SSWC 2020 Program Draft

7:30-8:30
Registration and Breakfast

8:30-9:20
Concurrent Sessions
1.1 Room 200
Session Chair:

“Reflection: A Gateway to Thinking about Writing”
Nitya Pandey, Florida State University

This presentation will present student reflections from a college composition course as a key component in helping students become more profound thinkers as well as better writers. Attendees will trace the recurrent themes in the students’ reflections and derive their own generalizations regarding the value of reflection in writing.

“Supporting Students in the Aftermath of Classroom-Related Trauma”
Stephanie D. Needham, High Point University

Classroom-related violence is occurring with more frequency on campuses nationwide and a dialogue needs to exist for educators who find themselves working with students to resolve the trauma. This workshop offers practical ways to academically support students who have experienced violence or the threat of violence on campus.

1.2 Room 201
Session Chair:

“Discipline as Discourse Community in FYC and Honors Writing”
Grace Veach, Southeastern University
Amy Harris, St. Leo University

The presenters will introduce the concept of discourse community in Comp I, when students write about discourse communities they belong to. In Comp II, they focus on their disciplines as discourse communities. Introduction to the Honors Thesis and Honors Writing acquaints them with current scholarly discussion, into which they venture in Honors Writing I & II.

“Shushing the Scholars: Finding Authorial Power in First-Year Composition through Ethnographic Writing”
Lindsay Schaefer, St. Ambrose University
FYW students often enter the classroom dreading the prospect of the “research component.” However, through ethnographic field-work/writing, students can discover the authorial power of primary research. Project results highlight students’ emerging voices and reflect the presenter’s belief in the parallel trajectory of engagement and success.

1.3 Room 202
Session Chair:

“The Library/Writing Center Connection: Revisiting the ‘One-Stop Shop’ Theory”
Deborah Brown, Southern Oregon University

The presenter will briefly review both the successes and challenges of the collaboration trend between writing centers and university libraries. Has the original idea of creating a "One-Stop Shop" worked? Participants will leave with proven strategies for engaging collaboration between librarians and writing center tutors, resulting in better support for student writers.

“And Then: The Promise of Narrating Source Evaluation Steps to Improve Academic Writing”
Holly Middleton, High Point University

To assess the outcome “finding and evaluating” sources, this WPA implemented “process annotations.” For each Works Cited entry, students explained how they found and evaluated the source. Process and results (a statistically significant relationship between scores for process annotations and final essay grades) will be shared with attendees.

1.4 Room 203
Session Chair:

“Teach Your Obsessions”
Robert Pfeiffer and Jennifer Parrott, Clayton State University
Matthew Paproth, Georgia Gwinnett College

The three presenters will discuss how they incorporate personal interests—music journalism, true-crime podcasts, and hip hop musicals (normally considered "outside" the common areas of study)–into their composition classrooms. This technique engages students while they learn.

1.5 Room 204
Session Chair:

“The Team Report: Dreaded No More”
Bethany Tisdale, University of South Carolina

Team projects are the cornerstone of the business communication course, but business students—like students in general—are not excited about them. This presentation shows how, with an emphasis on
process and the multiple genres of professional writing, students can build healthy teams and survive (if not thrive!) in a collaborative writing task.

“Changing Revision with Class Conferences”
Jeanne Hughes, Southern New Hampshire University

How do you get students to genuinely evaluate, reconsider, and revise their writing? This session is a modeling of a successful revision practice, class conferences. Attendees will participate in a class conference and discuss how this practice can facilitate productive and authentic revision in secondary and post-secondary classes.

1.6 Room 205
Session Chair:

“Assessing the Writing Process: A Cross-Discipline, Multimodal Approach”
Alexis Poe Davis, University of Mount Olive

Effectively assessing students' writing processes is a challenge, but it may be necessary for institutions that have chosen a writing-related QEP. As a foray into remedy, the presenter will share an assessment plan developed by colleagues in several disciplines designed to work in either online or seated formats and across disciplines.

“Justification and Grounding: The Process of Reflective Analytical Writing in EdTPA and Other Professional Compositions”
Holly Thornton, Appalachian State University

Professional writing tasks are part of college students' entry into the professions. Educators must demonstrate analysis and reflection in the edTPA; medicine, science, and literature also require justification and grounding within written analysis of professional practices. This session offers strategic steps and tools to successfully engage students in such writing.

9:20-9:35
Break

9:35-10:25
Concurrent Sessions
2.1 Room 200
Session Chair:

“Literature-Based Pedagogy in the Composition Classroom”
Emily Sammons, Hilliard Middle Senior High School
In a world of multimodal communication, traditional literature gets pushed aside in favor of the most innovative way to teach students modes for writing across an array of curriculums. The presenter will grapple with a key question: is integrating these approaches achievable, and does this choice of pedagogy best serve the FYW classroom?

