

JOHN S. KNIGHT INSTITUTE FOR WRITING IN THE DISCIPLINES
WRITING 7100: TEACHING WRITING
Fall 2015

Course description

Writing 7100 prepares new instructors of Cornell's First-Year Writing Seminars to teach courses that both introduce students to particular fields of study and help them develop the sophisticated writing skills they will need throughout their undergraduate careers. Seminar discussions and readings on pedagogical theories and practices provide an overview of the teaching of writing within a disciplinary context. Participants develop written assignments to be used in their own First-Year Writing Seminars.

Writing 7100 Instructors

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Course Rationale:

Writing 7100 has three purposes: one theoretical and two practical. First, we want to introduce you to the challenges of teaching Writing Seminars with a disciplinary focus. Second, we want you to leave the course with an advanced draft of a syllabus and a selection of assignments you can use in your First-Year Writing Seminar. Because reflection on the learning process helps facilitate good teaching, we ask you to include *rationales* in the assignments you draft for this class and encourage you to share versions of these rationales—perhaps as learning outcomes—with your students. Third, we hope this seminar will be a laboratory in learning and teaching. In this seminar we try to model effective teaching methods; we encourage you to experiment with strategies and techniques you can use in your own seminars.

Most American colleges and universities require students to take one or more introductory writing courses. At many institutions, these courses are taught exclusively within English departments, often by graduate students or adjunct faculty members. Others are taught in stand-alone writing programs, often by faculty members with temporary appointments. Cornell was one of the earliest universities to institute a “Writing in the Disciplines” model, in which writing courses, taught by faculty and graduate students, introduce students to the university by teaching writing within academic disciplines.

The guidelines for First-Year Writing Seminars (included in The Indispensable Reference) represent practical manifestations of a philosophy about teaching writing. **Writing should be the central activity of each course—a substantial amount of class time should be devoted to it.** Therefore, we require a certain number of assigned papers and place limits on the amount of reading assigned each week. Writing is best taught and practiced as a process. Therefore, we require guided revision and encourage preparatory writing and sequenced assignments.

Writing Seminars succeed when they help build communities of writers. We hope this course will help build communities of teachers. Sharing assignments with other teachers and, we hope, learning from the work colleagues produce will be among the central tasks of Writing 7100.

Learning Outcomes:

- You will draft and revise course materials—including a syllabus and sequence of assignments—for a First Year Writing Seminar to be taught within the next academic year.
- You will demonstrate, through your course materials, an understanding of how to teach a First Year Writing Seminar embedded in disciplinary practice and in accordance with the Knight Institute's guidelines.
- You will develop strategies for responding to student writing.
- You will explore models of collaboration that are transferrable to your own courses and to other professional settings.
- By engaging with course reading and classroom discussion, you will begin (or continue) to develop your capacity to participate in professional, reflective discussions on theories and practices of teaching writing.

Attendance

Attendance at all six seminar meetings is required. Timely submission of all assignments is required. If you have any problems or conflicts, please contact your instructor as soon as possible. Successful completion of the course is required of all instructors who wish to continue teaching in the Writing Program. Writing 7100 is a one-credit, S/U only course.

Meeting Times

Our first meeting will take place on Monday, August 24, the day before regular classes begin. This early meeting will ensure that we can help fall instructors plan for First-Year Writing Seminars that will meet on Tuesday or Wednesday. **Subsequent class meetings will be on Wednesdays from September 2–September 30. All meetings will be from 6:00 – 8:30 pm.** Each seminar section will be led by a faculty member and an experienced graduate student instructor. Section assignments will be finalized soon; at that time, please contact your section leader to discuss an individual conference.

Writing Assignments

These assignments should help you develop a semester-long plan for your seminar, draft individual assignments, and prepare detailed plans for at least four weeks of teaching. Because these assignments are intended to help you build your course, we encourage you to think of each week’s assignment as part of a cumulative sequence, portions of which you may choose to revise over the course of the semester.

