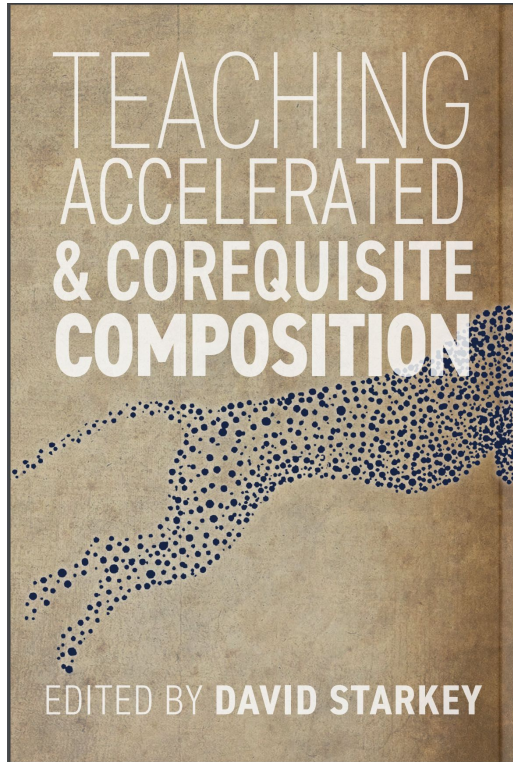
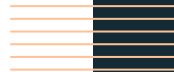
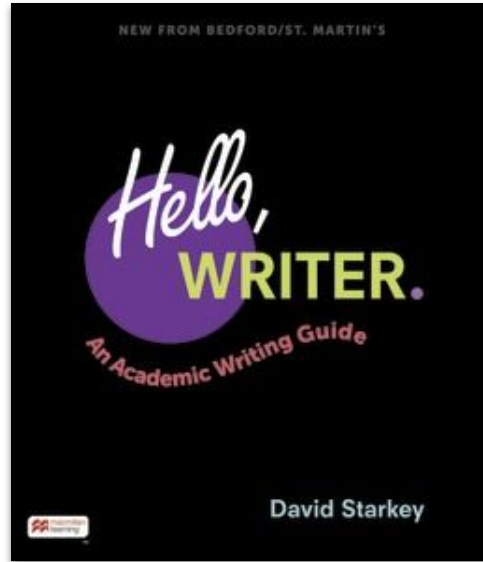
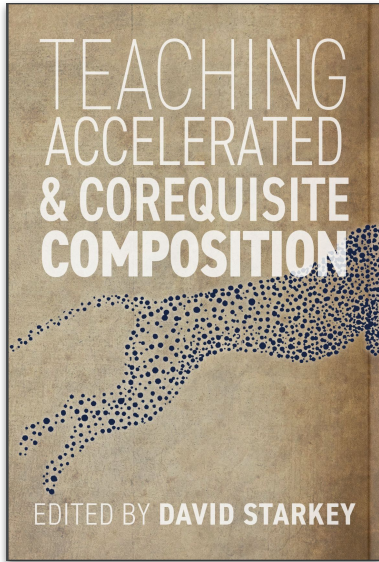


WELCOME TO THE SESSION!



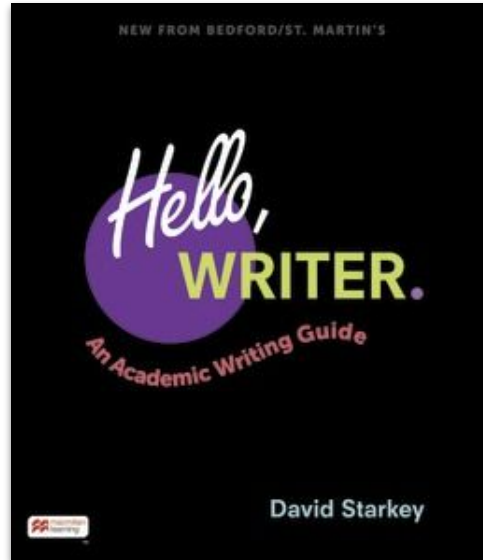
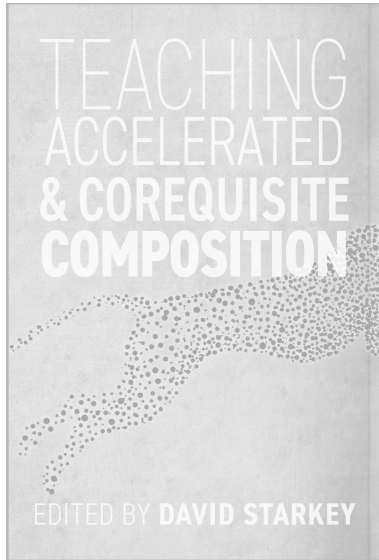
- **We will begin at the top of the hour.**
- **Your line will be muted.**
- **Please engage with us through the Q&A feature.**





Both by **David Starkey**

- New collection for teachers of accelerated and corequisite composition © 2023
- Textbook and digital course for students of composition and corequisite composition © 2022



Hello, Writer.







