.” Chapter 8 in her <i>Understanding ESL Writers</i>. Portsmouth, NH: Boynton/Cook, 1992. 88-104.</p>
Th 2/14	<p><b>Loving Writing &amp; Sharing the Love</b>  <i>How can we (and our students) enjoy our writing more? What modes of public or civic literacy might we cultivate to enhance “knowledge transfer” within and beyond the university?</i></p> <p><u>Exercise:</u>            The “Getting Started with Writing” handout asks you to reflect on you own (or others’) writing that you really enjoy. What makes it enjoyable? What are the “blocks” to writing (either starting or continuing to write)? What are some strategies for overcoming such blocks?</p> <p>In addition, please bring the <i>most fun</i> writing assignment or discussion-starter that you’ve ever given to students. (I’ll make PDFs of any/all assignments you’re willing to share and post them to Blackboard.)</p>
Th 2/21	<p><b>Reconnecting Writing &amp; Learning</b>  <i>How can writing be used to make discoveries, advance knowledge, and reinforce learning? What classroom practices encourage this sort of writing?</i></p> <p><u>Reading/Exercise:</u>            Bean, John. “Informal, Exploratory Writing Activities.” Chapter 6 in <i>Engaging Ideas</i>.</p> <p>Please draw up a list of 3-5 core concepts for one (or more) of the courses you teach (or that regularly gets taught in your discipline). Then, consider what sorts of writing activities can help students learn these concepts in meaningful ways.</p> <p><u>A Complication:</u>            Compositionists have developed a good deal of research that suggests a pattern of “regression” in student writing skills when students are confronted with new, more challenging cognitive tasks. I’ve placed a PDF on Blackboard (under the folder for 2/21 in the Schedule of Topics section) summarizing this research. How does student “regression” complicate the writing course plans we discussed today (2/14)? How might we make room for students’ skills to slip while they master newer, more difficult materials, genres, and styles?</p>

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**SCHEDULE OF TOPICS (CONTINUED)**

DATE	TOPIC
Th 2/28	<p><b>Effective (and Less Effective) Writing Assignments</b>  <i>What is the “rhetorical situation” to which a particular piece of writing responds? How can we communicate expectations clearly? How do we assess and respond to new writing scenes, and how can these practices be modeled for our students?</i></p> <p><u>Exercise:</u>  Please bring 5 copies of a longer writing assignment (i.e., the instruction sheet you would hand out to students) on which you would like feedback from the group.</p> <p><u>Suggested Resources:</u>  Bean, John. “Formal Writing Assignments.” Chapter 5 in his <i>Engaging Ideas</i>. (pp. 73-96)  Lindeman, Erika. “Developing Writing Assignments.” Chapter 13 in her <i>A Rhetoric for Writing Teachers</i>. (pp. 213-221)  Harvey, Gordon. “Asking For It: Imagining the Role of Student Writing.” <i>Profession</i>. (1997): 104-112. Available on Blackboard.  Walvoord, Barbara. “Making Assignments Worth Grading.” Chapter 3 in her <i>Effective Grading</i>. (pp. 17-42).</p>
Th 3/6	<p><b>Strategies for Response</b>  <i>How do we balance our comments, our time, and what our students will be able to absorb from our responses to their writing? How (and where) do we receive useful feedback on our own writing (peer writing groups, journal &amp; grant review processes, etc.)? What is the difference between grading and response?</i></p> <p><u>Exercise:</u>  Please read and respond to the student essay, titled “Opposing Cultures in a Community of Practice.” This is a second draft of an essay that may potentially be revised for a final portfolio; the student is a sophomore in an intermediate expository writing course. The assignment sheet is included at the end of the essay. (For those who prefer electronic commenting, the essay in PDF format is available on Blackboard.)</p> <p><u>Suggested Readings &amp; Resources:</u>  Bean, John. “Coaching the Writing process and Handling the Paper Load,” and “Writing Comments on Students’ Papers.” Chapters 13 and 14 in his <i>Engaging Ideas</i>. pp. 217-238; 239-254.  Harvey, Gordon. “Repetitive Strain: The Injuries of Responding to Student Writing.” <i>ADE Bulletin</i>, No. 134-135, (Spring-Fall 2003): 43-48.  Sommers, Nancy. “Responding to Student Writing.” Reprinted from <i>College Composition and Communication</i> 33 (May 1982): 148-56. (available via Blackboard)  Sommers, Nancy, Carol Rutz, and Howard Tinberg. “Re-Visions: Rethinking Nancy Sommers’s ‘Responding to Student Writing,’ 1982.” <i>College Composition and Communication</i> 58.2 (Dec 2006): 246-66. (available on Blackboard – includes updated information from Sommers’ longitudinal study of Harvard undergraduate writing)  Lindeman, Erika. “Responding to Student Writing.” Chapter 14 in her <i>A Rhetoric for Writing Teachers</i>. pp. 222-251.  Walvoord, Barbara. <i>Effective Grading</i>. Esp. Chapters 7-9: “Communicating with Students about Their Grades,” “Making Grading More Time-Efficient,” and “Using the Grading Process to Improve Teaching.” pp. 105-118; 119-134; 135-144.</p>