Assignment Rationales/Learning Outcomes

Each assignment should include a *rationale*, both to open a discussion with those who read and respond to your assignments and to prepare you for discussions with your future students. The rationale is a place to explore your desired learning outcomes for a particular assignment and locate it within the work of the course. Most of the sample assignments available through our eCommons archive include rationales. ***No assignment will be considered complete without a rationale; think of these as fully-articulated statements, not a token few sentences.***

As part of your course planning, we expect you to produce learning outcomes that will help direct your course. We encourage you to include specific learning outcomes with each assignment. Learning outcomes, like rationales, help you articulate what you are doing and why. They help you describe your teaching to audiences of students—which can be crucial to your success as a teacher—and to colleagues—which could be crucial to your success as a faculty member. For examples of discipline-appropriate learning outcomes, see *The Indispensable Reference for Teachers of First-Year Writing Seminars*, pp. 4-5.

The instructions for specific assignments on the weekly calendar below assume that you will submit your assignments via Blackboard. Your seminar leaders may provide more specific guidelines for submission.

First assignment and Preliminary Conference

The first assignment is due on Monday, August 17, one week before our first class meeting.

If you are teaching in the fall, please submit this assignment to your section leader for review and schedule an individual conference *before* the first meeting of Writing 7100. This meeting will allow you to get feedback from an experienced instructor as you prepare for the semester’s first weeks. ***You are responsible for contacting the leader of your W7100 discussion section over the summer to arrange a meeting.***

Peer Collaboration

We will often ask you to share assignments and exchange comments with classmates before or during class meetings. We will frequently ask you to exchange copies of assignments with partners and your instructors by email or through Blackboard at least one day in advance of the class meeting.

When peer review is assigned, you should read your partners’ assignments carefully as part of your preparation for the class. (Your instructors will provide more specific instructions). We will regularly devote class time to meeting with peers to review the draft assignments you’ve produced. Your instructors will participate in these discussions in addition to responding to your assignments in writing or in face-to-face conversations. We expect that this peer review process will both help you improve your teaching materials, and give you practice in a version of peer collaboration that you may find useful in your own seminars.

Presentations

Your facilitators may incorporate informal presentations on teaching as part of your 7100 section. In First-Year Writing Seminars, presentations help students become active learners and active participants in the course. They can also be useful stages in the writing process. In Writing 7100, presentations may provide you with opportunities to “test drive” assignments by leading a part of the class and receiving feedback from your colleagues.

Reading Assignments

Assigned readings come from the following texts, distributed at orientation, or available online. In addition to providing both theoretical and practical support as you plan your First-Year Writing Seminar, these texts are intended to be resources as you continue your teaching career. We will read only one of these texts in full this summer. We will assign or recommend articles or sections from the others, and suggest you read around on your own this summer and in the future. Your instructors may suggest other readings in addition to the items listed on the weekly schedule.

In choosing these reading materials, we try to provide you with resources you may find helpful over the course of your teaching career. You may find that some of this reading will be more helpful after you have begun teaching; or when you are preparing to teach a second time; or when you prepare for the academic job market.

- Keith Hjortshoj and Katy Gottschalk. *The Elements of Teaching Writing*
Written by Cornell faculty for teachers of courses like yours, *The Elements of Teaching Writing* is the central text for this course. Although we assign chapters for each week's meetings, you may find it helpful to at least scan the whole book before our first class meeting. As you will see, the book lends itself to scanning as well as reading.
- Keith Hjortshoj. *The Transition to College Writing*
The Transition to College Writing is a companion volume to *Elements*. Although its audience is students beginning their college careers, it helps frame the kinds of problems writing teachers are likely to face in helping high school students become college students.
- T. R. Johnson, ed. *Teaching Composition: Background Readings*
This anthology collects many of the most influential articles published in the field of composition during the last three decades. We will assign several articles and recommend several more. This should also be an excellent resource as you continue your career as a teacher of writing and of other subjects.
- Judith Pierpont. *Second Language Students in the Writing Class: A Manual for Instructors*
Written by a member of the Writing Workshop who is a specialist in teaching students whose first language is not English, *Second Language Students* provides practical guidance to help you work with international students and later bilinguals.
- Graff, Gerald and Cathy Birkenstein. *"They Say/I Say": The Moves that Matter in Academic Writing*. 2nd ed.
A widely used handbook and a popular source for insights and practical guidance in conceiving of academic writing as a conversation into which writers insert themselves. May be particularly helpful when you design Language and Style exercises in Week 4.
- We will make some essays available through the Knight Institute Web Site, the Archive of Teaching Materials (see below) and on Blackboard.

