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Student Success in Writing Conference

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## SSWC Conference Program 2018

Department of Writing and Linguistics, Georgia Southern University

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SAVANNAH INTERNATIONAL TRADE & CONVENTION CENTER

APRIL 6: 2018



# 18<sup>th</sup> ANNUAL CONFERENCE PROGRAM

# SSWC

*Student Success in Writing Conference*



DEPARTMENT OF  
WRITING AND LINGUISTICS

[georgiasouthern.edu/sswc](http://georgiasouthern.edu/sswc)

# Welcome to the Conference

## SSWC ORGANIZING COMMITTEE

### CO-CHAIRS

Peggy Lindsey &  
Nan LoBue

### MEMBERS

Andy Berger  
Amanda Hedrick  
Sheila Nielsen  
Leigh Ann Williams

### TECHNOLOGY SUPPORT

Natalie James

## WELCOME TO THE 2018 STUDENT SUCCESS IN WRITING CONFERENCE

We're delighted to welcome you to the 18<sup>th</sup> Student Success in Writing Conference. Since 1999, this conference has provided a space to share best practices for promoting secondary and post-secondary student success in writing. We hope that this year's conference once again serves as a source of inspiration, collegiality, and energy, a place to make connections as well as to recharge intellectual and professional batteries.

While ours are the names you see most often in connection with the conference, this event has always been a department-wide effort for Writing and Linguistics faculty and staff in Statesboro. This year, that expands to include Georgia Southern's Armstrong and Hinesville campuses. We are deeply grateful to Janice Walker, who has been a strong source of support as our interim department chair, and to our many enthusiastic colleagues who support the conference in many ways. You'll see many of these colleagues today chairing all our sessions, staffing our registration table, and generally offering a warm Southern welcome. If any of us can do anything to make your day easier, please ask.



Peggy Lindsey & Nan LoBue  
Conference Co-Chairs  
sswc@georgiasouthern.edu

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## Conference AT A GLANCE

8 - 9 a.m.	Registration & Continental Breakfast
9 - 9:50 a.m.	Concurrent Session 1 (page 3 )
9:50 - 10:05 a.m.	Break
10:05 - 10:55 a.m.	Concurrent Session 2 (pages 4 & 5)
10:55 - 11:10 a.m.	Break
11:10 a.m. - 12 Noon	Concurrent Session 3 (page 6 )
12 Noon - 1 p.m.	Luncheon & Golden Award Presentation
1 - 1:50 p.m.	Keynote Address
1:50 - 2:05 p.m.	Break
2:05 - 2:55 p.m.	Concurrent Session 4 (pages 9 & 10)
2:55 - 3:10 p.m.	Break
3:10 - 4:00 p.m.	Concurrent Session 5 (pages 10 & 11)

We are grateful for the generous support from the following exhibitors and sponsors:

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## SESSION 1.1 – Room 200

SESSION CHAIR: DANIEL PLUNKETT

### HOW TO BUILD AN ASSESSMENT-DRIVEN WRITING CENTER ON A LIMITED BUDGET WITHOUT LOSING YOUR MARBLES: A WORKSHOP

Ashley Oliphant, Marissa Schwalm, Ashley Schoppe and Megan Keaton, Pfeiffer University

The panelists will explain how they gleaned best practices from writing centers at major universities and scaled them to fit the specific needs of their developmental writers and the constraints of a small budget. In an interactive format, they will share strategies and specific actions participants can use to begin conversations for creating or improving writing centers at their own institutions.

## SESSION 1.3 – Room 202

SESSION CHAIR: CHRISTOPHER GARLAND

### TEACHING COMPOSITION IN A VISUAL WORLD

Jennifer Parrott and Robert Pfeiffer, Clayton State University  
Matt Paproth, Georgia Gwinnett College

The presenters will offer three approaches to incorporating the visual into the composition classroom: (1) how to design and scaffold a series of writing assignments which can be adapted into a large-scale digital project; (2) how and why to use an infographic syllabus in the composition classroom; and (3) how to effectively teach poetry as not just written but visual texts.

### TEXTUAL OWNERSHIP AS AN ENTREPRENEURIAL ACT

Mark Smith, Valdosta State University

The presenter will share a new vision of Donald Graves' textual "ownership" by promoting entrepreneurship as an *ethos* for the writing classroom. He will review how to apply the entrepreneurial practices of shaping identity, advancing innovation, and defining purpose to a series of assignments designed to encourage students to embody practices of today's Idea Entrepreneurs, not for the sake of commerce, but to function as loci of social justice for marginalized voices.

## Room 204 and 205

**THESE ROOMS ARE AVAILABLE FOR WORK AND CONVERSATION.**

## SESSION 1.2 – Room 201

SESSION CHAIR: JESSICA SPEARMAN

### WHERE DO I START? INTRODUCING COLLEGE-LEVEL WRITING TO NON-TRADITIONAL STUDENTS IN A SUMMER BRIDGE PROGRAM

Michelle Albert, University of Colorado - Boulder

How can a cohort of military veterans, taught to "shut up and do your job," learn to use writing to take intellectual and creative risks-in two weeks? The presenter will share a design for a short but highly successful writing course offered during a summer bridge program. The activities were designed to alleviate student anxiety about writing and introduce them to relevant campus resources. The lessons learned from this experience apply not only to new college student veterans, but also to other non-traditional FYW and transfer students.