“Using Critical Literacy Approaches to Facilitate Identity-Based Learning Opportunities in the ELA Classroom”
Nicholas Helfrick, Monroe Area High School

This session includes tips and strategies to incorporate critical literacy in the ELA classroom, particularly through the use of personal narrative writing and student-created research projects, which allow students to examine and express their own identities and interests while simultaneously connecting to themes found within course readings.

2.2 Room 201
Session Chair:

“Data Is Power: Flip Your Thinking about Writing Program Assessment and Get the Resources You Need”
Ashley Oliphant, Marissa Schwalm, Megan Keaton, Ted Royston, Ashley Schoppe, Danielle Donnelson, Pfeiffer University

This panel will examine a writing program assessment model and explain how its free and user-friendly systems can be adapted at any institution to improve SLOs. Participants will also learn how to use their new data stream to advocate for needed resources, including new faculty, smaller class sizes, Writing Center funding, and new developmental/supplemental courses.

2.3 Room 202
Session Chair:

“Critical Inquiry via Annotated Bibliographies: Transitioning to University-Level Research”
Marion E. Wilson and Carrie Wastal, University of California San Diego

The presenters consider how to help students use writing as a means of critical inquiry as they move from "cherry-picking" evidence to engaging fully with their research sources. Presenters will discuss their annotated bibliography assignment and model key aspects of their pedagogy in both FYW and an upper-division course for transfer students.

2.4 Room 203
Session Chair:

“Using Documentaries in First-Year Writing”
Kristene K McClure and Elizabeth Waters Jones, Georgia Gwinnett College
FYW instructors are always looking for writing assignments that combine critical thinking skills with engaging content. The presenters will share two assignments that use documentary films as the basis for students to practice composition skills in various genres, including evaluations, rhetorical analyses, and presentations.

“Promoting Critical Thinking through Intertextual Heroes in Reality Television”
Renee Mercer, Bethune Cookman University

Students seem to be more willing to engage in critical comparative analysis when dealing with at least one familiar, non-intimidating text. Analyzing a chosen reality television show alongside the monomyth not only provides a comfortable arena to locate and question points of intertextuality, but also may lead to deeper understanding of society and literature.

2.5 Room 204
Session Chair:

“The Best of the Best: Favorite Strategies for Working with Drafts”
April Brannon, Sherri Sawicki, Jason Grasso, Stephanie Renderai, Jessica Rogness, Chengling Lee, Lizette Arellano, and Jesse Fhami, California State University Fullerton

Recognizing the importance of a process-approach to writing, this panel will include favorite activities for guiding students through a draft. From idea generation to sentence-level revision, presenters will share both familiar and innovative drafting activities. Participants will leave with practical lessons, activities, and materials including hand-outs and lesson plans.

2.6 Room 205
Session Chair:

“Best Practices in Working with Developmental and Multilingual Writers in a Time of Truncated Learning Support”
Ibrahim Ashour, Susan Bleyle, Jason Palmer, and David Sepulveda, Georgia Gwinnett College

Statewide policy changes in line with national trends have truncated developmental programs at University System of Georgia institutions and eliminated ESL programs for matriculated, multilingual students. It is more important than ever that faculty learn the best practices in supporting developmental and multilingual writers in their classes.

10:25-10:40
Break

10:40 – 11:30
Keynote Address
11:30 – 12:30
Lunch and Golden Award presentation

12:30 – 1:20
Concurrent Sessions
3.1 Room 200
Session Chair:

“Bridging the Gap through Reflective Writing: High School to First-Year College Composition”
Dayna Arcurio, Montclair State University

This presentation gives educators strategies and sample assignments for implementing reflective writing across the curriculum to help students acquire skills of transfer from grades 9-12 to FYW. Participants will leave the presentation with samples of written and multimodal assignments for implementing reflective writing.

“The Write Way”
Liltera Lewis, Robert E. Lee High School

At the high school level, many students struggle with producing content that is aligned with standards-based expectations and have a hard time developing structured paragraphs. Participants will complete a creative writing exercise to promote understanding of how allowing space for creative expression will foster development of communication and social skills.

3.2 Room 201
Session Chair:

“Balancing Student Success and Academic Freedom in First-Year Composition”
Megan Crowley-Watson, Tamara Hill, Gibreel Kamara, Ray Fowler, David Gonsalves, and Jacqueline Slater, Edward Waters College

The writing program at the presenters' institution is governed by a QEP (Quality Enhancement Plan) and has been measurably successful at improving student writing. However, this prescriptive program requires faculty to use common rubrics and assignments, report data to the QEP Director, and meet with the Director regularly as a cohort. What does this program mean for teaching and academic freedom?