A note on required reading: we may not spend significant class time discussing assigned reading. However, class discussion proceeds on the assumption that the readings provide a common framework for discussion. Moreover, we expect that these readings will shape your written assignments and the teaching practices you describe in your rationales.

Please note: The reading is heaviest before the first class meeting. The readings due before our first class frame the work of the course. They should be extremely valuable as you prepare teaching materials over the summer, especially if will be teaching during the fall. And you have the whole summer to prepare.

Archive of Teaching Materials: sample syllabi, assignments, and exercises

Hard-copy archives of past syllabi are available to Cornell instructors in 101 McGraw Hall. A web-based archive of teaching materials created by Cornell instructors is accessible online. Most of these materials have won Knight Institute prizes. Use the link "Archive of Teaching Materials" at the Knight Institute's home page to access this site (http://www.arts.cornell.edu/knight_institute/). All prize-winning materials are also archived in hard copy in the Knight Institute Office in McGraw 101.

Assignments do not always make for easy reading. However, you can learn a great deal from the successes and experiments of others. We recommend that you browse and study examples *throughout the course, both before and after you draft assignments*. Keep them in mind as you finalize your own course materials. You may find it useful to browse among these samples throughout the year.

WEEKLY SCHEDULE OF ASSIGNMENTS

WEEK 1: MONDAY, AUGUST 24

Teaching Writing in a Discipline: What is it? Why do it?

You will be teaching a course that is supposed to introduce students both to the demands of writing in the university and to the thinking and writing characteristic of your particular discipline (not primarily to “cover” exhaustively a topic or field of study). We begin the course by asking you to think, write, and talk about the connection between academic writing and the work of academic disciplines. We also engage in one of the essential tasks of any writing teacher: reading student writing.

Writing assignment. By noon on Monday, Aug. 17—one week before our first class meeting—please post copies of your first assignment(s) on the Blackboard site for your section. If you have trouble with Blackboard, email your assignments to your section leader.

This week’s assignment has two distinct parts. The first is intended to help you reflect on the role of writing in your own discipline. The second is intended to help you assemble the course materials you will give to your students at the beginning of the semester. Both are intended to help you reflect on what it means to write in a discipline, for yourself and for your students.

1. *Fall and Spring Instructors: Anatomy of the Writing Process.* Choose a specific piece of academic writing you’ve produced during your time at Cornell. It could be a seminar paper, a dissertation proposal or chapter, a conference paper. It should be a piece of writing that matters to you. Write a short essay in which you narrate *the process of writing it*. Although the focus of this piece should be on the *writing process*, be sure your readers have some sense about the subject of the piece itself. Feel free to include excerpts but do not include the entire piece.

You may want to address some of the following questions: what sequence of steps did you follow as you produce this piece? Was this sequence typical for you? How many distinct drafts did you write? What made them different? What texts or data did you engage with as you wrote? How does this piece participate in the discourse of your discipline? What observations can you make about language and style in your writing? What did you learn in the course of writing this piece? Who else was involved, and in what ways? As noted in the learning outcome above, writing about your own work should advance your capacity to participate in reflective discussions on theories and practices of teaching and writing.

2. *Fall and Spring Instructors: Course Description/Rationale/Learning Outcomes/Calendar.* This part of the assignment has four sections. In all of these sections, try focusing attention on your students as writers and learners rather than on your reading list.

Course Description: Include the 125-word (brochure) description of your seminar.