- Organized for comp: argument, analysis, proposal, research, etc.
- Includes learning psychology principles, growth mindset, reflection
- The book's heartbeat:
 - You belong here
 - You can do it
 - You are a writer

Hello, **Achieve!**

pre-built course
organized by
book's TOC;
each chapter has
a **main** folder
and a **support**
folder

Eng 101: Eng 101: Hello, Writer 1e

MW 9:00 AM-10:25 AM

-  Chapter 1: Knowing Yourself and Your Community
-  Chapter 1 Additional Support: Knowing Yourself and Your Community
-  Chapter 2: Becoming a College Reader
-  Chapter 2 Additional Support: Becoming a College Reader
-  Chapter 3: Investigating a Topic: Growth Mindset, Grit, and College Success
-  Chapter 3 Additional Support: Investigating a Topic: Growth Mindset, Grit, and College Success

main folder
with chapter
content and
readings

Eng 101: Eng 101: Hello, Writer 1e

MW 9:00 AM-10:25 AM

 Chapter 2, Write Before You Read

 Chapter 2, Write Before You Read
Hidden

 2.1 Preparing to Read

 Leonhardt, Is College Worth It?

 Reading Questions for Leonhardt, Is College Worth It?
Hidden

 2.2 Reading Actively

 2.3 Annotating to Record Your Active Reading

 2.4 Reading Critically

support folder
with activities
and practice

Eng 101: Eng 101: Hello, Writer 1e

MW 9:00 AM-10:25 AM

Course Content ▶ Chapter 2 Additional Support: Becoming a College Reader ⋮

 DIY 2.1a Describe Yourself as a Reader
Hidden

 DIY 2.1c Ask Questions about "Is College Worth It?"
Hidden

 DIY 2.4a Practice Critical Reading
Hidden

 DIY 2.6 Practice Using SQ3R
Hidden

 LearningCurve: Active Reading

 LearningCurve: Vocabulary

 LearningCurve: Critical Reading

Achieve is enabled with **multi-course access**, meaning your students can enroll in their comp course and their support course at the same time – with no additional fee.





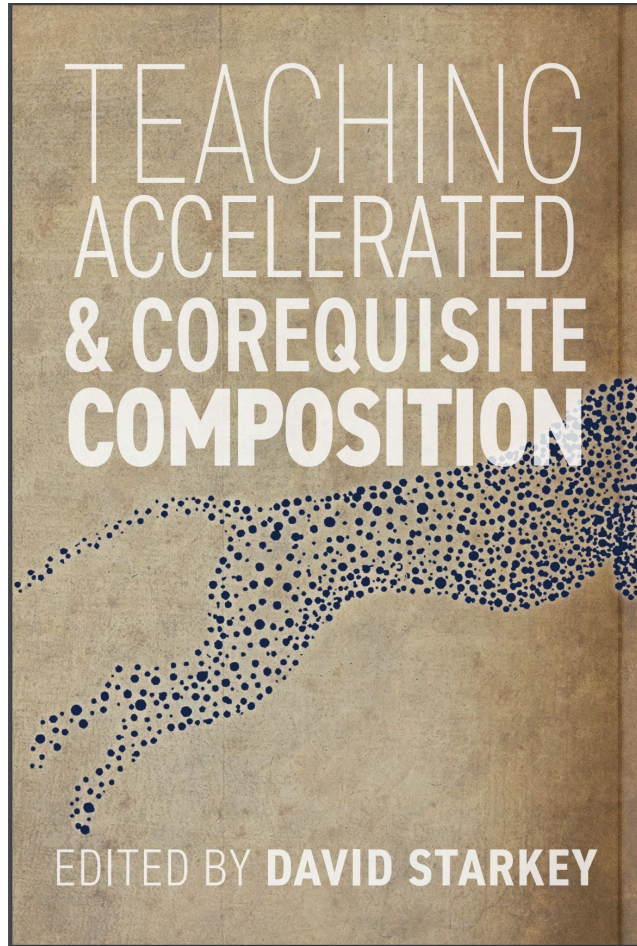
David Starkey

- Emeritus Professor of English, Santa Barbara City College
- 10 years teaching corequisite comp in SBCC's "Express to Success" program
- Author of *Hello, Writer* (Bedford/ St. Martin's, 2022)
- Editor of *Teaching Accelerated and Corequisite Composition* (Utah State University Press, Nov 2023)

