Writing and Institutions

Adirondack Community College
April 16-17, 2004

Conference Program and Session Abstracts

Friday, April 16, 2004 – Queensbury Hotel Ball Room

5:00 p.m.—6:00 p.m.  Reception and Registration

6:00 p.m.—7:00 p.m.  Dinner

7:00 p.m.  Welcome and Opening Remarks
Marshall Bishop, President, Adirondack Community College
Kathleen McCoy, Co-Chair, Council on Writing Conference Committee

7:15 p.m.  Keynote Address: Eileen E. Schell, Syracuse University
Writing Across and Beyond Institutional Borders

Eileen E. Schell is Director of the Composition and Cultural Rhetoric Doctoral Program, Associate Professor of Writing and Rhetoric, and Chair of the Humanities Council at Syracuse University where she teaches undergraduate and graduate courses in writing, rhetoric, memoir and autobiography. She is the author of Gypsy Academics and Mother-Teachers: Gender, Contingent Labor, and Writing Instruction (Heinemann, 1998) and co-editor with Patricia Lambert Stock of Moving a Mountain: Transforming the Role of Contingent Faculty in Composition Studies and Higher Education (NCTE, 2000), which won the 2003 CCCC Best Book Award. Her work has also appeared in College Composition and Communication, Composition Studies, Dialogue: A Journal for Writing Specialists, JAC, and WPA: The Journal of Writing Program Administration. She is
currently co-authoring a book entitled *Rural Literacies* with Kim Donehower and Charlotte Hogg and writing about the rhetoric of the farm crisis in the U.S. and in other parts of the globe.

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**Saturday, April 17, 2004 — Adirondack Community College**

7:30 a.m.—8:30 a.m. **Registration and Continental Breakfast Buffet**  
Location: Scoville Learning Center Lobby

8:30 a.m. **Welcome and Announcements**  
Location: Scoville Lecture Hall, Room 206  
Robert Faivre, Co-Chair, Council on Writing Conference Committee

9:00 a.m.—10:20 a.m. **Session A**

**A1. Classroom Practice: Writing in the Disciplines**

*The Writing in the Disciplines (WID) Program at Farmingdale State*  
**Chair: Ann R. Shapiro** (Farmingdale State University of NY)  
Presenters: Paul Kramer, Allison Puff, Daniel Marrone (Farmingdale State University of NY)

Faculty from the departments of Business, Architecture and Construction Management, Visual Communications, Electrical Engineering Technology, Physics, and English have been meeting in bi-weekly seminars for two years to develop new versions of their courses so that they include significant opportunities for high stakes and low stakes writing. Faculty in Physics, Business Administration, and Visual Communications will present descriptions of the new courses now running as part of a pilot program. A brief overview of the program and its goals will be presented by the director.

**Physical Science-Energy: A Writing-Intensive Course**  
Presenter: Paul Kramer  
Physics 115W is an interactive and collaborative course. Students are placed in small groups and must daily submit class preparations, give oral reports on course material, and keep a journal, which includes a section on self-assessment. Three 500-word papers on critical thinking, the nation’s energy distribution infrastructure, and lunar solar power comprise required additional activities. A 1,500-word term paper on the hydrogen economy, using process writing methods and peer reviews, caps the course’s writing requirements.
Art and Creative Direction
Presenter: Allison Puff
The major assumption of Art and Creative Direction (VIS312W) is that visual and verbal communication work in conjunction, each essential to the other. To that end, students work to become better writers while they continue to develop as visual artists. This class includes a series of guest lecturers and fieldtrips as well as design and writing activities completed both as a team and individually. Writing assignments are based both on the speakers and class work. Students write response journals after hearing lectures from experts in the field. Writing also comes into play in organizing and presenting design work and assessing the project outcome.