### THE TRANSITION TO COLLEGE WRITING

Lynne A. Rhodes, University of South Carolina Aiken

Student success in FYW is essential for retention and for success in subsequent courses. Self-reflection about the academic writing process and research practices can lead to that success. Using a series of questionnaires, surveys, and assessment prompts to help students on the threshold between high school and college assess both what they already know about writing and what they are learning, the presenter will share data that has informed students' self-assessment practices and encourage attendees to share their own strategies.

## SESSION 1.4 – Room 203

SESSION CHAIR: AMANDA HEDRICK

### TEACHING HOW TO FIND FACTS IN A POST-TRUTH WORLD

Holly Middleton, High Point University

As the connection between expertise and authority has eroded and radical skepticism caused by the "fake news" phenomenon endangers the sense of common good, students need strategies for discerning truth to help them both achieve learning goals and re-establish trust in democratic institutions. The presenter will share a semester-long sequence of activities designed to help students do just that. Attendees will participate in a web literacy activity and discuss how the sequence might be adapted for other contexts.

### NOT YOUR STORY TO TELL: HELPING STUDENTS QUESTION THEIR OWN CREDIBILITY IN A POST-TRUTH SOCIETY

Amanda Hedrick, Georgia Southern University - Statesboro Campus

The OED's 2016 word of the year was "post-truth," acknowledging the fake news phenomenon and the public insistence that opinions are as valid as fact. Our students arrive in FYW having grown up in this world, so it's no wonder that their opinions are formed. To them, the purpose of research is to find support for their idea. The presenter will share strategies for questioning, listening, and holding space for others, to help students resist the post-truth society's rhetoric rather than contribute to it.

## SESSION 2.1 – Room 200

SESSION CHAIR: CAMERON R. CLEMENTS

**BEYOND GRADING “PARTICIPATION”: AN ASSIGNMENT TO PROMOTE ENGAGEMENT AND METACOGNITION IN FIRST-YEAR WRITING CLASSES***Sean Barnette, Lander University*

Many teachers include “participation” among the graded requirements in FYW, but too often their methods of assessing it are inconsistent, unclear, and poorly theorized. Furthermore, when we assess “participation,” we are essentially grading students’ soft skills (attendance, homework, hiding phones, etc.) rather than actual writing. The presenter will share a method of assessing “participation” consistent with the goal of improving student writing while also promoting student engagement, responsibility, and metacognition.

**TAKING WRITING BEYOND THE CLASSROOM WALLS: RETRIEVING AND RE-BUILDING FOR WRITING SUCCESS***Chitralkha Duttgupta, Utah Valley University*

This presentation will demonstrate how learning through discovery is encouraged in basic writing classrooms using James Lang’s technique of “small teaching.” Through examples and student comments, the presenter will demonstrate the strategy of “retrieve and re-build” used to pique student interest in writing, reading, and critical thinking. Audience input and strategies will be sought.

## SESSION 2.3 – Room 202

SESSION CHAIR: ARON PEASE

**RELEVANCE AND REVELATIONS: THE CROSS-DISCIPLINARY LANGUAGE OF LITERATURE RESEARCH IN FIRST-YEAR COMPOSITION***Stephanie Conner, College of Coastal Georgia*

This presentation will share the results of a cross-disciplinary literary research project, a gateway to draw on students’ academic and professional experiences and create cross-disciplinary conversations. The presenter will report student perspectives on how literary analysis with cross-disciplinary research affects their understanding of relevance and experience and will share ideas for creating a space for cross-disciplinary language in FYW.

**WRITING ABOUT LITERATURE THROUGH INTERDISCIPLINARY APPROACHES: LITERATURE, DIGITAL HUMANITIES, AND UNDERGRADUATE RESEARCH***Louise Kane, College of Coastal Georgia*

This presentation asks students to engage with interdisciplinary forms of writing borrowed from disciplines like journalism and advertising, combined with traditional undergraduate research, as a means of tackling intimidation and solving the problem of how to write a successful literary analysis. The presentation will include theory, multimedia student projects, results of student surveys, and video of student testimonies.

## SESSION 2.2 – Room 201

SESSION CHAIR: COURTNEY FERRITER

**FROM WRITING TWEETS TO WRITING THESES: USING A SOCIAL MEDIA THEME IN THE COMPOSITION CLASSROOM***Nicole Rivas, Georgia Southern University – Armstrong Campus*

Even though many educators might bemoan social media as a vacant platform that undermines student engagement in the learning process, instructors can use this popular outlet of contemporary communication and news to help FYW students not only reach a variety of course objectives but also become critical thinkers and engaged, self-reflective citizens. This presentation will highlight the variety of discussions, debates, and voices possible in the composition classroom when contentious issues are seen through a social media lens.

