2005 SSWC Program

SSWC

Follow this and additional works at: https://digitalcommons.georgiasouthern.edu/sswc

Recommended Citation

This presentation (open access) is brought to you for free and open access by the Conferences & Events at Digital Commons@Georgia Southern. It has been accepted for inclusion in Student Success in Writing Conference by an authorized administrator of Digital Commons@Georgia Southern. For more information, please contact digitalcommons@georgiasouthern.edu.
7th Annual
Student Success in First-Year Composition Conference

Friday, February 4, 2005
Nessmith-Lane Continuing Education Building,
Georgia Southern University, Statesboro, Georgia

Keynote Speaker: Karen McElmurray

Assistant Professor in the Department of English,
Speech & Journalism at Georgia College & State
University in Milledgeville, Georgia.

In Defense of Narrative in Academics: Personal Writing and Beginning Writers

Karen McElmurray, currently part of the Creative Writing Program at Georgia College and State University, is originally from the mountains of Eastern Kentucky. McElmurray's debut novel, Strange Birds in the Tree of Heaven, was published in 1999 by Hill Street Press and received the 2001 Thomas and Lillie D. Chaffin Award for Appalachian Writing. Her work in fiction has received support from the National Endowment for the Arts, the Kentucky Foundation for Women, and the North Carolina Arts Council. Most recently, McElmurray is the author of a memoir, Surrendered Child: A Birth Mother's Journey, recipient of the 2003 Associated Writing Programs Award in Creative Nonfiction.

In Partnership with:
The Continuing Education Department, Georgia Southern University
CONFERENCE is designed to promote the success of students in their post-secondary English composition courses. The conference seeks to establish and maintain an ongoing dialogue between college and high school composition teachers. To that end, we are committed to offering practical, strategy-oriented teaching workshops, as well as theoretical presentations of composition topics that focus on the link between high school and college. We invite writing teachers from four- and two-year colleges, technical schools, and high schools, as well as graduate students.

MEET THE KEYNOTE SPEAKERS and the presenters at a reception on Thursday, February 3, 2005, from 7 to 9 pm. at the Hampton Inn, 616 Fair Road, Statesboro, GA. The Hampton Inn Statesboro is located next to Food Lion shopping center and is directly across the street from the Georgia Southern University campus on Fair Road (Hwy. 67).

PRE-REGISTRATION IS REQUESTED. Fee of $50 includes continental breakfast, keynote luncheon, interactive sessions, breaks, and exhibits. Confirmations will be e-mailed.

THIS CONFERENCE meets the criteria for the nationally accepted Continuing Education Unit (CEU). Each participant successfully completing the program will earn .6 CEUs for 6.0 hours of participation through the Division of Continuing Education and Public Service at Georgia Southern University.

HONORING THE MEMORY OF DOROTHY GOLDEN, Georgia Southern University Assistant Professor Emerita, the award recognizes dedication to teaching excellence in first-year composition and the preparation of students for first-year composition. The Department of Writing and Linguistics at Georgia Southern University seeks nominations by January 28, 2005 for the annual Golden Award.

Access the conference website for complete nomination guidelines at http://ceps.georgiasouthern.edu/content/success2005.html.
Over a year ago, we began an extensive research project that examines the beliefs and experiences of high school seniors, first-year college students, and the teachers who teach them. Our hope is that by gathering the thoughts of students and teachers concerning their beliefs and experiences in composition classes, we can foster the kind of constructive and dynamic dialogue needed to invigorate our classes more profoundly so that our students are more deeply engaged in writing and are more fully prepared for the formal writing demands that they will face. We hope that our research and the voices contained within will be useful to administrators wishing to support teachers in the struggle to provide the skills and knowledge vital to effective written communication.