Strategic Management
Presenter: Daniel S. Marrone
The Strategic Management (IND409W) writing-intensive course emphasizes oral and written case study analyses. Each student is required to present orally two case study analyses as a member of a two- to three-person team. All oral and written case study analyses utilize the “SWOT” format developed by Harvard Business School faculty members in the 1960s, a format used in many undergraduate- and graduate-level business management degree programs. Students complete take-home essays to demonstrate their understanding of key textbook concepts as well as to apply these concepts in actual business settings.
Location: Dearlove 211 (Miller Auditorium, main floor)

A2. Writing and the World

Adult Education and Corporate Employees: Discerning the Company Student
Presenter: James W. Hickey (Empire State College, SUNY)
The corporate environment incubates a distinctive type of adult learner. Beyond the usual apprehensions and hopes associated with returning to school and writing research papers, organization employees are influenced by tacit business assumptions that may compete with academic success, and they often succeed at their jobs via professional skills that run counter to the mindset expected by college teachers. Verizon Corporate College Program recognizes and engages the special attributes associated with this “corporate student” profile.

Writing Peace: A United Nations Project at Buffalo State College
Presenter: Ralph Wahlstrom (SUNY-Buffalo)
In 2002, several faculty and community activists met to talk about “doing something!” in the wake of September 11. This was the beginning of The Peace Initiative. That fall, forty writing faculty and 1,500 freshman writers read, talked, and wrote peace. The culmination was the first annual UN Day conference on Understanding, Cooperation, and Peace where eight students joined political, religious, and United Nations dignitaries to present papers. The speaker will discuss the creation and evolution of The Peace Initiative and explore its impact.
Location: Dearlove 225 (main floor)
A3. Writing and Place

Environmental Aesthetics: Writing about Places
Presenter: Kirby Olson (SUNY-Delhi)
For approximately 15 years Olson has been assigning students to write about real places that they frequent. Coffee shops, boxing gyms, farmland, and parks, among other places, have histories and intentions, yet are also perceived differently by each user. Olson asks students to describe the places and to propose a change to the place to engage them with the tangle of regulations regarding places and have them think not only subjectively but objectively as well. It’s a tip into the kind of local citizenship that Ralph Nader, among others, has proposed in terms of changing the curriculum toward communal relevance.

Ecological and Social Identity: Developing a Sense of Place through Poetry
Presenters: Anneliese Muller, Linda Young (SUNY-Plattsburgh)
This paper focuses on using poetry to facilitate students’ development of self-identity, developing first the notion that ecological identity and social identity are components of having a sense of place and self-identity. Next the paper examines how identity and well-being can be developed and expressed through writing poetry. Not tied to narrative, plot, or form, contemporary poetry can help provide students with the freedom and emotional connection they need to explore their connection to place.
Location: Dearlove 226 (main floor)

A4. Grammar Theory and Border Pedagogy

Teaching Grammar in Context: History, Debates, and Lessons
Presenter: Karen J. Weyant (Jamestown Community College)
The debate about how to teach “grammar” in college writing courses is not a new one. Most rhetoric and composition scholars agree that repetitive grammar and punctuation exercises improve student writing, yet there are few specific classroom strategies to help instructors who are encouraged to teach grammar in context. This paper will briefly discuss some classroom exercises to encourage students to think about correct sentence structure and grammar in their own writing.

The Sentence in Context
Presenter: Craig Hancock (SUNY-Albany)
Previous mainstream approaches to the sentence (traditional and generative grammar) have decontextualized standards (correct and/or grammatical, but not necessarily meaningful or effective within context.) This presentation will look briefly at rhetorical and functional grammars as alternatives more compatible with meaning-making approaches to writing. A sentence is not a “complete thought” or a merely formal unit, but a move within a series of related moves. Meaning is not poured into syntax, but built through it.
Border Pedagogy in the Freshman Composition Classroom
Presenter: John Kerr (SUNY-Cobleskill)
This paper will first examine discourses offered in freshman composition courses taught in two-year and four-year colleges that have been referred to as "mixed," "hybrid," or "alternative," because they encourage a sensitivity to the language practices of populations of students whose home language lacks the formal adherence to Edited Standard English that the Academy demands. Therefore, inclusion of these discourses in freshman composition allows the notion of "negotiation" to guide writing instruction and provide for a more individualized learning environment. It will then question the purposes that freshman composition has traditionally established as its goals. This paper will argue for a pedagogy in writing instruction that will serve the purpose of enabling students to become critically informed citizens who will appreciate the value of writing as a way to discover themselves and the position they serve as public intellectuals in a democratic society. It will illustrate how adopting such a pedagogy in the freshman composition courses taught in two-year and four-year colleges will change the status of composition courses as service courses.