**RE-THINKING THE CONSEQUENCES OF LITERACY***Clay Walker, Wayne State University*

The presenter will survey recent work in cognition and neuroscience that allows us to understand how literacy practices change our brains as a starting point for considering the consequences of academic literacy in a broad sense. Participants will discuss how to enact research that supports more contemplative reading and writing practices in schools with few resources to support such pedagogies.

## SESSION 2.4 – Room 203

SESSION CHAIR: AMANDA HEDRICK

**HIGH FLYERS AND SMOOTH RUNWAYS: SAFELY LANDING HIGH SCHOOL HONORS STUDENTS IN ADVANCED FIRST-YEAR COLLEGE WRITING CURRICULUMS***Rich Miller, Suffolk University*

AP, Honors, IB, and dual-enrollment programs are popular options for talented young writers. The presenter will discuss the special challenges and opportunities presented by advanced students entering college and will outline a writing course designed for this cohort. Assignments vary discourse models, rhetorical frames, and writing practices in ways unusual for FYW. Germane is the essential question of what “success” means. The presenter will share materials and tips about how the assignments may translate to almost any writing classroom.

**FROM THE STADIUM TO THE BOARDROOM: TRAINING STUDENT-ATHLETES TO WRITE PROFESSIONAL EMAILS***John David Harding and Darla Asher, Saint Leo University*

A librarian and a writing professor share teaching strategies employed during a workshop designed for student-athletes, for whom email communication is crucial to success at college and in the workplace. This collaborative workshop aims to improve student awareness of rhetorical situations. Attendees will experience some interactive workshop strategies, including a “flipped” approach, and will receive lesson plans and advice on expanding the workshop to different student populations.



## SESSION 2.5 – Room 204

SESSION CHAIR: ANDY BERGER

### THE DIGITAL LITERACY MUSEUM PROJECT

*Dayna V. Goldstein, Texas A&M University Texarkana*

Instructors seeking creative multi-modal assignments will appreciate the Digital Literacy Museum Project, in which students create a virtual walk-through, complete with voiceover, of transformational literacy experiences. The presenter will introduce the software used in creating the museum project and discuss how the audio component ties to specific pedagogical goals, encouraging students to make sophisticated rhetorical choices. Assessment tools and reflective narration of students' work will be included.

### THIS AMERICAN ASSIGNMENT: PODCASTING IN THE COMPOSITION CLASSROOM

*Andy Berger, Georgia Southern University – Statesboro Campus*

FYW students are often turned off by assignments that strike them as pointless. The presenter combats low buy-in by having students collaborate to produce podcasts presenting stories from their campus and regional communities for eventual publication via an online distribution platform. The project has resulted in a dramatic rise in engagement while helping students meet course outcomes. The presenter will describe the necessary software, play excerpts of student podcasts, and demonstrate the pedagogical value of the assignment.

## SESSION 2.6 – Room 205

SESSION CHAIR: SHEILA NIELSEN

### INFORMATION LITERACY IN THE WRITING CLASSROOM: A COLLABORATIVE APPROACH

*Ken Liss and Sarah Madsen Hardy, Boston University*

Writing and information literacy (IL) are paired as learning outcomes in many composition classrooms. But even in those classrooms, IL is often seen as an add-on, a set of mechanical skills, in much the same way writing is often viewed in courses in the disciplines. In this presentation, a librarian and a FYW instructor will share new approaches to collaboration and curricular innovation involving videos, exercises, and reflection designed to teach writing and research as two parts of the same process.

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### WHAT CAN YOU UPLOAD?

PowerPoint slides, papers, handouts, video, and any other documents you used during your presentation.



Share your presentation with the world on the Georgia Southern University Success in First Year Composition DIGITAL COMMONS SITE

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SSWC

Student Success in Writing Conference



# SESSION 3

11:10 – 12 noon

## SESSION 3.1 – Room 200

SESSION CHAIR: CHRISTOPHER SMITH

### THE ART OF TEACHING MULTI-MODAL DESIGN

*Chloe Diepenbrock, University of Houston - Clear Lake*

Recent research has made a case for assigning and teaching multimodal composition in the FYW classroom. The presentation will guide participants through the analysis of a student-authored multimodal composition. Image, perspective, unity, layering, and juxtaposition will organize the discussion of the student work and assist participants in thinking about how to present the challenges of multimodal design to students enrolled in FYW.

### SLOW WRITING: ENCOURAGING CREATIVE AND ORIGINAL THINKING IN THE FIRST-YEAR WRITING COURSE

*Jennifer P. Gray, College of Coastal Georgia*

Writing students are impoverished as they rush through tasks and papers, and overworked students are praised for their control over time. This session will ponder what the “slow” writing classroom could be like. The presenter will apply Berg and Seeber’s principles to think slowly about transforming the frenetic FYW space and craft a manifesto to cultivate a space of slow writing.