Ron Balthazor, Robert Cummings, Christy Desmet, University of Georgia; Alexis Mark Stevens, Jon Lindsay, Tom Wiseman, and Nancy Reicher, Southern Polytechnic State University & Georgia State University; Carole Raybourn, Morehouse College; and Cindy Luttenbacher, Morehouse College

What does it mean for composition programs to reshape the curriculum so the focus is on students as language users, critical thinkers, and readers and writers within various communities? The composition faculty at our university has embraced a model that allows teacher choice: whether it be to modify the traditional version of the course or to break more radically by wrapping course content around theme and genre. In our panel, we explore the ways in which faculty members have pulled from current thinking in natural environments. In addition, several panelists discuss how the struggle to engender and maintained through representations of order. When creative writer David Jauss writes, he engages in "serious play." He wants his students to get the same sense about their own work. Many composition students, however, lose sight of the second aspect, play. Whether they’re writing about personal struggles or social issues or other texts, they take their projects, and themselves, so seriously that they can block their own creativity. For this session, we ask teachers/writers to join us for recess as we take a break from the academic seriousness of the conference and find our creativity again. Workshop leaders explain the premise behind the play and then guide participants through a variety of writing exercises designed to promote fluency and fun. We also explore potential uses of such playshops in composition courses: to foster brainstorming activities and to improve fluency.

Stacey Abbott, Sandra Giles, Jana Williams, and Michael Williams, Baldwin Agricultural College

We have redefined our composition program with a focus on teaching critical literacy as a means of preparing our students to become citizen critics. Our panel will include discussions of how democracy is negotiated within political, virtual, and natural environments. In addition, several panelists discuss how power is engendered and maintained through representations of order. We have redefined our composition program with a focus on teaching critical literacy as a means of preparing our students to become citizen critics. Our panel will include discussions of how democracy is negotiated within political, virtual, and natural environments. In addition, several panelists discuss how power is engendered and maintained through representations of order.

Lisa Braun, Jody Malcolm, Judy Hole Young, Pam Meyers, Carol J. Mulise, University of West Florida

When creative writer David Jauss writes, he engages in "serious play." He wants his students to get the same sense about their own work. Many composition students, however, lose sight of the second aspect, play. Whether they’re writing about personal struggles or social issues or other texts, they take their projects, and themselves, so seriously that they can block their own creativity. For this session, we ask teachers/writers to join us for recess as we take a break from the academic seriousness of the conference and find our creativity again. Workshop leaders explain the premise behind the play and then guide participants through a variety of writing exercises designed to promote fluency and fun. We also explore potential uses of such playshops in composition courses: to foster brainstorming activities and to improve fluency.

Stacey Abbott, Sandra Giles, Jana Williams, and Michael Williams, Baldwin Agricultural College

We have redefined our composition program with a focus on teaching critical literacy as a means of preparing our students to become citizen critics. Our panel will include discussions of how democracy is negotiated within political, virtual, and natural environments. In addition, several panelists discuss how power is engendered and maintained through representations of order.

Lisa Braun, Jody Malcolm, Judy Hole Young, Pam Meyers, Carol J. Mulise, University of West Florida

When creative writer David Jauss writes, he engages in "serious play." He wants his students to get the same sense about their own work. Many composition students, however, lose sight of the second aspect, play. Whether they’re writing about personal struggles or social issues or other texts, they take their projects, and themselves, so seriously that they can block their own creativity. For this session, we ask teachers/writers to join us for recess as we take a break from the academic seriousness of the conference and find our creativity again. Workshop leaders explain the premise behind the play and then guide participants through a variety of writing exercises designed to promote fluency and fun. We also explore potential uses of such playshops in composition courses: to foster brainstorming activities and to improve fluency.

Stacey Abbott, Sandra Giles, Jana Williams, and Michael Williams, Baldwin Agricultural College

We have redefined our composition program with a focus on teaching critical literacy as a means of preparing our students to become citizen critics. Our panel will include discussions of how democracy is negotiated within political, virtual, and natural environments. In addition, several panelists discuss how power is engendered and maintained through representations of order.
CONFERENCE SESSIONS 11:20-12:20 PM

11:20 AM - 12:20 PM Bridges Thread
GOING THROUGH THE CHANGE—FROM HIGH SCHOOL TO COLLEGE WRITING
First-year college students often arrive in our composition classrooms with ingrained ideas about how to write. And most of these ideas mesh with the writing skills and strategies we encourage them to practice. Each semester, though, a number of students have difficulty adjusting to the expectations of college-level assignments because they're trying to follow unworkable writing "rules" they learned (so they say) in high school. Sometimes these rules take the form of advice translated into absolutes. Sometimes they reveal concerns about audience or task that differ from those of most college-level assignments. Whether our students have misunderstood sound advice or are tolerating unworkable assumptions, the sooner we can help students identify—and surrender—their problematic notions about writing, the sooner they can move toward college-level writing proficiency.