Teaching Accelerated and Corequisite Composition:

Ideas for Instruction from Four Contributors

David Starkey



Utah State University Press

Publishes Nov. 21, 2023

USU PRESS





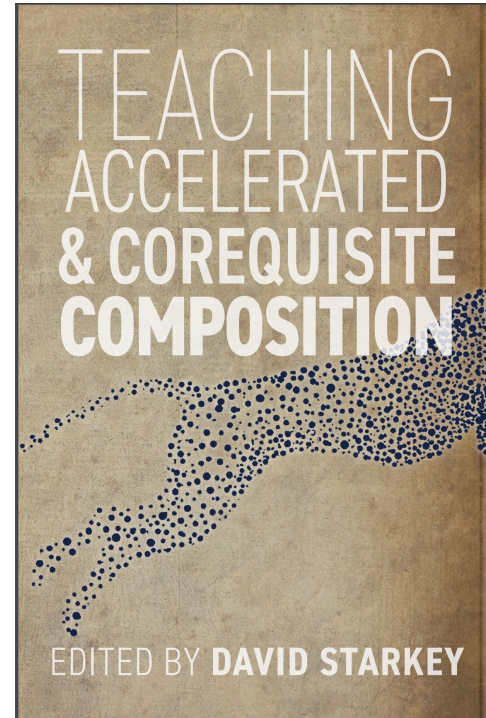
The book attempts to answer the question: ***How can we continue to foster growth and equity for writers who were once considered underprepared for college writing but who are now achieving unprecedented success?***

While no single volume can cover every aspect of ALP, *Teaching Accelerated and Corequisite Composition* does its best to bring several important strands together.

To that end...

The book is divided into five sections:

- Part I: Curricular Design
- Part II: Assessment
- Part III: Reading
- Part IV: Noncognitive Learning
- Part V: Faculty Development



Contributors:

Peter Adams, Carrie Aldrich, Haleh Azimi, Jami Blaauw-Hara, Mark Blaauw-Hara, Lesley Broder, Jill Darley-Vanis, Melissa Favara, Elsbeth Mantler, Meridith Leo, Melissa Long, Margaret Nelson Rodriguez, Sarah Prielipp, Gregory Ramírez, Charlee Sterling



In my last webinar for Macmillan, "[Respecting Every Student](#)" (Winter 2022), I drew heavily from "Developing a Successful Accelerated Composition Program," my own chapter in *Teaching Accelerated and Corequisite Composition*.

In this webinar, I'd like to focus instead on the work of four of my fellow contributors to the book.



Today's webinar will share the ideas of these *TACC* contributors:

- Peter Adams, Community College of Baltimore County
- Mark Blaauw-Hara, University of Toronto Mississauga
- Lesley Broder, Kingsborough Community College
- Charlee Sterling, Goucher College

Editing a volume of scholarly essays is a multifaceted endeavor: identifying potential contributors, soliciting work, negotiating chapter revisions, copyediting, proofreading, indexing and marketing.

Above all, though, the pleasure of editing a book like *Teaching Accelerated and Corequisite Composition* is how much you learn from your colleagues.

To honor and stay true to their ideas, I'll try, whenever possible, to use contributors' actual words from their chapters.

At the end of each discussion/summary, I'll pause for a minute so that you can jot down questions and ideas raised by the chapter. We will return to these questions and ideas at the end of the webinar.



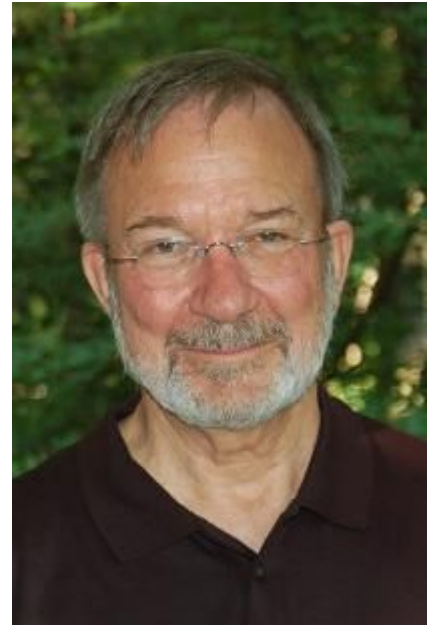
The chapters in *Teaching Accelerated and Corequisite Composition* were all completed well before the AI revolution of December 2022. As I describe the four different instructional strategies, please keep AI in the back (or front) of your mind, and we can address it at the end of the webinar.