Rationale: Write a **rationale** for the course. Explain to an audience of colleagues who may know little or nothing about your discipline or your topic how this course will introduce first year college students to your discipline, your topic, and college writing. Try to address these questions: What makes your course a writing course? What do you want your students to learn over the course of the semester? What do you want them to write? Why are those important goals, and how might they be related to the student’s future work?

Learning Outcomes: Your *Indispensable Reference* includes learning outcomes that may be generally applicable to First Year Writing Seminars as well as some samples from specific classes and disciplines. Draft a set of learning outcomes to be included in your syllabus. It might be helpful to think of these as bullet-points governed by active verb phrases. You may want to adapt the versions included in the *Indispensable Reference*.

Calendar: Fall instructors only: By now, those of you who are teaching this fall should be almost ready to meet your students for the first time. Please post (and bring to class) copies of whatever you plan to distribute on the first day. This should probably include a syllabus, first writing assignment, and notes or handouts for first day activities.

Spring instructors only: Your *Indispensable Reference* includes week-by-week calendars of the Fall and Spring semesters. These are guidelines, not strict templates. As part of a first draft of your syllabus, sketch out the major events on the semester calendar for the first semester when you will teach your seminar. Your calendar might include possible due dates for papers, possible reading assignments, library sessions or other out of class events, conference times, film screenings, and vacations. Include as much detail as you want. This draft will help you structure your work for the rest of Writing 7100.

Required Reading for Week 1 (as noted above, the reading load for Week 1 is by far the heaviest of the semester. Don't wait until late August to get started):

- Hjortshoj/Gottschalk. *The Elements of Teaching Writing*, Introduction and Chapter 1, "Integrating Writing and Learning in Your Course Design."
- Gottschalk. "Putting—and Keeping—the Cornell Writing Program in Its Place: Writing in the Disciplines." Available at <http://wac.colostate.edu/llad/v2n1/gottschalk.pdf> Your section's Blackboard page will include a link to this address. *Published in 1997, this article by the Director of Cornell's First Year Writing Seminar Program historicizes the program you are becoming a part of. Much about the program has changed since 1997 but the history she describes has not.*
- Hjortshoj. *The Transition to College Writing*. Chapter 1: "Orientation," and Chapter 2: "Language and Learning." *The founding director of Cornell's Writing in the Majors program writes to, and about, the students who will be in your classes next fall.*
- Graff/Birkenstein. *They Say/I Say*, Preface: "Demystifying Academic Conversation," and Introduction: "Entering the Conversation." *Graff and Birkenstein discuss the crucial importance of listening as a starting point for academic argument and argue for the value of templates in understanding and practicing the moves writers make.*
- Isaac Kramnick, "Writing Politics." In *Writing and Revising the Disciplines*. On Blackboard. *Kramnick's essay and Mermin's include engaging discussions about the disciplinary conventions of writing in their respective fields. These essays also include examples of writing process anatomies.*
- N. David Mermin. "Writing Physics." On Blackboard.
- James Slevin. "A Letter to Maggie." *Teaching Composition: 59-64. The author—who was an influential figure in composition studies and a longtime consultant to Cornell's writing program—argues that college writing is fundamentally about evidence.*
- Wineburg, Sam. "Teaching the Mind Good Habits." *Chronicle of Higher Education: 11 April 2003.* <http://chronicle.com/article/Teaching-the-Mind-Good-Habits/4590> Available at the W7100: Teaching Writing link on the Knight Institute web site: http://www.arts.cornell.edu/knight_institute/ *In this short essay, the author writes about how ingrained habits of mind become for practitioners of academic disciplines, and why it is so important that practitioners be able to communicate these habits to others.*

Recommended Reading

- David Bartholomae. "Inventing the University." *Teaching Composition: 2-31. One of the most influential pieces ever written about the teaching of writing. The author interrogates the intellectual relationship between college students and the universe they learn to write themselves into.*

Weeks 2-5: Composing and Sequencing Assignments / Engaging with Student Writing

Teaching writing means writing a lot. You write assignments, asking students to do something; they do it; you write back telling them how well they did. You may also provide written models intended to help students provide feedback to other writers, or to evaluate their own writing. The middle weeks of this course are concerned with these modes of writing and the connections between them. We will try to make connections between composing assignments and responding to student writing. In particular we will consider how a good assignment can contain within it the terms for an effective response.