Laura Callonatis, Georgia Southern University
Agricultural College

11:20 AM - 12:20 PM Presentation
DAILY GRAMMAR PRACTICE: ENABLING STUDENTS TO UNDERSTAND AND APPLY GRAMMAR CONCEPTS
Students need a working knowledge of grammar and sentence structure in order to improve as writers. Traditional grammar instruction is ineffective because it takes too much time and yields few results. My approach, Daily Grammar Practice, takes just a few minutes a day and organizes grammar in a unique way, breaking the concepts into manageable parts while allowing students to see how all of the parts fit together. The daily repetition along with the parts-to-whole approach achieves three objectives: Students truly understand the concepts; students can apply the concepts to their writing; and students move the concepts into long-term memory. Across the country, students at all ability levels and grade levels (first grade through college) are using Daily Grammar Practice and showing significant improvement in their understanding and application of grammar, sentence structure, and punctuation. In my workshop, I would like to explain how and why Daily Grammar Practice is effective (and share the research that supports it). Then, I will do a hands-on lesson. Finally, I will show participants how to evaluate progress and ensure that students transfer their understanding to their writing.

Davai Burnette, McIntosh High School

11:20 AM - 12:20 PM Presentation
PRACTICAL STRATEGIES TO IMPROVE STUDENT WRITING & CRITICAL THINKING
The purpose of this session is to share practical tips for improving student writing that we have found useful. The presentations will offer inventive and traditional ways of helping students explore their ideas, generate interesting thinking, and develop their critical thinking skills while forming a closely knit writing community in the classroom.

Marc Steinberg, Maria Cahill, and Herbert Shippee, Abrahm Baldwin Agricultural College

11:20 AM - 12:20 PM Workshop
WEAVING A WONDERFUL WEB: FROM THEORY TO PRACTICE
This will be an interactive extension of last year's introduction to creating webfolios (online portfolios). The focus of the workshop will be on the nuts-and-bolts issues involved in switching over from paper portfolios to webfolios. This workshop is perfect for technophobes who want to resist the mass migration to online work because the presenter is a technophobe herself.

Laura Kalamatsi, Georgia Southern University

CONFERENCE SESSIONS 12:30-3:00 PM

12:30 PM - 1:45 PM KEYNOTE LUNCHEON
IN DEFENSE OF NARRATIVE IN ACADEMICS: PERSONAL WRITING AND BEGINNING WRITERS
Karen McElmurry, Assistant Professor in the Department of English, Speech & Journalism at Georgia College & State University in Milledgeville, Georgia.

GOLDEN AWARD PRESENTATION

2:00 PM - 3:00 PM BRIDGES THREAD – JOINT SESSION
(Please Note: The following Joint Session includes 3 presentations)

COLLABORATION BETWEEN HIGH SCHOOLS AND COLLEGES: DOES IT WORK?
Many high school teachers are looking for ways to modify their instruction to help students be better prepared for college English. This session zeroes in on the collaboration methods used by Dalton High School and Dalton State College. English faculty, focusing on what works best to effectively prepare students for college. Specifically, the methods discussed are: classroom observation of college classes, roundtable discussions between the teachers, college presentations to senior English classes, and surveys of students. The purpose of this session is to encourage high school and college teachers to work together toward the common goal of success in first-year composition courses.

Kelley Mahoney, Dalton State College; Teresa Bennett, Dalton High School

BUILDING PROFESSIONAL RELATIONSHIPS IN FIRST-YEAR COMPOSITION
Successful college students must shed their high school personas, but most don’t know how, which causes problems for both students and professors. When freshmen come to recognize that their relationship with professors operates under the terms, understandings, and manners consistent with other professional relationships, they can acquire a persona for succeeding in an academic setting. These understandings also make them better writers, for creating a community of writers relies upon similar understandings.