“Integrating Reading and Writing: A Four-Step Process”

Peter Adams

Community College of Baltimore County



Peter's four steps:

- Step 1: Integrate reading and writing.
- Step 2: Ramp up faculty development in reading instruction.
- Step 3: Integrate reading and writing in first-year composition courses.
- Step 4: Encourage and reward reading scholarship.

Step 1: Integrate reading and writing.

Peter believes separating reading and writing is illogical:

“How can a writer revise a piece of writing without reading it? How can a reader annotate a text without writing? Is writing a summary reading or writing? Is doing research writing or reading?”

Fortunately, IRW (Integrated Reading & Writing) courses have become much more common throughout the United States.

The problem is that most of these courses are being taught by writing faculty who have no experience or training teaching reading.

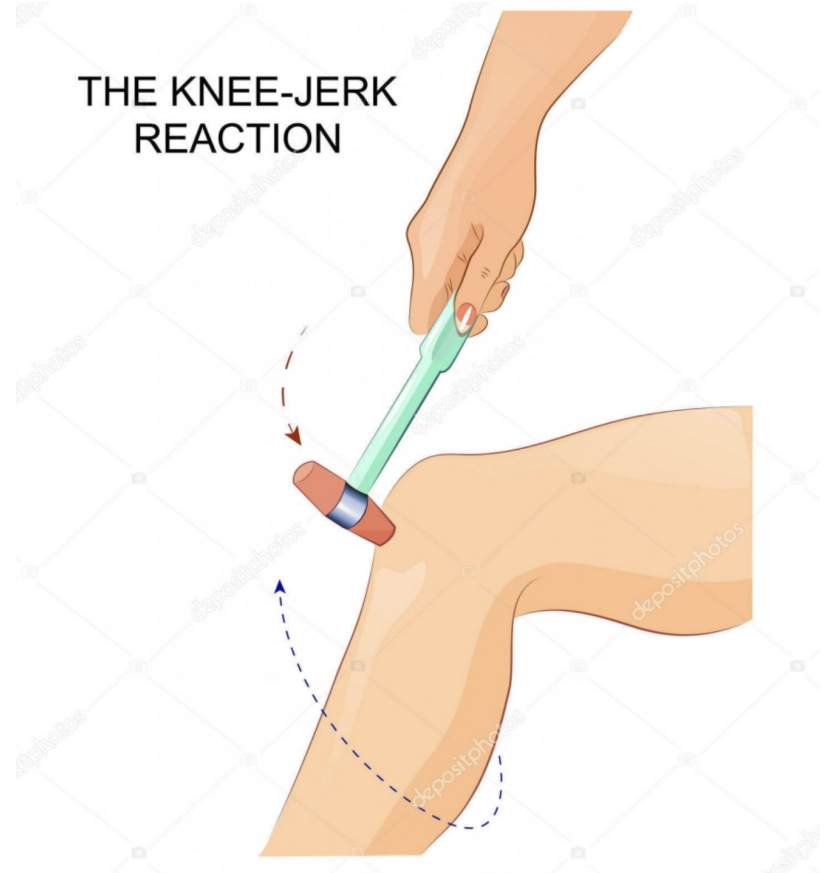


Step 2: Ramp up faculty development in reading instruction.

“We are being asked to do something we were not prepared to do in our graduate programs, teaching reading (and also teaching in a corequisite model), so support is more essential than it usually is.”



Peter believes that effective training in reading equips composition faculty with specific strategies to face the challenges of teaching college-level reading. We must rethink our knee-jerk responses as teachers of writing.