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<b>DATE</b>	<b>TOPIC</b>
Th 3/13	Spring Break – No Meeting
Th 3/20	<p><b>A Writing Teacher’s Toolbox</b>  <i>What are the key strategies and outstanding questions for the successful teaching of writing? In other words, what do and don’t we know about teaching writing? How can course objectives and writing assignments be tied more closely together? How can our courses more closely align with the general education (SAGES) curriculum?</i></p> <p><u>Exercise:</u>  Please re-read the SAGES Learning Outcomes and reflect on the following questions:</p> <ol style="list-style-type: none"> <li>1. What classroom activities and/or out-of-class assignments might help students achieve the outcomes?</li> <li>2. What do you need to know to design a course that fits within the SAGES model?</li> <li>3. How can courses in your discipline build on/contribute to the SAGES Learning Outcomes?</li> </ol>
Th 3/27	<p><b>Toward a Faculty Writing Handbook</b>  <i>Among the most significant institutional outcomes for the Presidential Initiatives Fund grant that has enabled the Faculty Writing Fellows program this semester is a campus-wide faculty writing guide or handbook- one that works in relation to writing in individual disciplines as well as SAGES. This week, Kurt Koenigsberger (who is spearheading the faculty writing handbook/guide initiative) will lead the session.</i></p> <p><u>In preparation for next week's session, please come with written ideas in three domains:</u></p> <ol style="list-style-type: none"> <li>1) What is the single most important thing for the campus to know about writing in <b>your</b> discipline?</li> <li>2) Bring an ideal table of contents for a faculty writing guide that would be useful to <b>you</b>.</li> <li>3) What material(s) - if any - that we have discussed thus far in the spring FWF should be included in such a guide/handbook? What are the key strategies and outstanding questions for the successful teaching of writing? In other words, what do and don’t we know about teaching writing? How can course objectives and writing assignments be tied more closely together? How can our courses more closely align with the general education (SAGES) curriculum?</li> </ol>
Th 4/3	<p><b>Cultures of Revision</b>  <i>How can we encourage students to revise their work in meaningful ways (i.e., not just “fixing” errors, but re-seeing ideas)? How does our own work get revised (or not) in response to our writing communities?</i></p> <p><u>Exercise:</u>  Please reflect on and be ready to discuss your answers to the following questions: How often do you ask students to revise their work? How successful are the revisions students complete? What in-class and out-of-class exercises promote revision (or discourage it)?</p>