Location: Scoville 211 (main floor)

A5. Writing Online

Reflections in the Monitor: Writing and Thinking Online
Chair: Mary E. Fakler (SUNY-New Paltz)
Presenters: Rachel Rigolino, Joan E. Perissse, Larry Carr (SUNY-New Paltz)
This panel will discuss the challenges of teaching writing and literary analysis in the online environment.

What’s the Difference? SLN vs. a Local Platform
Presenter: Rachel Rigolino
The differences between offering an online course through the SUNY Learning Network and one that is supported by a local campus platform/server will be discussed. Drawing on her experience of teaching Composition II in both environments, Rigolino will examine the benefits and drawbacks of each model.

“Can You Hear Me Now?” Nurturing Clarity, Economy, and Passion in Online Creative Writing Classes
Presenter: Larry Carr
Faces are invisible, inflections are mute. But the challenge remains: to build strong communication bridges between teacher and student and between student and the world. Through a series of lectures, exercises, group discussions and questions, Carr’s goal has been to create an online environment that mirrors the live, interactive experience. Both face-to-face and online courses have their pros and cons, but sharing from the best of both can create a hybrid that generates warmth in a cold virtual world.

Collaborated Conversation
Presenter: Joan Perisse
Using an Internet program called Blackboard, students engage in a unique and challenging intellectual writing exercise via asynchronous exchange. One hundred fifty students in two colleges and seven composition courses interact in a collaborated conversation sharing ideas, opinions, and writing. In groups of three, the students’ essays are posted into Blackboard, read, and critiqued by all the members of the group. Students also engage in discussions and research projects collaboratively via discussion groups.

**Location:** Scoville 206 (Scoville Lecture Hall, main floor)

**10:00 a.m. – 5:00 p.m. Book Fair**

**Location:** Dearlove Hall, Visual Arts Gallery
B1. Classroom Practice: Literature and Theory in Writing

Beyond “Once Upon a Time”: Illuminating the Practical Role of the Narrative
Presenter: Nancy R. Griswold (Jamestown Community College)
In addition to simply telling a story, the narrative mode can be applied to a multitude of writing assignments, both in a student’s academic career as well as his or her future profession or vocation. This presentation offers several ideas for expanding a conventional lesson plan to include real-world examples to support the importance of mastering this method. While the presenter specializes in developmental writing, this topic is appropriate for instructors of both developmental and advanced composition.

Do You Know What I Mean? A New Generation of Students and Writing Classroom Options
Presenter: Jennifer M. Marlow (SUNY-Albany)
This paper explores critical and creative means of writing pedagogy that manage to blur boundaries and allow for a realistic breadth and depth of genre. It begins with the ways Bakhtin’s concept of utterances can speak to the influences of media and technology on styles of writing and moves on to Rob Pope and Hans Ostrom in order to express that we historicize and contextualize the “academic essay” in our writing classrooms while simultaneously opening up options to our students and attempting to make the writing relevant and the form fit the content.

Writing Open the (Literature) Class
Presenter: Elaine A. Norris (Le Moyne College)
Norris addresses writing in the non-major literature classroom as it is complicated by the usual, sometimes sole, use of student writing as a formal evaluative measure of students’ reading. In the process of covering, say, four centuries and three genres in fourteen weeks, how can we enable students to express their interpretive ideas as best they can whatever their present academic writing skills? Norris proposes a way of structuring course assignments that explicitly uses the deep connection between reading and writing in answer to this term-crunching double-mandate of the literature classroom: briefly, four drafts of an evolving paper supported by the set up of literary questions and texts, rather than the typical two- or three-essay term. Additionally, Norris discusses the initiating responsibilities and ethics such as matching the instrument of measure more closely to the outcome being measured and making available to all students (not just the most motivated) the benefits of responding to critique and the accomplishments of persistent, cumulative thinking on a single writing project. Ultimately, this pedagogy pushes openly and directly upon the writing barrier that surrounds the study of literature and most certainly many other disciplines.