## SESSION 3.3 – Room 202

SESSION CHAIR: CHELSEA PLUNKETT

### DESIGNING SEMESTER-LONG AND THEME-BASED WRITING ASSIGNMENTS IN FIRST-YEAR WRITING

*Kristene K. McClure and Ebony Gibson, Georgia Gwinnett College; Jessica Schreyer, University of Dubuque*

The presenters will share how they applied Eodice, Geller, and Lerner’s The Meaningful Writing Project to design meaningful semester-long assignments—as opposed to a series of brief, relatively unconnected assignments throughout the semester—to engage students in FYW. Their topics include adaptations of I-Search model, a creative research unit based in multi-writing pedagogy, and teaching a thematic course.

## SESSION 3.5 – Room 204

SESSION CHAIR: JESSICA SPEARMAN

### INFOLIT COMPETENCIES FOR COLLEGE HONORS STUDENTS

*David Beach, Nancy Taylor, and Jennifer Resor-Whicker, Radford University*

Students in college honors programs often arrive with scant familiarity with three particular information literacy competencies: how authority is constructed, research as inquiry, scholarship as conversation. The presenters will explore a two-step strategy for helping honors students make the leap from exemplary student to novice scholar over a one-semester course.

## SESSION 3.2 – Room 201

SESSION CHAIR: SHEILA NIELSEN

### TEACHING COLLEGE WRITING IN HIGH SCHOOL: DUAL ENROLLMENT OR DUEL ENROLLMENT?

*Patricia Hager, University of Southern Maine, and David Patterson, Gorham High School*

The presenters will provide a multi-faceted look at the FYW course in a state-supported bridge program for high school juniors attending technical high school. They will examine the goals and realities of the program from the perspectives of the college instructor mentor and the high school teacher teaching the class in an attempt to answer the question “Does this dual enrollment program ease the transition to college?”

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## SESSION 3.4 – Room 203

SESSION CHAIR: MONIQUE BOS

### GRADING LESS AND TEACHING MORE: THRIVING (NOT JUST SURVIVING) THE WRITING-INTENSIVE COURSE

*Deborah L. Brown, Southern Oregon University*

This presenter has found a way to improve both the quality of the feedback on writing while reducing the amount of time spent providing it to students. This session will illustrate a priority-based system that includes improving assignments, incorporating more in-class workshops and peer-response, and organizing high- and low-stakes assignments.

### CULTURALLY RESPONSIVE FEEDBACK

*Stephen (Chip) Gladson, Montgomery College*

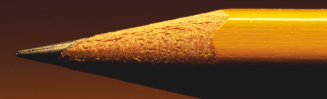
This presentation will model culturally responsive feedback in the writing classroom to repair trust and to motivate all students, particularly those who identify with underrepresented groups. The presenter will share experiences from the classroom and as college coordinator for WID program in a diverse, culturally rich area. Attendees will leave with an understanding of impediments to student success and new classroom practices to overcome negative outcomes associated with perceived bias, stereotype threat, and mistrust.

## Room 205

**THIS ROOM IS AVAILABLE FOR WORK AND CONVERSATION.**

# LUNCHEON & GOLDEN PRESENTATION

12 noon – 1 p.m.



## LUNCHEON

LUNCH IS AVAILABLE ON THE FIRST FLOOR.

Seating is available in the Rotunda and Room 205.

*Lunch will be a soup and salad bar with tomato basil soup, fresh sliced fruit, potato salad, coleslaw, pasta salad, artisan salad greens, tuna salad, chicken salad, egg salad, ham salad, fresh-baked jumbo cookies, and water and sweet/unsweet tea.*

## 2018 GOLDEN AWARD

*Presented by Curtis D. Ricker, Dean, College of Arts and Humanities, Georgia Southern University*



### ABOUT THE GOLDEN AWARD

Honoring the memory of Dorothy Golden, Georgia Southern University Assistant Professor Emerita, **The Dorothy Golden Award for Teaching Excellence in First-Year Writing** recognizes dedication to teaching excellence in first-year composition or the preparation of students for first-year composition. One award is given annually by the Department of Writing and Linguistics at Georgia Southern University to a high school or college instructor who has demonstrated excellence in teaching first-year writing and/or preparing students for first year writing for at least five years.

## GOLDEN AWARD RECIPIENTS

2017 • David Beach  
Radford University

2008 • Donna Hooley  
Ogeechee Technical College

2016 • Jennifer Dorian  
Fresno City College

2007 • Deborah Carico  
Bulloch Academy

2015 • Shannon Riggs Stuckey  
Metter High School

2006 • Mary Ann Ellis  
Appling County High School

2014 • Gardner Rogers  
Valdosta State University

2005 • Kathy Albertson  
Georgia Southern University

2013 • Chip Rogers  
Middle Georgia State College

2004 • Daniel Edenfield  
Bulloch County Performance  
Learning Center

2012 • June Joyner  
Georgia Southern University

2002 • Pat Fox  
Armstrong Atlantic University

2011 • Matthew Gainous  
Ogeechee Technical College

2001 • Linda S. Williams  
North Georgia College & State  
University

2010 • Jane Rago  
Armstrong Atlantic University

2009 • Aimee Taylor  
Richmond Hill High School

2000 • Charlotte Crittenden  
Georgia Southern University





## KEYNOTE ADDRESS

## OGLETHORPE AUDITORIUM

*Introduction by  
Peggy Lindsey, Senior Lecturer,  
Department of Writing and Linguistics,  
Georgia Southern University*