Phillip Gardner, Francis Marion University, Florence, South Carolina

THE CIVIC ARENA IN ACADEMICS: CIVIC RHETORIC PEDAGOGY AND THE COMPOSITION CLASS
High school and college writing classes share a number of objectives, such as a mutual emphasis on the classical rhetorical triumvirate that values reading, writing, and oral discourse. However, these courses often share a paradoxical connection as well, a connection represented by an absence rather than a shared practice or philosophy, the omission of a civic rhetoric component. This presentation demonstrates how to redress this gap in writing instruction, pedagogy and theory, the civic arena, and how to integrate a civic focus in writing classes through the use of what I define as “civic rhetoric pedagogy,” writing, reading, speaking, and research assignments that connect academics to communities and that reposition students as citizens.

Renee Love, Lander University, Greenwood, South Carolina
PERCEPTIONS OF PLAGIARISM IN A FIRST-YEAR WRITING COURSE
The focus of this session is to highlight student reactions to, unintentional plagiarism situations in the first-year writing course. This presentation will feature the situation that occurred in a particular English 101 class and how the professor used the mini-lesson format to illustrate the varying degrees of plagiarism. In particular, this mini-lesson helped students better understand what "voice" is in their own versus others' writing. The teacher and one of her students will share their experiences; writing samples will also be shared in order to elicit whole group interaction.
Jo Ann Steffen, Charter Conservatory for the Liberal Arts

FROM ARISTOTLE TO AMERICAN IDOL: GETTING STUDENTS TO THINK ABOUT RHETORICAL CHOICES
Getting first-year composition students to think about their writing as more than just words on a page—as, rather, rhetorical strategies deliberately chosen for a specific effect—is often a daunting challenge. Similarly, getting students to consciously engage in the complex considerations of purpose and audience is often difficult in an age where seemingly infinite messages and mediums compete for our attention. This session will offer a TV-analysis assignment and, among other topics, we'll discuss how the designers of even the most cynical or crass TV shows must consciously consider logos, ethos, and pathos in order to compete for our attention. This session will include student participation.
Michael Diebert, Georgia Perimeter College

THE FOUR HORSEMEN: REVELATIONS ON WRITING FROM A HIGH SCHOOL CLASSROOM
Dawn and gloom seem to pervade many departments of English throughout our nation these days. Lamentations over the coming death of the written word are heard from all corners of the secondary curriculum and echo all the way to the college campus. As secondary writing teachers, we would like to offer a counter to these doomsday prophecies. Re-focusing on the four chief types of discourse, the Four Horsemen that snuff and snort through our writing classes every day, may offer an intensive, course-long re-focus on description, narration, exposition, and persuasion. It is our belief that students can finally overcome the apathy and reluctance of putting pen to paper. Helping students return to the pure form of expression they had as children and recalling that time ourselves might be the best place to begin again.
Dana L. Davenport and Melody Williams, Coffee High School, Douglas, Georgia
**THE NESSMITH-LANE CONTINUING EDUCATION BUILDING** is located on the campus of Georgia Southern University at the corner of Chandler Road and Plant Drive. From I-16, exit at Hwy 67 North. Follow Hwy 67 (Fair Road) approximately 14 miles. At the 5th stoplight, turn left on Chandler Road. Follow Chandler Road to the 2nd stoplight at Plant Drive. Turn right on Plant Drive. The entrance to the parking lot is located on Plant Drive. Please park in the Conference/Event Parking.

**THE HAMPTON INN STATESBORO** is located next to Food Lion shopping center and is directly across the street from the Georgia Southern University campus on Fair Road (Hwy. 67). They feature a complimentary continental breakfast, free access to Gold’s Gym, iron, Jacuzzi rooms, King Deluxe rooms with refrigerator and microwave, outdoor pool, and 25” TV with cable.

---

**OFFICE HOURS**

Monday - Friday

8 am - 5 pm

---

**REGISTRATION REQUEST**

**FEBRUARY 4, 2005 - LA 050204-01**

Please PRINT and fill out a separate form for each registrant.

- **$50.00 Registration Fee**

- **First Name**

- **Middle Initial**

- **Last Name**

- **Affiliation**

- **City**

- **State**

- **Zip Code**

- **Street Address**

- **Daytime Phone**

- **Evening Phone**

- **E-mail Address**

- **FAX Number**

- **Payment Method**
  - Personal check
  - Company check
  - Cash (in person only)
  - VISA
  - Mastercard

- **Account number**

- **Expiration date**

- **Cardholder’s name**

Mail to: Registrations, Georgia Southern University, PO Box 8124, Statesboro, GA 30460