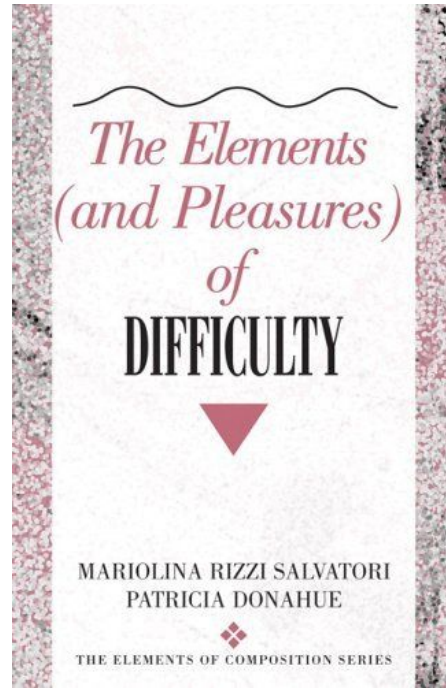
Peter writes:

Most instructors have had the experience of assigning a text we find quite interesting and coming into class looking forward to a vigorous discussion only to run headlong into silence, into “it was boring,” “I couldn’t get into it,” or “I was confused.” In other words, the students had difficulty with the text. Facing such a response, it is all too easy for an instructor to fall back on an all-too-familiar strategy: launching into a lecture to explain how interesting the text is and why. I want to suggest a couple of alternative strategies.

Mariolina Salvatori and Patricia Donahue (2004), in their important text, *The Elements (and Pleasures) of Difficulty*, suggest that, instead of retreating to a lecture,

it is at [this] point that the teacher needs to perform a new kind of move, by posing a different kind of question: What is confusing? Show us. Where did this text surprise you? What did you expect it to do? Where did it fail to meet your expectations? Where did you stop reading? What might be necessary for you to do to resume your reading? What students say in response to these questions is then used to guide classroom inquiry, as they engage in the work of naming what they know and do not know. (xvii–xviii)

How do we ensure that productive moments like the one described by Salvatori and Donahue take place on a regular basis?



Among the reading strategies Peter employs are the following:

- Active annotation (including the use of sticky notes for students who don't want to write in their books)
- The use of Ann Berthoff's double-entry journal
- Vocabulary building
- Peter Elbow's believing and doubting games
- Identifying difficult passages like those described by Salvatori and Donahue and celebrating them not as marks of failure but as signs of "careful, engaged reading"

Step 3: Integrate reading and writing in first-year composition courses.

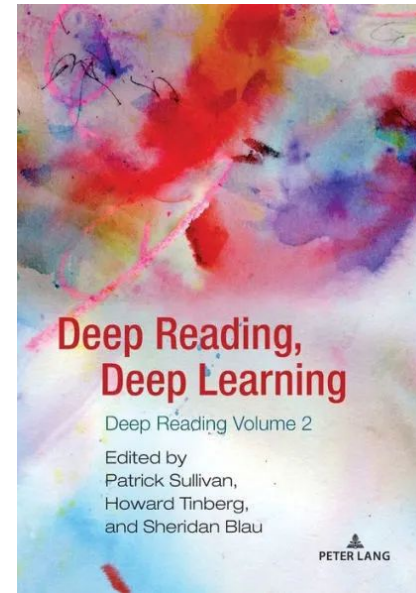
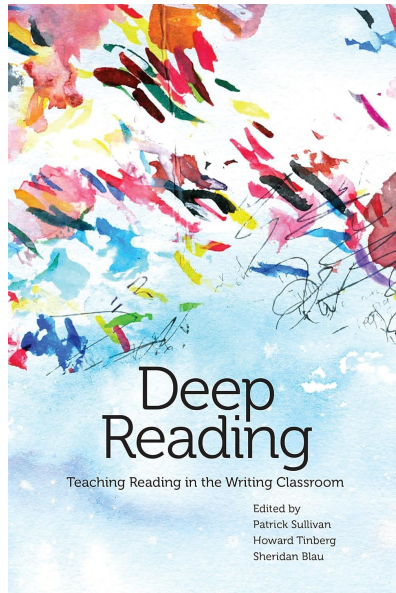
Peter writes: “In most cases, integrated reading and writing takes place only in developmental courses. The integration of reading and writing today, unfortunately, seldom affects first-year composition. [Yet] there is no reason to assume students in first-year composition classes don’t need help to become more sophisticated readers.”

Step 4: Encourage and reward reading scholarship.

Peter writes:

Finally, we need more scholarship. You may have noticed that a preponderance of the scholarship I have referred to in this article is more than twenty years old. There is a pressing need for more of today's scholars to address the many questions and challenges presented by integrated reading and writing.

Recommended Reading on Teaching Reading: Sullivan, Tinberg & Blau's *Deep Reading: Teaching Reading in the Writing Classroom* (NCTE, 2017) and *Deep Reading, Deep Learning* (Peter Lang, 2023.)





In the Q & A, jot down any questions or ideas raised by **Peter Adams'** "Integrating Reading and Writing: A Four-Step Process."