**Zak Lancaster**

*Assistant Professor of English, Wake Forest  
University, Winston Salem, NC*

### HELPING STUDENTS EXPRESS STANCE: WHAT RESEARCH REVEALS ABOUT STANCE QUALITIES IN SUCCESSFUL STUDENT WRITING IN THE DISCIPLINES

An important assessment criterion for student academic writing, one that remains largely unnamed and untaught, concerns expression of stance. The term *stance* refers not only to the content of the writer's position, but also to subtle markers of attitude, evaluation, and interaction with the reader. The quality of stance expression—whether, for example, it is more assertive or measured, amplified or muted, involved or distant—has been found to shape instructors' assessments of overall writing quality. In fact, linguistic analyses have revealed patterns of difference in stance between higher- and lower-graded papers and between beginning and advanced student writing. Drawing on discourse analyses of thousands of graded papers, this talk will explore patterns of stance expression that appear to be valued across fields. It will explain why certain stance qualities are valued over others and, along the way, challenge certain myths about student academic writing—for example, that it is best to “avoid I” and eliminate hedging expressions. The talk will conclude with a discussion of teaching strategies for making stance a more transparent part of writing instruction.

## ABOUT THE KEYNOTE SPEAKER

**Zak Lancaster** is an assistant professor of English at Wake Forest University, where he coordinates the Writing Associates program, a WAC/WID initiative, and teaches courses in writing and linguistics. Zak's research focuses on writing across the disciplines and the language of stance and evaluation. His work has appeared in *Across the Disciplines*, *College Composition and Communication*, *Journal of Writing Research*, *Journal of English for Academic Purposes*, and *Written Communication*. His piece, “Do Academics Really Write This Way? A Corpus Investigation of Moves and Templates in They Say, I Say” in the Feb. 2016 issue of *College Composition and Communication*, is an example of the great research he's doing on not only how we teach academic writing, but how we also need to think about what academic writing is.

## BREAK

1:50 to 2:05 p.m.

*Refreshments are available  
on the first floor*

*We are delighted to be hosting the  
Student Success in Writing Conference  
for the 19<sup>th</sup> year and invite you to learn  
more about us.*

The Department of Writing and Linguistics at Georgia Southern is the only free-standing writing department in the state of Georgia and one of only a handful in the nation and the only department that offers a B.A. in Writing and Linguistics with coursework creative writing, professional and technical writing, writing studies, and linguistics.

Our faculty includes over 50 individuals with a range of experience and education in writing, teaching, and publishing. As scholars, poets, essayists, fiction writers, and business writers, we practice what we teach. While our teaching styles vary, our ultimate goal is to prepare our students to succeed in college and beyond by providing them with a solid foundation in critical and creative thinking, effective writing skills for a variety of purposes and audiences, and familiarity with up-to-the-minute writing technologies.



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# SESSION 4

2:05 – 2:55 p.m.

BREAK

2:55 to 3:10 p.m.

Refreshments are available on the first floor



## SESSION 4.1 – Room 200

SESSION CHAIR: MARTI LEE

### ACTIVE LEARNING INSTRUCTIONAL STRATEGIES IN PROFESSIONAL COMMUNICATION

*Lindsay McManus, Barbara Bolt and Julia McKinney, University of South Carolina*

Drawing from Bonwell and Eison's (1991) and Davis' (2009) work on using active learning to increase engagement in the classroom atmosphere, the presenters will describe how they use active learning strategies in writing assignments to develop students' professionalism. They will apply these teaching methods to the structure, peer review, and instructor evaluation of writing assignments; self-evaluation and reflection; and team projects.

## SESSION 4.3 – Room 202

SESSION CHAIR: MONIQUE BOS

### IMPROVING PROFESSIONAL WRITING SKILL THROUGH MASTERY, CHOICE, AND REVISION

*Meg Van Baalen-Wood, University of Wyoming*

Specifications Grading empowers students to choose what and how much coursework to complete based on the grade they hope to earn, valuing process and revision. This session will include an overview of Specifications Grading, lessons learned, students' responses, and attendees' practice identifying their own key learning objectives and developing mastery criteria for one or more assignments.

### COLLABORATING FOR STUDENT SUCCESS: WRITING SUPPORT FOR HEALTH SCIENCE MAJORS

*Sharon Cavusgil and Kim Ramsey-White, Georgia State University*

The presenters describe how they developed a first year writing course for undergraduates in Health Sciences following a survey of Health Sciences faculty about their needs and expectations for academic writing. The presenters will share the findings of the survey, discuss the course design process and provide sample assignments and resources.

## SESSION 4.2 – Room 201

SESSION CHAIR: NAN LOBUE

### ONE-ON-ONE 'INTENSIVE' INSTRUCTION IN FIRST-YEAR WRITING: PARTNERING FOR STUDENT SUCCESS

*Jonathan Bush and Adrienne Redding, Western Michigan University*

The presenters will share how ad-hoc efforts to support students failing FYW became a program with noticeable effects on the retention. They will review the program's theoretical and pedagogical underpinnings while describing its development and challenges. The audience will leave with an understanding of what's needed to adapt elements of the program to their home institutions.