Location: Dearlove 211 (Miller Auditorium, main floor)

The Feng Shui of Student Resistance in Composition Courses  
Presenter: Lale Davidson (Adirondack Community College)  
Every teacher encounters student resistance to classroom education. This paper will examine the various causes of resistance that are particular to community colleges, and specifically, composition courses at Adirondack Community College. Is there an anti-school counterculture? What is its anatomy? What political and cultural forces help to construct it? What constructive purpose does it serve? This paper will explore how we can work with this resistance and turn it to both teachers’ and students’ advantage instead of merely becoming resisters of resistance.

The Externalization of Audience in College Writing Classes  
Presenter: Donald N.S. Unger (SUNY-Albany)  
The messages students get—both within the academy and from outside sources—regularly tell them that our concerns, as writing instructors, don’t match up with what really matters. To address this problem and to intensify our students’ focus on the work they do in our classes, we need to concretize, through classroom practice and course structure, the idea that they are not merely writing for us.  
Location: Dearlove 225 (main floor)

B3. Writing and the Community

Writing Culture/History  
Chair: Rob Faivre (Adirondack Community College)  
Presenters: Philip Naftaly, Robert Schmick  
The panel explores issues of student writing on culture and history, including cultural autobiography, local history, and work with historical materials.

Writing about Cultural Identity: Culture, Self, and the Cultural Autobiography  
Presenter: Philip Naftaly (Adirondack Community College)  
This paper describes the manner in which a cultural autobiography writing assignment has been used in community college introductory anthropology and sociology classes to increase student awareness of "one's cultural identity." Particular attention is directed to the role of the cultural autobiography assignment as the culminating piece of a "cultural identity instructional bundle" that has been directed toward the particular circumstances of teaching about cultural identity to students who are members of the majority group in the society within which they live, and who reside in communities that are overwhelmingly homogenous with regard to social characteristics such as race.

Composing History  
Presenter: Robert Schmick (New York University)  
This paper explains and discusses writing assignments developed for use in freshman writing courses, which draw on archival/historical material and/or which incorporate work in local history writing for reading and writing projects in English 101. The
relationship of “writing” and the community and its various cultural and historical aspects are discussed as relevant and productive material for student compositions, compositions which themselves have value as pieces of local history writing.

Location: Dearlove 226 (main floor)

B4. Writing Programs

The Rigor of Remediation
Presenter: Pam Cobrin (Barnard College)
As writing teachers, we base our practice on the belief that all writers are “in progress” (as are—ideally—all texts). Almost all colleges have a first-year writing course or courses that encourage and support the developing writer’s skill, seemingly showing the institutional insight that all incoming students have equal standing as not-yet-fully-formed writers. However, while incoming students collectively struggle through (or commiserate over) their new identity as novices, there are some students left out of the “writerly” loop. Some students are placed in pre-first year/remedial courses, which project a different student identity: that of a non-writer. As the director of “Studies in Writing” (just such a course aimed at “struggling writers” at Barnard College), Cobrin will address the issue of how institutional culture both supports and undermines the writing process (especially for “struggling writers”—and aren’t we all struggling writers?) and to think about how we, as writing teachers and administrators, might begin to wiggle our way out of the framework that seeks to define us.

Waiving English 101: A Pilot Program
Presenter: Jean Kristinat (Myers Education Center, Warren-Saratoga-Washington County BOCES)
In a pilot study, Adirondack Community College has waived English 101 for writing done via the Saratoga BOCES part-time LPN program. The rationale for this experiment will be discussed. The tensions inherent in such a program, as well as its theoretical underpinnings, will be explored.

Composition Regained
Presenter: Kathleen Duguay (East Stroudsburg University)
Even though the composition course has remained a common component in the college curriculum, a comparison of the content of courses from one school to another, indeed, even within departments shows widely divergent offerings. Does the fact that so many different types of “composition” courses are being offered indicate that there is no longer anything that is “composition,” no way to clearly define what students should learn in the required composition course? How can we form and structure composition to meet the needs of students in the 21st century?