**“Labor Based Grading to Reduce Anxiety,
Improve Flexibility, and Recast
Instructor-Student Relationships”**

Mark Blaauw-Hara

University of Toronto Mississauga



Mark's chapter is notable for the honest and common sense way he approaches a method of assessment—labor-based grading—that many instructors believe is either “too easy” or unfair to students who want to highlight the “quality” of their writing, not just the quantity.

It's not necessarily an essay path to tread, as represented by the following conservative cartoon...



Mark would likely respond to this cartoon by pointing out the following:

“Labor-based grading contracts not only encourage writing habits (and habits of mind) that lead to improved fluency, they also help to alleviate the anxiety and distress many students feel when they find themselves in developmental writing, and they recast the role of the faculty member as an ally rather than an arbiter.”

Mark notes that a number of studies show that students assessing into corequisite courses feel “depressed,” “frightened,” “disappointed,” “anxious” and “embarrassed.”

As corequisite students are often Black, Indigenous, and People of Color, working class and English Language Learners, labor-based grading contracts can be viewed as “one intervention to make our biased educational system a little more equitable.”

Mark is especially influenced by the ideas of Asao B. Inoue, in particular his article “Theorizing Failure in US Writing Assignments,” from which the following quotation is taken...



“It’s arguable...that assessing writing only in terms of labor, effort, or quantity reorients students toward the work and behaviors most teachers hope students will learn, and thus toward performance-approach behaviors... It also avoids the damaging psychological effects, such as performance-avoidance and low self-efficacy, that grading by quality can cause many students, most notably students of color, working class students, and multilingual students. ... Thus, labor-failure is produced only when students do not do enough work.”

Inoue, Asao B. 2014b. “Theorizing Failure in US Writing Assessments.” *Research in the Teaching of English* 48 (3): 330–52.

One of the biggest conundrums Mark faced when transitioning to labor-based grading was pushback from students who felt that their hard work was being ignored. (Typically, these were students who had a history of success in writing courses.) Why try hard, they asked, when the “quality” of the writing was not being assessed, only the word count? They resented the fact that both the student dedicated to improving their craft and the student simply cranking out the required number of words would earn the same grade.

These complaints seemed to have some legitimacy, so Mark settled “on a hybrid system for the college-level class, in which the majority of students’ final grades (60%) were determined by labor contract, but each of the four essays received a grade. The essay grades were averaged together to constitute 40 percent of students’ final grade.”

In addition, Mark determined all essay grades in conference with his students, which he hoped would give them “the opportunity to discuss sentence-level language issues in a way [that]...would build metacognitive awareness and rhetorical control.”

Grading Rubric for Graded Composition Course

Table 6.1. Labor-based course grading rubric

	<i>Total</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D or lower</i>
Attendance	24	≥ 21	20–19	18–17	< 17
Essays	4	4	4	4	3
Journals	17	≥ 15	12–14	10–11	< 10
Writing Reflections	3	3	3	2	< 2
Conferences	4	4	4	4	< 4
Field Interviews	1	1	0	0	0

Grading Rubric for Pass/Fail Corequisite Course

This course is entirely designed to support your success in English 111. We will have a number of in-class discussions and assignments that roughly fall into four categories:

1. Previewing what we will work on in English 111.
2. Reviewing what we learned in English 111.
3. Providing extra practice on concepts and skills from English 111.
4. Exploring topics that impact college success.

The class will feature many collaborative activities and free, open discussions. It is a safe space for you to ask questions and receive individualized help and feedback. I will touch base with each of you individually each class period.

This is a pass/fail course. Your grade will be determined by whether you are present and prepared. Each class period, you will receive 0–2 points based on your attendance and preparation. At the end of the semester, if those totals equal greater than 75% of the possible points, you will pass the course.

In conclusion...

The clarity of the labor contract and the collaboration of grading conferences helped me recast my role as more of a mentor and ally. If students started to fall behind on the labor contract, I was able to talk with them about why and help them troubleshoot ways to get back on track. The openness of the conferences let me ask questions about sections of their essays that were unclear and fine-tune wording together with the students; I could demonstrate structural changes, talk about places for development or revision, and more. This system of grading did much to reduce the air of mystery and subjectivity that surrounds much assessment in writing courses.



In the Q & A, jot down any questions or ideas raised by **Mark Blaauw-Hara**'s "Labor Based Grading to Reduce Anxiety, Improve Flexibility, and Recast Instructor-Student Relationships."