## SESSION 4.4 – Room 203

SESSION CHAIR: LEIGH ANN WILLIAMS

### CREATING CHILDREN'S BOOKS IN COLLEGE COMPOSITION: AN EXERCISE IN RESEARCH, AUDIENCE, AND GENRE ANALYSIS

*Alexa Doran, Florida State University*

This presentation will be useful for anyone looking to revamp the typical college essay assignment into one requiring research and imagination but with real world application. This assignment, which asks FYW students to transform their research essays into children's books, encourages genre analysis and audience awareness. The presenter will model the group activity leading into the production of the books, provide samples of student work, and suggest possibilities for community outreach once the books have been created.

### PERSONA POEMS: THE ADVANTAGES OF STEPPING INTO A WHOLE NEW "I"

*Sheila Nielsen and Leigh Ann Williams, Georgia Southern University – Statesboro Campus*

Many poets focus on their own lives in their work. Unfortunately, autobiography can become limiting, even tedious. One excellent way to help students expand their range is to introduce them to persona poems, in which they must inhabit the life and mind of a character (real or fictional, human or animal). Persona poems move writers away from the autobiographical and require them to assume a whole new "I." In this session, attendees will discuss the genre, read a few examples, brainstorm possible ideas, and draft their own persona poems.

## TESOL

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### 2018-19 APPLICATION DEADLINE

FALL - July 1  
SPRING - November 1  
SUMMER - April 1

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## SESSION 4 continued

2:05 – 2:55 p.m.

### SESSION 4.5 – Room 204

SESSION CHAIR: ANDY BERGER

#### **ZINES AND MULTIMODAL COMPOSITION**

*Christopher Smith, Georgia Southern University – Statesboro Campus*

By introducing zines into the classroom, instructors create a learning environment that emphasizes the writing process, multimodal composition, and production/publishing. This presentation will demonstrate the how and why of creating simple, single-page zines as minor or major assignments, especially when combined with student reflection that considers rhetorical choices. The audience will also create their own zine.

#### **A TRULY AUTHENTIC AUDIENCE: EDITING AND WRITING ON WIKIPEDIA**

*Eric Grunwald, Massachusetts Institute of Technology*

Writing and editing on Wikipedia offers undergraduate writers, both native speakers and ELLs, an authentic audience providing dynamic feedback; opportunities to collaborate on meaningful writing; practice with summarizing, paraphrasing, and sourcing; and the opportunity to practice and learn grammar and vocabulary. In this hands-on workshop, participants will begin learning how to navigate Wikipedia and to use it to teach good writing. Computer recommended.

### SESSION 4.6 – Room 205

SESSION CHAIR: DREW KEANE

#### **SLOW READING: A PRACTICAL SOLUTION FOR READING AND WRITING**

*Matthew L. Miller, University of South Carolina Aiken*

Reading deficiencies affect student writing, particularly students' ability to think critically and synthesize sources. To address these concerns, the presenter advocates slow reading. Using Mikics' *Slow Reading in a Hurried Age* and Newkirk's *The Art of Slow Reading* as inspiration, the presenter will share strategies, opportunities, and a specific assignment to foster effective literacy. In addition, the presenter will share student examples of best practices and evidence that slow reading can benefit student learning and writing.


#### **BIG READ, SMALL GROUPS: THEME-BASED COMPOSITION AND LEARNING COMMUNITIES IN THE ONLINE CLASSROOM**

*Jessica Newberry Palumbo, East Georgia State College*

This presentation showcases efforts to improve student success in writing by creating a theme-based semester-long journey with connections between readings and assignments in Composition I. Audience members will walk through the construction of a theme-based course, discuss experience with the National Endowment for the Arts "The Big Read" texts as first-year novels, and explore the challenges of conducting discussions in online classes.

## SESSION 5

3:10 – 4 p.m.



### SESSION 5.1 – Room 200

SESSION CHAIR: AMANDA HEDRICK

#### **THE OTHER SIDE OF THE PROMPT: USING TILT TO DECIPHER TOUGH ASSIGNMENTS**

*Jim Shimkus and Michelle Gilstrap, University of North Georgia*

Transparency in Learning and Teaching (TILT) uses transparency framework to improve the clarity of assignments. The presenters will share their adaptation of it--Reverse TILT--to provide a framework for Writing Center consultations. They will examine writing assignments to teach attendees how to identify and reverse TILT principles in assignments, and use them as a training paradigm for tutors and in consulting sessions.

### SESSION 5.2 – Room 201

SESSION CHAIR: KEVIN PSONAK

#### **THE RHETORICAL USE OF NON-STANDARD DIALECT IN THE FIRST-YEAR COMPOSITION CLASSROOM**

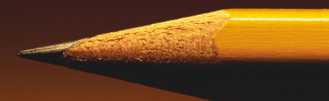
*Megan Busch, University of South Carolina*

Dialect differences are important in FYW both for rhetorical value and the creation of voice. This presentation will include a brief history of CCCC's "Students' Right to Their Own Language" and a lesson plan applying the principles of the landmark resolution. Using a piece by Zora Neale Hurston as a model, students create a Letter to the Editor using the features of their home language interspersed throughout. The presenter will share the impact of the lesson on students, samples of their work, and tips for adapting it for non-native English speakers.