Location: Scoville 211 (main floor)
Lessons in Poetics: Implications of Neo-Baroque Humanities

Chair: Patrick McHenry (University of Florida)

Presenters: Patrick McHenry, Nicholas Jelley, Clay Arnold (University of Florida)

This group will discuss using heuristics to supplement literacy with electracy, as well as inventing a Baroque style. The relationship of thought to language shifts when classical style meets new technologies of hypermedia.

Method
Presenter: Nicholas Jelley

In the age of the internet and digital media we perceive a shift from literacy to post-literacy (electracy). One way of accommodating this shift for academic writing may be to supplement the classic tradition with a baroque poetics. To consider a baroque style, we use a heuretic, or inventive method (CATTt) discovered by Gregory Ulmer. A baroque poetics presents a new way of linking writing in the humanities to the new apparatus of hypermedia qua grammatology.

Theory
Presenter: Patrick McHenry

Deleuze's *The Fold: Leibniz and the Baroque* provides the theory component for heuretics’ CATTt. The proposed method of thought and writing presented in *The Fold* supplements classical writing with the notion of a baroque writing, pivoting from classic style to an emblematic style of writing. Baroque’s relationship between thought and language becomes more inclusive; writing and research are susceptible to implications of mood, place, and identity, moving from the logic of the concept to conduction.

Pedagogy
Presenter: Clay Arnold

Applying post-process theories of literacy to electracy, we initiate the movement from the systemic rhetoric of assertion to a poetics of paralogic hermeneutics. Due to the distinctive circumstances of writing in hypermedia, we turn to the inventive avenues of heuretics in order to seek a pedagogical method for neo-baroque composition. By experimenting with conduction, we imagine a pedagogy of online composition in which the identity of the subject is included in the practice of writing.

Location: Scoville 218 (main floor)

12:00 p.m.—12:45 p.m. Lunch

Location: Student Center Food Court (Student Center, Lower Level)

Visit the Book Fair in Dearlove Hall Lobby, outside the Visual Arts Gallery
1:00 p.m.—2:20 p.m. Session C

C1. Writing and Movement

From the Body to the Page: Physicalizing Approaches to Writing through Drama in the High School and English 101 Classroom
Ann Siegle Drege (SUNY-Fredonia)
This session addresses a rationale for using drama as a pedagogical approach in the teaching of writing. Participants will be actively engaged in specific drama activities that can be used in the writing classroom. Some areas of writing that may be explored are development of multiple perspectives, idea-generation for creative writing, consideration of audience, and character development. Participants do not need experience with drama to take part in the session.
Location: Dearlove 225 (main floor)

C2. Classroom Practice: The Theory and Application of Prewriting

Practical Prewriting: Helping to Put the ‘P’ Back into “Process”
Chair: John Peruggia (University of Delaware)
This panel will tackle the theory, pedagogy, and application of practical prewriting. Participants will be presented with case studies of successful prewriting, as well as ideas for future success.

Prewriting from the Margins: Reaching Students with Writing Anxiety through Prewriting Techniques
Presenter: Kellye Corcoran
In many of our composition classrooms, we come across students who have writing anxiety. One of the best tools that may be available to writing instructors is prewriting, which allows students to break daunting writing tasks into smaller, less stressful writing tasks. This presentation will outline the potential benefits of prewriting for students with writing anxiety as well as offer specific practical strategies.

Learning Styles and Prewriting Preferences
Gilda Teixido Kelsey (Assistant Director, Writing Center, University of Delaware)
This presentation will present the results of a study of the relationship between learning styles and the types of prewriting activities chosen by first-year writing students. Students were given the Myers-Briggs Type Indicator Questionnaire to determine their learning styles. Then, data was collected through the use of questionnaires about the students’ use of prewriting techniques. The resulting data was compared to the findings presented by Jensen and DiTiberio in Personality and the Teaching of Composition. The presenter will discuss how the research findings can be of use to teachers of writing.
TPCP: The Practice of Computerized Prewriting  
Presenter: John Peruggia  
This paper explores various methods that show how the prewriting process can effectively be translated into a digital experience. In the course of discussion, collaborative writing experiments and surveys will be addressed in order to show a variety of ways to achieve a community-oriented learning model that helps to maintain social interaction from the comforts of one’s own home.  
Location: Dearlove 226 (main floor)

C3. Writing Across the Curriculum: Design/Visual Arts

Writing and Design  
Chair: Earl Tai (Parsons School of Design)  
Presenters: Earl Tai, Hazel Clark, Roger Shepherd (Department of Critical Studies, Parsons School of Design)  
Exploring possibilities for the place of writing in contemporary design and art pedagogy, these papers argue that the nature of design and art practices calls for the development of unique modes of writing or approaches to writing geared specifically to these disciplines.