A good assignment should do at least three things: provide students with an occasion for writing; provide them with an audience; and provide them with a reason for writing. Ideally, it will also acknowledge that writing is a process and revision is expected. If applicable, it might indicate and help to teach a sense of a discipline-specific genre or purpose (in a level-appropriate manner). Writing excellent assignments does not guarantee that you will receive excellent essays, but writing poor assignments almost certainly guarantees that you won't.

When we work on composing and sequencing, we focus on writing assignments and preparatory work, and conceiving of how sequences of assignments help students develop effective processes for writing in your course.

When we work on engaging with student writing, we consider how to respond in ways that are valuable for students and not overly burdensome for instructors. We consider how and when to use conferences, written comments, and peer collaboration. Here are a few of the questions we will try to address: how can we help students become more astute readers of published texts, their own writing, and the writing of their peers? What should written comments achieve? When are they most effective? How can conferences, in-class work, and peer review supplement (or replace) written comments? How can students collaborate with each other? How can teachers collaborate with students and with other teachers?

WEEK TWO, WEDNESDAY, SEPTEMBER 2

Writing Process I: Preparatory Writing/Sequencing Within a Single Assignment

Most writing is not produced in a single sitting. Experienced writers take it for granted that writing proceeds through stages. They expect to do preliminary work prior to drafting an essay/article/poem/book. Once they have drafted the piece, they expect to revise. Think about your own writing process. How do you get from an idea to a finished piece? Think about the procedures of your discipline. Are particular practices—field notes, interviews, close reading, sketches, journal entries—typical of the early stages of the writing process? Do these practices have a place in your writing class?

You can help your students think of writing as a process by building a sequence of steps into your assignments. What are the components of a completed essay? Should it include summaries of research; close reading of texts; an argument? How can you teach students to work on these different components of an essay? How can you help them put the pieces together? Consider the advantages of asking students to produce low stakes writing on a weekly (or daily) basis, rather than producing only a few high stakes performances each semester. Well-written assignments, which include preparatory writing, help students produce writing that is firmly embedded in your course. Assignments that are firmly embedded in a specific course not only improve student engagement with course materials: they also they also act as a strong defense against plagiarism.

Writing Assignment: Please distribute copies of this assignment to your partners and your instructors on Blackboard by 4:00 PM on Monday, August 31.

Imagine a completed piece of writing you want your students to produce—an assignment from *early* in the semester, such as your *second or third essay*. Drafting a detailed rationale might help you figure out what the final version of this piece might look like and do. Then do some *reverse engineering*: design a **sequence** of classroom activities, preparatory work, and an essay assignment that makes it likely that students will produce the essay you want to read. **You should turn in the following series of documents: the rationale; the assignment(s) eliciting the preparatory work; and the essay assignment prompt. The assignment will not be considered complete without all these elements.**

Please note: the essay assignment should be written for its intended audience—the students who will produce the work. Include dates locating this sequence on your course calendar. The *rationale* should be written for an audience of Writing 7100 colleagues. With this audience in mind, think about how much information is needed to frame both the assignment and the course material for people who may have little prior knowledge. (In the course of writing this rationale, you may discover information worth sharing with your students as well!)

Required Readings for Week 2:

- Hjortshoj/Gottschalk, *The Elements of Teaching Writing*, Chapter 2, "Designing Writing Assignments and Assignment Sequences," and Chapter 5, "Informal and Preparatory Writing." *You may find it useful to draw upon these chapters as you design your assignments and draft your rationale.*
- Hjortshoj. *The Transition to College Writing*: Chapter 4, "How Good Writing Gets Written" and Chapter 6, "Footstools and Furniture." *These chapters can help students understand why the writing habits they may have formed in high school are not likely to continue to serve them in college. They can help instructors understand where students are when they enter college writing classes.*
- Nancy Sommers. "Revision Strategies of Student Writers and Experienced Adult Writers." *Teaching Composition*: 195-205. *The long-time director of Harvard's Expository Writing program compares the language used by experienced writers to describe habits of revision with the language used by relatively inexperienced student writers.*