#### **"IS THERE ANY POINT AT WHICH YOU AIN'T UNDERSTAND WHAT IT IS I'M SAYIN'?: FOSTERING APPRECIATION FOR AMERICAN DIALECTAL DIFFERENCE IN THE WRITING CLASSROOM**

*Lisa Suter, Metropolitan State University of Denver*

Students of color, recently arrived or naturalized citizens, white students: all are negatively affected by the renewed prejudice towards difference outside of school. It seems all the more imperative that they are taught to respect and celebrate a diverse range of dialects, including their own, in school. This presentation offers audience members exercises to help their students better navigate the inequity of linguistic prejudice that still exists towards writers of different varieties of American English.



## SESSION 5.3 – Room 202

SESSION CHAIR: MONIQUE BOS

### **“DRAWING OUT THE SOUL”: LIFELONG LEARNING THROUGH SUCCESS JOURNALS**

*Jonathan Warnock, Tri-County Technical College*

Success Journals expose students to creative pedagogical environments that provide opportunities to synthesize college and life skills and help students and instructors deepen student learning and broaden students' cultural experiences. This session will introduce Success Journals and provide resources and hands-on activities to promote student success in writing and to facilitate the discovery of intrinsic value in education.

### **APPLYING PHOTOVOICE CONCEPTS TO COMPOSITION IN A COLLEGE BRIDGE PROGRAM**

*Monique Bos, Georgia Southern University -- Statesboro Campus*

This presenter will discuss structuring a Composition I course for a summer bridge program around borrowed concepts from PhotoVoice, which uses photography to enable individuals from underrepresented or at risk communities to share their stories, build relationships, and develop new tools of self-advocacy. Attendees will gain inspiration for how to incorporate visual aspects into a writing course through the presenter's challenges, outcomes, takeaways, and plans for future courses.

## SESSION 5.5 – Room 204

SESSION CHAIR: SHEILA NIELSEN

### **EDUCATOR COLLABORATION AND ITS IMPACT ON STUDENT WRITING**

*Leigh Ann Williams, Drew Keane and Sheila Nielsen, Georgia Southern University – Statesboro Campus*

Employing the National Writing Project's model of teachers learning collaboratively through writing, this interactive presentation will demonstrate how teachers writing together can have a significant effect on the teaching of writing and lead to better student writing. The presentation will provide specific, engaging ideas to promote stronger writing in the classroom.

## SESSION 5.4 – Room 203

SESSION CHAIR: ANDY BERGER

### **TEACHING COMMUNAL WRITING**

*Brody Smithwick, Kennesaw State University*

Drawing on observations made during creative writing classes at Cherokee County jail, this session will examine the conversational element that naturally occurs in any authentic communal-writing setting. Conversation both fosters relationships within writing groups and serves as the most effective way for students to gain context on written feedback. Attendees will take part in written and conversational feedback on a piece of writing.

### **THE ARTICLE OF THE WEEK AS THE FOUNDATION FOR SECONDARY WRITING IMPROVEMENT**

*Shawn Towner, Horizon High School/Arizona State University*

This presentation will introduce the audience to how the article of the week assignment (Gallagher, 2009) can serve as the foundation for improving student writing in the secondary classroom. The presenter will provide resources and examples from the classroom showing how the article of the week can promote a cycle of reading, writing, discussion, review, and revision.

## SESSION 5.6 – Room 205

SESSION CHAIR: KRISTA PETROSINO

### **“THROUGH THE EYES OF OTHERS”: PRACTICAL APPROACH TO PEER REVIEW FOR FIRST-YEAR WRITERS**

*Jessica Spearman, Georgia Southern University – Statesboro Campus*

Peer review is one of the most commonly cited best practices; the problem is making it work. The presenter will share techniques for transforming peer review from a “throw away” day into a tool that both leads to stronger writing and also improves communication, accountability, and responsibility. Inspired by Elbow's Writing with Power, this peer-review process harnesses what Elbow calls “the most powerful tool of all: the eyes of others” with dramatic results. The presenter will share strategies, techniques, and student samples.

### **PLANNING FOR EFFECTIVE PEER REVIEW**

*Krista Petrosino, Georgia Southern University– Statesboro Campus*

The presenter will introduce a multi-step strategy for coaching students to provide effective feedback to their peers and discuss how it could be adapted in different disciplines.