Writing in the Design and Art Institution: Moving from WAC to WFC  
Presenter: Earl Tai  
Proceeding from work undertaken in the last three decades on the theory, practice, and development of Writing Across the Curriculum (WAC), this paper makes the case that in the applied disciplines of design and art, the WAC model has the potential to evolve further in the unique situation posed by a concomitant thinking/doing process. Crucial as a means to clarifying, structuring, and contesting ideas in the studio and in design studies, integrated writing is a critical component of an effective contemporary design and art education. Using Parsons School of Design as a case study, this paper explores ways in which writing forms can emerge from the curriculum.

Encounters in Visual Culture: Writing as Experience  
Presenter: Roger Shepherd  
Though we would like our students to comfortably speculate about the nature of art and design in their writing, having them pitch headlong into theory, especially at the freshman level, only serves to distance them from this goal. This paper discusses the merits of beginning with the object itself. In the new Critical Reading and Writing program at Parsons School of Design, students begin to write from their natural place of engagement—the visible world. Meanwhile, they look, react, research, think, discuss, make connections, and draw conclusions based on their experience of the visual. They soon discover that practice does not just refer to the arts that engage them; it refers to the very practice of writing.
Writing and Design Studies
Presenter: Hazel Clark
Today, design education is no longer predicated merely on learning how to make things. Students must also gain an understanding of the complex roles that design plays and serves in the contemporary world and be able to articulate that understanding. The importance of writing for communication and documentation has been recognized in the design profession and in design education. But the question of how to integrate writing appropriately into the design curriculum is complex. The model of producing academic papers, for instance, can serve to isolate writing from design practice. At Parsons School of Design the emerging academic field of Design Studies is providing direction for the role of writing within a design education. It is a field that introduces students to ways of making sense of design as idea, practice, process, product, and discourse in the contemporary world and historically. In this context writing becomes a key means of enabling students to be critical and reflective practitioners of design, as this presentation will explain.
Location: Dearlove 211 (Miller Auditorium, main floor)

C4. Writing and Literature

Writing to Make “Alien” Texts Familiar: Strategies in the Classroom
Chair: Kathleen McDonald (SUNY-Albany)
Presenters: Shirlee Dufort, Anne Jung, Kathleen McDonald, Steve Hymowech
Educators face the challenge of teaching material that students perceive as inaccessible. Using texts as varied as Shakespearean, early American, and contemporary literature, we will demonstrate how writing facilitates access to the otherwise unfamiliar.

Writing for Entrance
Presenter: Shirlee Dufort (SUNY-Albany)
Through frequent and informal writing in and outside of class, even apprehensive students can learn to love Shakespearean texts and find them personally relevant. The somewhat unusual assignments Dufort uses encourage engagement, facilitate looking at these challenging texts in different ways, and lessen the likelihood of plagiarism in an area that seems to draw a disproportional amount. The approach Dufort takes also leads to a high percentage of students actively engaging in class discussion.

“Did You Say TEN?”: Inviting Students Inside Difficult Texts
Presenter: Anne Jung (SUNY-Albany)
Assigning ten informal response papers for an introductory Shakespeare course incites collective groans. Students are resistant; colleagues are critical; subsequent volumes of underdeveloped writing overwhelm instructors. Yet consistently requiring short, informal response papers is an effective way to get students inside vexing and intimidating texts. This movement from initial resistance to recognition of the value of this form of writing is the subject of this paper and the occasion that enables students to contribute to dialogues they might not have otherwise joined.
Writing Into the Arcane: Approaching the 17th Century
Presenter: Kathleen McDonald
Due to the great linguistic and cultural divergences between 17th century writers and 21st century readers, students are often disappointed and distressed when faced with 17th century literature. Assignments requiring students to weave the literature and their understanding of it together in writing help push the students away from a fearfully defiant confusion toward the beginnings of discernment and even regard. Helping students make the material their own eliminates one big roadblock to appreciation and understanding: fear.