WEEK 3, WEDNESDAY, SEPTEMBER 9**Responding to Student Writing: Writing, Conferencing, and Collaborating**

Teachers have opportunities to respond to student writing in many different ways, at many different stages of the writing process. Writing to a student about a paper is a powerful way to intervene in a student's life as a writer. A conference can be just as powerful. A discussion at an early stage of a paper can sometimes do more to improve a final draft than extensive written comments. For some students, the most memorable feedback they receive comes from peers. This week we consider some of these questions: when are written interventions most effective? What form can they take? What can you communicate to students in writing? What role should grading and evaluating play when you write to students about their work? We also want to consider other opportunities to respond to student writing. How can you use class time to provide feedback to individuals or groups of students? What can students learn from reading each other's work? What can you do in a conference? How can we use various kinds of collaboration in the writing class, including peer writing groups and group conferences?

We will also discuss writing assignments that may contribute to class discussion and help students develop as writers even if the instructor does not respond to them or even, in some cases, read them.

Writing assignment: In your discussion section you will receive access to samples of student writing, along with instructions about how to read and respond to it.

Required Readings for Week 3:

- Hjortshoj/Gottschalk. *The Elements of Teaching Writing*. Chapter 3, "What Can You do with Student Writing? Efficient Methods for Reading, Response, and Evaluation," and Chapter 4, "Assigning and Responding to Revision."
- Jane Danielewicz and Peter Elbow. "A Unilateral Grading Contract to Improve Learning and Teaching." *College Composition and Communication* (61:2) Dec 2009, 244-268. Accessible at http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1002&context=eng_faculty_pubs
- Peter Elbow, "Ranking, Evaluating, and Liking: Sorting Out Three Forms of Judgment." *Teaching Composition*: 387-406. *This essay, along with "Why I Don't Grade Papers" and "A Unilateral Grading Contract to Improve Learning and Teaching" argue for reconsidering the central place of grades in structuring the relationship between students and teachers. All three offer some practical suggestions for instructors who wish to re-evaluate grading theory and practice.*
- Elliot Shapiro. "Why I Don't Grade Papers." Available at the W7100: Teaching Writing link on the Knight Institute web site: http://www.arts.cornell.edu/knight_institute/teachingsupport/7100/index.htm
- Judith Pierpont, "ESL Students in First-Year Writing Seminars: Helping Instructors to Address their Language Needs" Available at the W7100: Teaching Writing link on the Knight Institute web site: http://www.arts.cornell.edu/knight_institute/teachingsupport/7100/index.htm. *The author is a former member of the Writing Workshop faculty and an expert on teaching students whose first language is not English.*
- Hjortshoj. *The Transition to College Writing*: Chapter 7, "Writing in Reference to Others."

Suggested readings

- Nancy Sommers. "Responding to Student Writing." *Teaching Composition*: 377-386. *Sommers considers various traditional modes of responding to student writing, and the ways that certain responses misappropriate student work.*
- James P. Purdy. "Calling off the Hounds: Technology and the Visibility of Plagiarism." *Teaching Composition*: 305-324. *Purdy examines the ways that technology has been used to track down plagiarism, and the risks inherent in these technologies.*
- Thomas S. Dee, Brian A. Jacob. "Rational Ignorance in Education: A Field Experiment in Student Plagiarism. National Bureau of Economic Research." January 2010. Accessible at: <http://www.nber.org/papers/w15672> *Social scientists demonstrate that education about what plagiarism is can radically reduce attempts to plagiarize.*

WEEK 4, WEDNESDAY, SEPTEMBER 16**Looking at Language: Sentences, Paragraphs and Style**