“Inching Toward Equity: Graduated Choice in the Composition Classroom”

Lesley Broder
Kingsborough Community College

Lesley's chapter begins with a rather detailed description of how ALP came to Kingsborough Community College. As these narratives tend to be, it's a mostly upbeat origin story, but an important issue about equity has arisen: "Though the Kingsborough program has been successful overall, recent disaggregated data indicates that while 65.6% of white students pass the corequisite, only 41.8% of Black students and 41.2% of Hispanic students are passing."



As in other institutions, many students assigned to corequisite courses were the very students described above. Lesley writes: "Once students realize not everyone in the whole group has supplemental instruction scheduled, the extra support can seem more punitive than beneficial."



One possible solution for “inching toward equity” is choice boards, which “work around material limitations that disproportionately affect marginalized students by presenting a number of paths into the course material to accommodate time constraints and current learning styles.”



Novel Study Choice Board

	Knowledge	Comprehension	Application	Analysis	Evaluation	Synthesis
Verbal-Linguistic	Record at least 5 vocabulary words that you found interesting. Note why you chose those words.	Write a summary of the book or chapter that you read.	Create a conversation between two characters from your book.	Compare two characters from the text.	Justify the actions of a character in the book.	Write a letter to the author of the book that describes your opinion of the book or a specific part of the book.
Visual-Spatial	Draw a diagram of something that was described in the book and label the parts.	Summarize events from the text by creating a comic strip.	Research a person or event from the text and make a storyboard to explain what you found.	Use a graphic organizer to compare characters or events from the text.	Develop a visual presentation to justify the actions of a character.	Create a chart with symbols that represent a person from the text. Give the meaning of each symbol.
Logical-Mathematical	Sequence events from the text on a timeline.	Use a flow chart to explain several key events from the text.	Demonstrate understanding of the information in from the text in a way that makes sense to you.	Explain how the text represents information that all students should know.	Critique the motives of the characters in the text.	Consider how the author's life may have influenced how he wrote the text.
Naturalist	List parts of the text that appeal to each of the five senses.	Suggest a solution to a problem from the text.	Demonstrate how nature played a role in events from the text.	Choose a character and imagine he had to pack a suitcase for a trip. What would you find in it and why?	Rate the actions of a person or people from the text. Explain why you rated each one this way.	Make a hypothesis about what may have changed if a character were in a different setting in the book.

©2011 Teaching with a Mountain View

Choice Boards:

- Present students with a grid with a number of tasks to complete within a designated period.
- Help transition the corequisite's supplemental hours from finite sessions in small groups at specific times to a collection of activities students can choose from at their own pace.
- Offer various ways to connect with the professor and peers.
- Provide a visual representation of how the whole-group work fits in the small-group ALP session.

ALP Weekly Assignment Board

Step 1: Whole-Group Work

Write me an introductory letter. This is an informal piece of writing.

To answer it completely, write at least **250 words**.

- Do you have another name/nickname you would like me to call you?
- Do you have questions about Blackboard or the flow of the class?
- What is your major? What led you to choose this major?
- What are your hobbies?
- What's your favorite book, if any? Is there anything you enjoy reading, even online?
- How comfortable are you completing online work?
- Do you have any concerns you would like to share?
- Let me know if there's anything about your learning style I should understand to help you succeed. You can also tell me about any non-school-related issues that might affect your learning and performance in this class.

ALP Weekly Assignment Board

Step 2: ALP work

Choose one.

- Option 1: Zoom Conference

Go to SignUp Genius and set up an appointment with me to get acquainted and talk about the semester's work.

Your name

Your appointment date/time

.....

.....

.....

.....

- Option 2: Email Conference

Send an email to Lesley.Broder@kbcc.cuny.edu.

In your message, describe one challenge and one success you have had in a previous English class.

You should also tell me what your writing goals are for the semester.

Finally, let me know if you are ever available for Zoom conferences during the term. Once I write back to you, make sure you respond to my message.

ALP Weekly Assignment Board

Step 1: Whole-Group Work

Post Formal Writing 2 to Blackboard by Monday at 11:59 PM.
Remember to cite your sources.

Step 2: ALP Work

Choose two below.

Complete by Friday at 11:59 PM.

- Option 1: Audio Reflection

Go to online-voice-recorder.com and record a two- to four-minute description of the strongest part of your paper and a description of the part you think needs to be revised. Feel free to read from your paper in your recording.

Your name

Link to your online voice recording

.....

.....

.....

.....

- Option 2: Zoom Conference

Go to [SignUp Genius](https://signup.genius.com) and set up an appointment with me to conference about your essay.

Your name

Your appointment date/time

.....

.....

- Option 3

Write a paragraph of 200 words (or more) on Google Docs describing the process of writing your essay. What strategies worked well? What would you do differently next time?