Into the Void: Writing to Engage Postmodern Literature
Presenter: Steve Hymowech
Contemporary, or what is often deemed “Postmodern” literature can be quite difficult for students to engage. One approach is to have groups make their way through a “traditional” rhetorical model via collaborative writing, at-home expansion, subsequent in-class revision, and group presentations. In this way students practice writing across contexts, and alternating between the writing/speech group/individual “binaries” serves as a potential introduction to some of the literary theory informing postmodern literature.

Location: Scoville 218 (main floor)

C5. Writing and Alternative Media

Avoiding the “Yes Ma’am” Syndrome: Alternative Media as a Catalyst for Critical Analysis, Reflection, and Writing
Chair: Lynne Crockett (SUNY-New Paltz)
Presenters: Jan Zlotnik Schmidt, Jennifer Lee, Amy Washburn (SUNY-New Paltz)

Jan Zlotnik Schmidt will present forms of online memoir writing, analyze the types and features of this form of autobiographical writing, and discuss how online reflecting and reminiscing serves as a motivation for personal empowerment and the development of a community of writers. She will focus on online journal sites, online diary sites or blogs, and memoir sites.

Lynne Crockett will discuss the use of graphic novels in Freshman Composition II to promote analysis of visual images and challenge preconceptions of cartoons and literature.

Jennifer Lee will demonstrate the use of media to stimulate critical thought and avoid formulaic thinking and writing (i.e., video games, cartoons, alternative magazines).

Amy Washburn will illustrate the use of alternative media sources such as the Asheville Global Report to challenge normative values, develop critical consciousness,
investigate current social issues, and, in Ira Shor’s terms, “desocialize” students by utilizing her own students’ written responses.

Location: Scoville 206 (Scoville Lecture Hall, main floor)

C6. Curriculum Development: Research Writing and the Real World

The Interview Paper as Gateway to Student Research
Presenter: Andrew Schindel (Clinton Community College)
Based on in-depth student interviews of classmates, an informative paper on a current cultural, social, political, or economic issue forms a solid foundation for students’ research writing skills while also creating a strong sense of class cohesion. Students learn critical research skills: how to shape effective research questions, conduct fruitful interviews, and select and integrate quotes into their writing. Through the classroom interview process, students form a community of researchers who share insights and resources throughout the semester.

Research at the Community College: English 101
Chair: Beth Kolp (Dutchess Community College)
Presenters: John Desmond, Beth Kolp (Dutchess Community College)
English 101 must teach both expository writing and the research paper: a tall order. This presentation considers three ways to address the dual objectives of English 101: the “documented essay,” an alternative “I-search” paper, and—for Honors English 101 students—a traditional research project conducted over ten weeks of the semester. Beacon, a research conference for students at two-year colleges, affords to selected students the opportunity to present their paper before a judge and an audience.
Location: Scoville 211 (main floor)

2:40 p.m.—4:00 p.m. Round Table Sessions

The Round Table sessions are open, facilitated discussions. We invite you to stay for the Round Table session of your choice, or to proceed to the Visual Arts Gallery in Dearlove Hall for our Book Fair.

R1. Round Table for Assessment Coordinators and Assessment Committee Members

Chair: Pat Belanoff, President, SUNY Council on Writing; Participants include Amy Lemmon and Michael Hyde, Fashion Institute of Technology

Location: Bishop Conference Room (Scoville Learning Center, third floor)
R2. **Round Table on High School-to-College Transitions in Writing**

Chair: Pat Duncan, English Division Chair, and Susan D’Angelico, Adirondack Community College

Location: Dearlove 225 (main floor)

R3. **Round Table on Writing Centers: Institutional Identities**

Chair: Charlotte Smith, Director of Center for Reading and Writing, Adirondack Community College

Location: Dearlove 226 (main floor)

4:00 p.m.–5:00 p.m. Closing Reception and Book Fair

Location: Dearlove Hall, Visual Arts Gallery (main floor)