

Professor Bonnie Sunstein
bonnie-sunstein@uiowa.edu
phone: 335-5607 or 335-2591

offices: N266 LC, 425 EPB
office hours: T 3-5 pm (LC), Wed 1-3 (EPB)
or, of course, by appt.

Writing is a craft before it is an art; writing may appear magic, but it is our responsibility to take our students backstage to watch the pigeons being tucked up the magician's sleeve...

 Donald Murray

Required Texts:

King, Stephen. *On Writing*. Simon and Schuster ISBN 0671024256
Newkirk, Thomas. *The Performance of Self in Student Writing*. 1997. ISBN: 0867094397.
Tobin, Lad. *Reading Student Writing: Confessions, Meditations, and Rants*. Heinemann/Boynton. 2004. ISBN: 0867095458

Essays: posted on ICON when we decide which they'll be

Recommended Texts (choose one for review):

Chiseri-Strater, Elizabeth and Sunstein, Bonnie. *What Works: A Practical Guide to Teacher Research*. Heinemann. 2007. ISBN: 0325007136
Heard, Georgia. *The Revision Toolbox: Teaching Techniques that Work*. Heinemann. 2002. ISBN: 0325004609
Gilmore, Barry. *Is it Done Yet? Teaching Adolescents the Art of Revision*. Heinemann. 2007. ISBN: 03250196X
Smith, Frank. *The Book of Learning and Forgetting*. Teachers College Press. 1998. ISBN: 080773750X.

Objectives: *By the end of this course, I hope you'll have considered some of the big questions teachers of college writers—and nonfiction in particular—raise, and try to answer in their own teaching and writing:*

1. Many writers claim that writing can't be taught. Huh? What does that mean? And can it? If so, how?
 2. What are the differences between teaching nonfiction and teaching other kinds of writing to college students?
 3. How do writing teachers create a "community of writers" in minutes and foster response that leads to revision?
 4. How do we consider the terms and cliché'd dichotomies and allow for them in a course? "Product/Process?" "Competition/Collaboration?" "Reading like a writer/Reading like a student of literature?" "Student-centered/Teacher-centered?" "Metacognitive Reflection?"
 5. What kinds of reading habits can I expect/mandate/encourage? How do I get them to document how their reading is influencing their writing? What kinds of choices can/should I build in?
 6. What's the difference between "assessment" and "evaluation?" What outcomes can a teacher expect? Can a student writer expect? How does a writing teacher "grade" in a writing class?
 7. What are the parameters of a writing conference? Who sets the rules and rituals? How does a writing teacher manage—and define "writing conferences," "workshop," "publication" and other such terms?
 8. What's published out there about college student writing? What are the available, interesting, academic, popular resources in the field? What theories underlie the teaching of nonfiction college writing?
 9. How does an MFA teacher of writing position her/himself in "the college writing" job market?
 10. What are some of the most perplexing situations writing teachers encounter? Where is the tension in those situations? Does anyone care?
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☞ In creative work, a single product is just a temporary resting place in the continuous and demanding process....The contradictory pulls of joy and discouragement, of sudden bursts of insight and tiring efforts of execution, of process and product, are the necessary tensions that fuel creative thought....creative work is rooted in the material conditions of existence, such as space, money, and experience.

Vera John-Steiner, *Notebooks of the Mind* New York: Harper and Row. 1985. 79.


Requirements

1. A **“one-pager”** of which you will write ONLY ONE (at a time of your choice), linked to the week’s reading, photocopied to share with your colleagues in class and posted on our ICON website.
2. **Development and participation** in our class and on its ICON website, as well as “Writers Gone Public” at the end of the semester.
3. **One course observation** and written report of a partner’s nonfiction class.
4. **A Teaching Portfolio:** includes CV, Dossier, sample syllabi, exercises, student evaluations, two classroom observations, sample student paper, your reflective analysis of what’s in it, and a more formal “teaching philosophy” which will eventually become a cover letter.
5. **A Book Review** (one-page photocopied and oral report, singular or collaborative) of one of the recommended texts (or another text you might want to choose and propose)
6. **An Essay Related to Teaching:** Could be a “case study” of a single writer, of your own writing class, of an assignment, an encounter, a meditation on teaching--written for colleagues to read, in manuscript form, COMPLETE WITH citations and an appropriate bibliography.

Class Schedule

Date:	Theme	Rdng & Assgn Due
Aug 22	“Orientation” session	yikes: prepare to teach!
Sept 3	No class: First week	eeeeek: start teaching
Sept 10	definitions, habits, rituals, crisis control	syllabus
Sept 17	Theory and Practice of Portfolio	King, <i>On Writing</i> , Sunstein Forgery PORTFOLIO I
Sept 24	“Reading,” genres, and multi-modalities	Bloom, Yancey articles
Oct 1	Configurations of the “Workshop”	Tobin, <i>Reading....</i>
Oct 8	Of Processes and Products	Murray, Ballenger, Sunstein PORTFOLIO II
Oct 15	Student positioning/Teacher positioning	Newkirk, <i>Perf of Self</i>

Oct 22	From Process to Product: Grammar and Style	book review: Heard, Toolbox PROSPECTUS FOR ESSAY
Oct 29	Between Process and Product: Response for Revision	book review: Gilmore, <i>Done Yet</i>
Nov 5	Research and Writing about Teaching	book review: <i>What Works</i> ESSAY DRAFT WORKSHOP
Nov 12	About Process and Product: Assessing Writing	book review: Smith, <i>L & F</i>
Nov 19	The Job Market	PORTFOLIO III
Nov 26	THANKSGIVING WEEK: NO CLASS	
Dec 3	Preparing for Publishing: Student and Teacher	FINISH OBSERVATIONS
Dec 9, 10	Writers Gone Public	introductions, 10-min presentations
Dec 17	Final Readings	FINAL ESSAY, PORTFOLIO

 I'll wager that the major challenge of twenty-first century writing instruction will be similar to the challenge of twentieth-century writing instruction or first century writing instruction—that is, to resist the forces that pull us away from genuinely helping students to engage in writing.
Thomas Newkirk, "Looking Back to Look Forward," 2007