3.3 Room 202
Session Chair:

“What We Talk about When We Talk about Writing: Triangulating a Writing Center(-ed) Approach to Composition Pedagogy”
Sean Barnette, James Anderson, Brittany Cuenin, Sarah Williams-Shealy, and Sarah Floyd, Lander University
This panel will examine the role discourse plays in how teachers and students make assumptions related to three specific and fraught aspects of writing instruction: grading, tutoring, and collaborative learning. Presenters draw from primary research, theoretical frameworks, and practical applications of discourse and collaboration both in writing centers and in writing-centered classrooms.

3.4 Room 203
Session Chair:

“Classroom Languaging: Dealing with the Racial and Class-Based Markers of Academic Discourse”
Clay Walker, Wayne State University

Responding to Asao Inoue’s 2019 CCCC Chair speech, this presentation discusses how instructors can use classroom languaging to create space for students’ non-white language practices, and thus help open the power embedded in academic discourse.

“Collaboration and Publication as Routes to Success in Writing: The Highway 64 Project in Travel Writing and Climate Change”
Michael Strickland, Elon University

The presenter will describe an ongoing project featuring North Carolina’s historic Highway 64 involving students from multiple departments, who analyze aspects of history, culture, and rapidly-changing attitudes toward climate disruption. Attendees will learn how collaboration with interdisciplinary partners and community engagement can impact the efficacy of such public WAC efforts.

3.5 Room 204
Session Chair:

“Leveraging the Creative-Writing Workshop’s Capacity for Brain Coherence in the Formation of Inclusive Leadership and Inclusive Environments—A Poiesic Model”
Joanna Beth Tweedy and Amy Sayre Baptista, Western Governors University; Jonathan Travelstead, Confluence Collaborative Workshop

Participants will be immersed in an interactive, creative-writing workshop designed to develop characteristics that bolster inclusive ontologies. Participants will learn how to generate in their institutions and classrooms inclusive states of mind—helping to cultivate these characteristics in our future leaders and offering a wellspring leading to inclusiveness for the greater good.

3.6 Room 205
Session Chair:

“Finding Our Humanity in the Land: Bringing Nature Writing into the Classroom”
April Brannon, California State University; Elle Yarborough, Northern Essex Community College; Jennifer Dail, Kennesaw State University

Curriculums that include nature writing reflect an increasing belief that students should be connected to their local environments and that the power of words can help them forge that connection. By the end of the session, participants will have materials, lesson plans, and examples of projects to share with students.

1:20 – 1:35
Break

1:35 – 2:25
Concurrent Sessions
4.1 Room 200
Session Chair:

“Teaching Writing to Dual Enrollment Students in the High School Setting”
AnaLisa Ciuffetelli, Georgia Military College

Teaching college writing in the high school setting continues to grow and become a mainstay within the college environment. This presentation will focus on best practices to teaching in the high school setting concentrating on the relationship between the instructor and school administration, the separation of college and high school expectations, and the management of students’ expectations and fears.

4.2 Room 201
Session Chair:

“Combining Reacting to the Past: Pedagogy and Guided Self-Assessment to Energize the Composition Classroom”
Renee L. Berry and Krista Petrosino, Georgia Southern University

What do you mean, “We’re going to play a game in our comp class”? Learn about a pedagogy that allows students to inhabit a role, become course leaders, argue a position, engage in public speaking, and research/write about real-world issues. Attendees will also learn about how Guided Self-Assessment can help students develop their evaluation skills and reduce the grading load for instructors.

4.3 Room 202
Session Chair:

“Modeling Reading in the Disciplines”
Margaret Brockland-Nease, Georgia Southern University

Effective writing meets readers where they are. Readers in various academic disciplines have divergent starting points and destinations This presentation examines activities that help students understand how
and why academic reading strategies vary, and how those differences affect rhetorical conventions unique to each discipline.

“Walking the Campus: The Personal Narrative”
David C. Muller, Valdosta State University

FYW programs often need assignments the students can start and finish, with multiple drafts, during the first four weeks of their first semester. Often, FYW faculty default to familiar yet sometimes problematic assignments such as the personal narrative. An alternative is the "Walking the Campus" assignment: it is easy to assess, engaging, and can serve as a diagnostic tool for a classroom cohort.

**4.4 Room 203**
Session Chair:

“Multimodality and Metacognition: Using Technology to Enhance Reflection”
Mary F. McGinnis, College of Coastal Georgia

Too often, students believe that they are “bad writers” because they have a hard time with the traditional academic essay. Multimodal metacognitive assignments can empower them, helping them find their voices. Often, they excel in real-world genres, like podcasting or developing webtexts and videos. They emerge from the course feeling like successful writers and composers.