8 – 9 a.m.		Registration & Continental Breakfast			
9 – 9:50 a.m. — Concurrent Session 1					
<b>ROOM 200</b> <i>How to Build an Assessment-Driven Writing Center on a Limited Budget without Losing Your Marbles: A Workshop</i>	<b>ROOM 201</b> <i>Where Do I Start? Introducing College-Level Writing to Non-Traditional Students in a Summer Bridge Program</i>  <i>The Transition to College Writing</i>	<b>ROOM 202</b> <i>Teaching Composition in a Visual World</i>  <i>Textual Ownership as an Entrepreneurial Act</i>	<b>ROOM 203</b> <i>Teaching How to Find Facts in a Post-Truth World</i>  <i>Not Your Story to Tell: Helping Students Question Their Own Credibility in a Post-Truth Society</i>	<b>ROOM 204</b> <i>Available for work and conversation</i>	<b>ROOM 205</b> <i>Available for work and conversation</i>
9:50 – 10:05 a.m.		Break			
10:05 – 10:55 a.m. — Concurrent Session 2					
<b>ROOM 200</b> <i>Beyond Grading “Participation”: An Assignment to Promote Engagement and Metacognition in First-Year Writing Classes</i>  <i>Taking Writing Beyond the Classroom Walls: Retrieving and Re-Building for Writing Success</i>	<b>ROOM 201</b> <i>From Writing Tweets to Writing Theses: Using a Social Media Theme in the Composition Classroom</i>  <i>Re-thinking the Consequences of Literacy</i>	<b>ROOM 202</b> <i>Relevance and Revelations: The Cross-Disciplinary Language of Literature Research in First-Year Composition</i>  <i>Writing about Literature through Interdisciplinary Approaches: Literature, Digital Humanities, and Undergraduate Research</i>	<b>ROOM 203</b> <i>High Flyers and Smooth Runways: Safely Landing High School Honors Students in Advanced First-Year College Writing Curriculums</i>  <i>From the Stadium to the Boardroom: Training Student-Athletes to Write Professional Emails</i>	<b>ROOM 204</b> <i>The Digital Literacy Museum Project</i>  <i>This American Assignment: Podcasting in the Composition Classroom</i>	<b>ROOM 205</b> <i>Information Literacy in the Writing Classroom: A Collaborative Approach</i>
10:55 – 11:10 a.m.		Break			
11:10 a.m. – 12 noon — Concurrent Session 3					
<b>ROOM 200</b> <i>The Art of Teaching Multi-Modal Design</i>  <i>Slow Writing: Encouraging Creative and Original Thinking in the First-Year Writing Course</i>	<b>ROOM 201</b> <i>Teaching College Writing in High School: Dual Enrollment or Dual Enrollment?</i>	<b>ROOM 202</b> <i>Designing Semester-Long and Theme-Based Writing Assignments in First-Year Writing</i>	<b>ROOM 203</b> <i>Grading Less and Teaching More: Thriving (not just surviving) the Writing-Intensive Course</i>  <i>Culturally Responsive Feedback</i>	<b>ROOM 204</b> <i>InfoLit Competencies for College Honors Students</i>	<b>ROOM 205</b> <i>Available for work and conversation</i>
12 Noon – 1 p.m.		Luncheon and Golden Presentation			
1 – 1:50 p.m. — Keynote Address					
1:50 – 2:05 p.m.		Break			
2:05 – 2:55 p.m. — Concurrent Session 4					
<b>ROOM 200</b> <i>Active Learning Instructional Strategies in Professional Communication</i>	<b>ROOM 201</b> <i>One-on-One ‘Intensive’ Instruction in First-Year Writing: Partnering for Student Success</i>	<b>ROOM 202</b> <i>Improving Professional Writing Skill through Mastery, Choice, and Revision</i>  <i>Collaborating for Student Success: Writing Support for Health Science Majors</i>	<b>ROOM 203</b> <i>Creating Children’s Books in College Composition: An Exercise in Research, Audience, and Genre Analysis</i>  <i>Persona Poems: The Advantages of Stepping Into a Whole New “I”</i>	<b>ROOM 204</b> <i>Zines and Multimodal Composition</i>  <i>A Truly Authentic Audience: Editing and Writing on Wikipedia</i>	<b>ROOM 205</b> <i>Slow Reading: A Practical Solution for Reading and Writing</i>  <i>Big Read, Small Groups: Theme-Based Composition and Learning Communities in the Online Classroom</i>
2:55 – 3:10 p.m.		Break			
3:10 – 4 p.m. — Concurrent Session 5					
<b>ROOM 200</b> <i>The Other Side of the Prompt: Using TILT to Decipher Tough Assignments</i>	<b>ROOM 201</b> <i>The Rhetorical Use of Non-Standard Dialect in the First-Year Composition Classroom</i>  <i>“Is There Any Point at Which You Ain’t Understand What it is I’m Sayin’?”: Fostering Appreciation for American Dialectal Difference in the Writing Classroom</i>	<b>ROOM 202</b> <i>“Drawing Out the Soul”: Lifelong Learning through Success Journals</i>  <i>Applying PhotoVoice Concepts to Composition in a College Bridge Program</i>	<b>ROOM 203</b> <i>Teaching Communal Writing</i>  <i>The Article of the Week as the Foundation for Secondary Writing Improvement</i>	<b>ROOM 204</b> <i>Educator Collaboration and Its Impact on Student Writing</i>	<b>ROOM 205</b> <i>“Through the Eyes of Others”: Practical Approach to Peer Review for First-Year Writers</i>  <i>Planning for Effective Peer Review</i>



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