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	<p><u>Suggested Additional Readings:</u>            Bean, John. "Coaching the Writing Process and Handling the Paper Load." Chapter 13 in his <i>Engaging Ideas</i>. pp. 217-238.            Bishop, Wendy. "Revising Out and Revising In." In Wendy Bishop, Ed. <i>Acts of Revision: A Guide for Writers</i>. Portsmouth, NH: Boynton/Cook, 2004. 13-27. (Available on BB)            Horning, Alice S. "Revising Research Writing: A Theory and Some Exercises." In Wendy Bishop, Ed. <i>Acts of Revision: A Guide for Writers</i>. Portsmouth, NH: Boynton/Cook, 2004. 38-50. (Available on BB)            Lindeman, Erika. "Teaching Rewriting." Chapter 12 in her <i>A Rhetoric for Writing Teachers</i>. Pp. 189-210.            Yancey, Kathleen Blake. "On Reflection." Chapter 2 in her <i>Reflection in the Writing Classroom</i>. Logan, UT: Utah State UP, 1998. 1-22. (Available on BB)</p>
Th 4/10	<p><b>Elegance, Style, and Creativity in College Writing</b>  <i>What makes writing "clear" or "engaging"? Can style be taught? Can academic writing (even lab reports?) be interesting to read and write? What is the place of "creative" writing in the academy?</i></p> <p><u>Exercise:</u>            Please collect and bring copies (for me to keep) of three pieces of writing:</p> <ol style="list-style-type: none"> <li>1. A piece of published writing (any genre) that you consider elegant, stylistically interesting, and/or creative (copy 1-4 pages, and include the citation information)</li> <li>2. The best scholarly article (within your discipline) you have read recently (copy 1-4 pages, and include the citation information)</li> <li>3. A piece of student writing that you consider to be "excellent" (remove the student's name from the essay, but include the context/course for which the piece was written)</li> </ol> <p><u>Suggested Readings:</u>            Bean, John. "Engaging All Learners" Chapter 3 in his <i>Engaging Ideas</i> (pp. 37-52).            Various Style Guides (TOCs available on BB), including: Joseph Williams, <i>Style</i>; Martha Kollin, <i>Rhetorical Grammar</i>; Michael Kischner &amp; Edith Wollin, <i>Writer's Choices</i>; Francis-Noel Thomas &amp; Mark Turner, <i>Clear and Simple as the Truth</i>.            Your suggestions welcome!</p>
Th 4/17	<p><b>Collaborations In Person, Online, and Among Genres</b>  <i>What are the challenges and opportunities for collaborative writing (for us and for our students)? How can we manage team-teaching collaborations most effectively? How are new technologies affecting our own and our students' writing practices? Is there room for "multimodal literacy" within our classes?</i></p> <p><u>Exercise:</u>            Please bring a copy (one that you can leave with me) of an exercise (i.e., the assignment you give to students) relevant to your discipline:</p> <ol style="list-style-type: none"> <li>1. A collaborative writing assignment (and its evaluation criteria); or,</li> <li>2. A multimodal writing assignment (and its evaluation criteria); or,</li> <li>3. A description of how you and your students use (or might like to use) technologies in your/their writing processes.</li> </ol>

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DATE	TOPIC
	<p><u>Suggested Readings:</u>            Calderonello, Alice Heim, Donna Beth Nelson, &amp; Sue Carter Simmons. “An Interview with Andrea Lunsford and Lisa Ede: Collaboration as a Subversive Activity.” <i>Writing On The Edge</i>. 2.2 (Spring 1991): 7-18. (Available on Blackboard)            Lindemann, Erika. “Teaching Writing with Computers.” Chapter 16 in her <i>A Rhetoric for Writing Teachers</i>. pp. 280-304.            Shipka, Jody. “RemediateThis” (Archive of various multimodal student writing.)  <a href="http://remediatethis.com/">http://remediatethis.com/</a>            Sosnoski, James. “Hyper-Readers and Their Reading Engines.” Chapter 9 in Gail Hawisher &amp; Cynthia Selfe, eds. <i>Passions, Pedagogies &amp; 21<sup>st</sup> Century Technologies</i>. U of Utah UP, 1999. pp. 161-177. (Available on Blackboard)</p>
Th 4/24	<p><b>Ambassadors for Writing across Campus</b>  <i>Now that we’ve spent a semester discussing writing, how can we move this conversation out of our seminar and into the university community? What are the biggest challenges for college writers? What are the greatest opportunities for college writers? What are our most difficult and most rewarding writing opportunities?</i></p> <p><u>Breakfast Potluck:</u></p> <p>Please bring a breakfast treat to share (or a pocket-able treat for later), bonus point for referencing something we’ve discussed this semester. I’ll provide coffee, orange juice, and paper goods.</p> <p><u>Parting Gift – Collective Wisdom:</u></p> <p>By <b><u>11:59 p.m., Tuesday, April 22</u></b> please email me (<a href="mailto:kke1@case.edu">kke1@case.edu</a>) 5 tips, tricks, or suggestions for teaching college writing. Please describe each in 100 words or less (attach supporting materials if you’d like – assignment sheets, etc. – but also include the brief description). These might include writing assignment (formal or informal) ideas, tricks for managing the paper load, especially useful readings or textbooks, challenging situations and (ideally) their resolutions, etc. Feel free to “borrow” from friends and colleagues, but please include citation information if you appropriate materials from a textbook (so we know where to look for more!).</p>