**4.5 Room 204**
Session Chair:

“Building Bridges for Writing Transfer: A Collaborative Effort to Extend Writing Instruction Across Disciplines”
Julie A. Sullivan and Cynthia Schultes, University of San Francisco

This collaborative session explores the skills needed to transfer student writing success between contexts, from class to class, and into their future careers. This collective brainstorm considers the language shared by writing instructors and extends the task of teaching written, oral, and digital communication from one person or department to the whole educational community.

**4.6 Room 205**
Session Chair:

“Building Brave(-r) Spaces: Embracing the Uncomfortable through Tutor training and Professional Development in the Writing Center”
Julie Karaus and Sarah Zurbellen, Appalachian State University

The panelists will present tutor training and professional development materials using R. Mark Hall’s “Problems of Practice” as a framework to advance social justice through writing center work. Participants
will have the opportunity to join the conversation about how creating brave spaces can empower writing center consultants to embrace discomfort in the writing center.

2:25 – 2:40
Break

2:40 – 3:30
Concurrent Sessions

5.1 Room 200
Session Chair:

“Visual Thinking, Images and Literacy”
Lori Oren, Statesboro High School

Analyzing images is not just for art! Attendees will learn to incorporate pictures into lessons to promote student critical thinking skills, enabling students to better compose written responses. Participants will be introduced to VTS and #Hashtag, two research-based strategies supporting critical analysis, increasing student ability to compose rich written response.

Finding Common Ground: The Rogerian Way to Research
Neesha Navare and Dustin Michael, Savannah State University

This workshop will present practical applications of Rogerian argument for high school and college-level writing courses. With its emphasis on active listening, argumentative synthesis, and intellectual engagement, the effective yet underused Rogerian method helps students develop their points, refine their claims, and anticipate/address counterarguments arising in real-time.

5.2 Room 202
Session Chair:

“How to Find ‘Best’ in ‘Best Practices’ for Your Students”
Sarah Swofford and Amy Leaphart, University of South Carolina Beaufort; Tessa Swehla, University of Arkansas

Effective writing curricula attend to the local (place), but also the boundaries of specific institutions. Faculty must also consider the “best practices” of a field, the situated nature of institutional contexts, and diverse bodies of students. This interactive roundtable panel considers how curriculum development based on programmatic understanding of student populations shapes classroom practice in FYW.

5.3 Room 203
Session Chair:
“Can’t Nobody Tell Me Nothin’: Using Popular Music to Trick Students into Engaging with the Writing Process”
Claire Nelson, Georgia Southern University

Students do not like writing about things they don’t care about, but they care about music. This presentation covers major writing assignments and in-class activities that challenge students and educators to use music to practice creative and critical thinking and rhetorical analysis. Applying music to an intimidating task helps the writing process become more accessible to students.

“When Stan and Mary Sue are on the Roster: Using Fandom in the Composition Classroom”
Julie Douberly, Georgia Southern University

“Stan” isn’t just the title of an Eminem song anymore. It’s the term adopted by the latest generation of fans to come of age and to our classrooms. From genres of writing like the drabble to publishing in zines or Tumblr threads, the engaging world of fandom can easily be adapted by educators in the composition classroom.

5.4 Room 204
Session Chair:

“Constructing Science through Role-Playing Scenarios in the Writing Classroom”
Tim Giles, Georgia Southern University

This presentation connects with writing classroom practice by examining a role-playing scenario developed specifically to address the public’s concerns with scientific research that might be considered risky. The presenter will share experiences with role-playing scenarios in the writing classroom while explaining the role of such role-playing in communicating science as well as its broader applications to the writing classroom.

“Imagining Community Monuments”
Aron Pease, Georgia Southern University

This presentation introduces an assignment for research writing in FYW classes based on Greg Ulmer's mystory pedagogy and his concept of electracy (writing and reasoning practices of the digital media apparatus). It topically addresses contemporary debates about identity, community, and memorialization.

5.5 Room 205
Session Chair:

“Power to the People: Helping Students Navigate ‘Private Thoughts’ on Public Issues in the Classroom Setting”
Jessica Spearman, Georgia Southern University
Given the current climate of American society, our student body is more polarized than ever before about public issues. As a result, classroom discussions are becoming difficult to navigate even for seasoned educators. The presenter will provide tools that help students formulate their own guidelines for classroom discussions, presentations, and shared writing assignments.

“I Am’ Poems: Maps for Your Writing Journey”
Sheila Nielsen and Jinrong Li, Georgia Southern University

Linguistic demands and cultural expectations make learning to write effectively in English challenging for both native and non-native speakers. “I Am” poems provide creative and challenging ways to engage students from different language and cultural backgrounds and can be springboards for discussions, tools for organization, and strategies to analyze and synthesize in unique ways.