All writing classes are fundamentally language classes. Disciplines are marked by particular kinds of language use. (Indeed, these *uses of language*, even more than the "topics" your students read about and discuss, are the true focus

of the writing seminar you are planning.) In this week's class and this week's assignment we ask you to think about language as something you want your students to understand and something you want them to use. Think about how you can teach your students to be more astute producers of prose and more astute readers of the prose of others. **When designing your assignment, you may find it helpful to build it around distinctive features of the texts you plan to teach or distinctive linguistic features of your discipline. This should also provide you with an occasion to consider how you use class time to teach writing.**

Your students are most likely to produce good writing if they feel some stake in it. They are most likely to care about writing good sentences if they have ideas they want to communicate and understand that in choosing from a range of possibilities, they can communicate their ideas more effectively. Technical correctness (e.g. rules of comma usage) matters, but correctness is more likely to be present in writing produced by someone who has something to say *and* understands that she has a variety of ways to say it *and* is willing to choose from a variety of options. Correctness often follows from having learned about the choices writers make about punctuation (do I choose a colon or a dash?); syntax (do I want simple sentences or a compound/complex sentence?); diction (would slang be appropriate?); and rhythm (should I vary sentence length or sentence structure within a paragraph?). *Language use is much more than grammatical correctness.*

Writing Assignment: due on Blackboard by 4:00 PM on Monday, September 14.

1. Develop a sequence of classroom activities and/or a writing assignment that will help students understand the sentence level choices writers make. Think about how you can help students make reasoned, informed choices about matters such as syntax and diction. Embed it in your course by putting real dates on the assignment.
2. Even more than with most assignments, a clearly articulated rationale and learning goal(s) should help guide your assignment design. Address the rationale to your colleagues, the learning goal(s) to students.

Do not design this assignment as if it were to be your only opportunity to teach your students something about writing at the sentence level.

Design an assignment that will help you teach one thing. Assume it will be one of several occasions throughout the semester when you will work with students on writing at the local level.

Make this course-specific. Use the opportunity to teach your students something about your topic and your discipline, not just random handbook "rules."

Make this interactive and fun if possible: why use class time for silent, solitary work, when that can be done outside of class?

Required Readings for Week 4:

- Hjortshoj/Gottschalk, *The Elements of Teaching Writing*, Chapter 6, "Teaching Writing at the Sentence Level."
- Hjortshoj, *The Transition to College Writing*, Chapter 5, "Rules and Errors."
- Graff/ Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. 2nd ed. New York: Norton, 2010. Chapters 3 and 4.
- Williams, Joseph M. and Gregory G. Colomb. *Style: The Basics of Clarity and Grace*, 4th ed. New York: Pearson Longman, 2010. Chapters 2 (Actions) and 6 (Concision). Posted on Blackboard.

Much of the most helpful work on teaching writing at the sentence level can be found in style manuals. You may find it helpful to borrow from these manuals and/or order one for your class. The advantage of ordering a manual is that you do not need to invent as much: you can draw on the work of others. (The main disadvantage is that these manuals tend to be expensive. To make the expense worthwhile for your students, you need to actually use it.)

A library of these books is available for browsing in the Knight Institute office (McGraw 101) and in the Writing Workshop office (Rockefeller 174). Three of the most popular include:

- Richard Lanham. *Revising Prose*. 5th ed. Longman, 2006.
- John Trimble. *Writing with Style*. 2nd ed. Prentice-Hall, 2000.
- Joseph Williams and Joseph Bizup. *Style: The Basics of Clarity and Grace*. 5th ed. Longman, 2015.

Style manuals are to be distinguished from *handbooks*, i.e., rulebooks of grammar, usage, documentation systems, etc. You may wish to order a handbook for your students, but again the major drawback is cost, an expense justifiable only if you make frequent and active use of the handbook in class. A range of recent handbooks is also

available in McGraw 101 and Rockefeller 174. **You should consider the fact that most of this kind of information is freely accessible online, for instance at the Purdue Online Writing Lab (OWL).**

Fall Instructors should schedule a conference with your seminar leaders during the last two weeks of W7100 to discuss your final 7100 assignments.

Spring instructors should schedule a conference with your seminar leaders later in the semester to discuss plans for the spring.

WEEK 5, WEDNESDAY, SEPTEMBER 23

Writing Process II: Sequencing Assignments Across the Course

This week our focus shifts to sequences that connect one project with another. We ask you to build on the work of previous weeks to produce **a sequence of essay assignments, complete with preparatory exercises**. This may involve revising and/or expanding on previous assignments, such as the *preparatory work* you produced for Week 2 or the *language* assignment you produced for Week 4.

Writing Assignment: Post your assignments to Blackboard by **4:00 PM on Monday, September 21.**

1. **Fall instructors:** Draft a sequence of at least two to three essay assignments, including preparatory work, (e.g., the third, fourth, and fifth essay assignments for the semester). The assignments you turn in should be for assignments *that your students have not yet received*.
Write these up exactly as you hope to hand them to your students. Once again, you may find it helpful to draft the rationale first and reverse engineer the preparatory work and the final assignment. Put real dates on these assignments and address them to the students.
2. **Fall and Spring instructors:** Include a rationale, addressed to colleagues. Given the scale of these projects, consider how these assignments fit in with your learning outcomes statement. This might be addressed in your rationale.
3. **Spring instructors:** Same as above but...*a substantial portion of your detailed sequence of assignments must represent work your students will do during the first half of the semester.*

Required Readings for Week 5:

While two of this week's chapters discuss effective ways to teach writing from research, this does not mean that research papers are required features of First Year Writing Seminars. If you do choose to include research-based papers, the chapters below should help you teach research productively and avoid common pitfalls.

- Sample assignments available in the online Archive of Teaching Materials. Be prepared to discuss one or more of these in class, and describe in your rationale what you found that was useful.
- Hjortshoj/Gottschalk. *Elements of Teaching Writing*. Chapter 7, "Orchestrating the Research Paper."
- Hjortshoj, *Transition to College Writing*. Chapter 8, "Research Papers."
- Williams, Joseph M. "On the Maturing of Legal Writers: Two Models of Growth and Development." *Legal Writing: The Journal of the Legal Writing Institute*. Fall: 1991, 1 – 18. Available at <http://www.journallegalwritinginstitute.org/archives/1991/wil.pdf>
- *The Indispensable Reference for Teachers of First-Year Writing Seminars*. Pp. 3 – 10, 23 – 25. (You received *The Indispensable Reference* at orientation; it is also available on-line at the Knight Institute website. Or get another copy in 101 McGraw Hall.)

WEEK 6, WEDNESDAY, SEPTEMBER 30

Looking Forward / Looking Back

Today we look back at the first half of the semester and look forward to the end of the semester, and your future as teachers. In looking back, we will consider what has gone well and what you wish you could do over. As we look forward we will discuss how to apply the lessons of this course, and your experience as a writing teacher for the past seven weeks, to the rest of this semester, your next semester of teaching, and your future.

Please post your assignments by 4:00 PM Monday, September 28, on Blackboard.

Writing assignment

The materials you submit should represent the culmination of the assignments you've produced during the course of the term. Whether you are teaching Fall or Spring, **you should include a rationale.**

If you are currently teaching, your assignment consists of:

A detailed plan to be shared with your students for between two and four future weeks of your seminar. You will undoubtedly want to draw on the Writing 7100 assignments that you have already completed.

If you are teaching in the spring your assignment consists of:

1. A plan for the first class of the semester.
2. A revised version of the calendar you produced during the first week, ready to give to your students.
3. The syllabus and other course materials you plan to distribute on the first day. These should include learning outcomes.
4. A detailed plan for the first two to four weeks of your course, including classroom activities, paper assignments, and whatever else you might need to get yourself and your students through the opening weeks of the semester. These may still be in draft form but they should be drafts that are close to student ready.

Required Readings for Week 6:

- Hjortshoj/Gottschalk. *The Elements of Teaching Writing*. Chapter 8, "Links between Writing, Reading, Discussion, and Oral Presentation"; Chapter 10, "Teaching as a Work in Progress"; and Conclusion, "National Implications, Local Practices."
- *The Indispensable Reference* (for those of you teaching for the first time in the spring), pp. 3- 11.