Your name

Link to your Google Doc

- Option 4

Exchange your paper with your peer-review partner. Use the commenting feature of Google Docs to make 4 comments on your partner's paper based on our Assessment Criteria. Share the link below,

Your name

Link to your Google Doc

.....

.....

Some thoughts on Choice Boards:

- Too many choices feels overwhelming, especially early in the term; the instructor should limit options.
- As the semester progresses, more options seem less overwhelming.
- Two tasks (out of four) is about right. Three tasks requires too much labor on the instructor's part.
- Even if one square becomes a popular choice, students will vary their choices overall, "breaking up the grading process from the instructor's point of view."

Finally, when I spoke with Lesley recently about graduated choice, she noted that when she was writing her chapter, “We were at that transition moment between operating fully remote and re-entering the campus with strict testing, social distancing, and mask protocols. Now that those pandemic restrictions are largely lifted, many professors I talk with notice that students have come to expect extreme flexibility. I hope we can find ways to help students succeed as well as adjust to responsibilities as members of a classroom community.”



In the Q & A, jot down any questions or ideas raised by **Lesley Broder's** "Inching Toward Equity: Graduated Choice in the Composition Classroom"

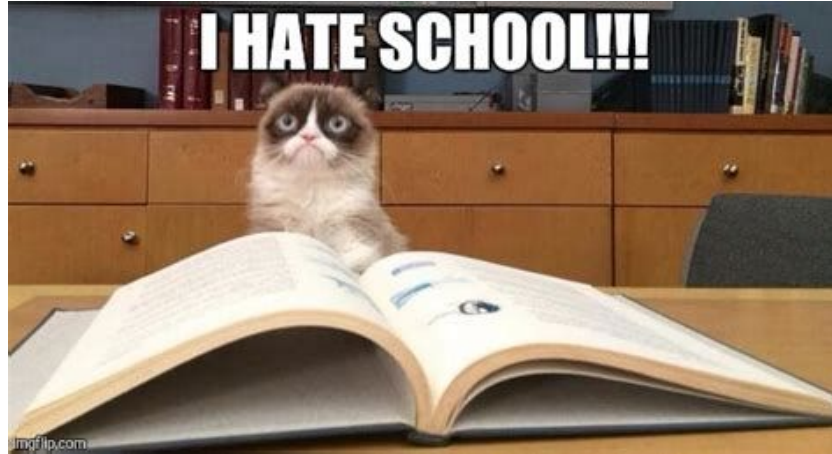
“Revisiting Dweck’s Growth Mindset in the First-Year Corequisite Classroom”

Charlee Sterling

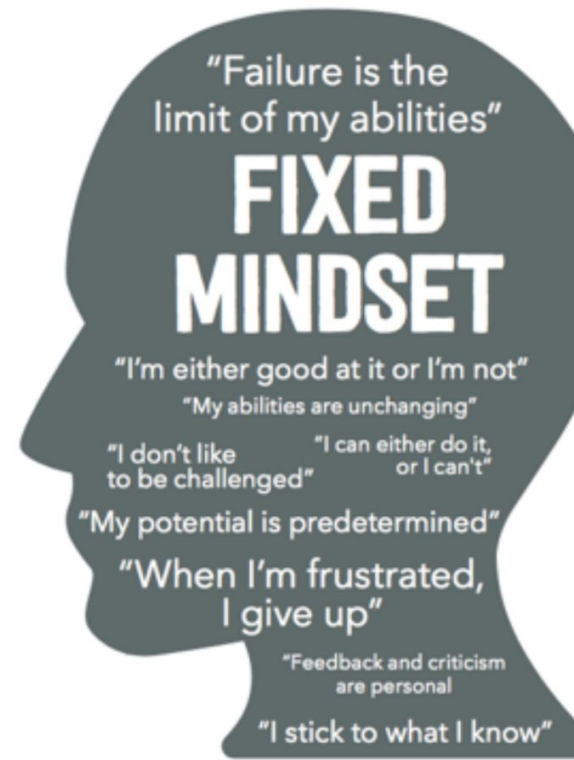
Goucher College



Both Lesley and Mark mention that students assigned to a corequisite class often felt unhappy about being enrolled in the course.



For Charlee Sterling, who faced a similar situation, the answer was to take another look at the work of Stanford psychologist Carol Dweck.



Three students in particular—friends and student athletes—were giving Charlee problems in the class she discusses. These students exhibited “no small degree of ill-disguised resentment at having to be there.” “Some days, one or all three were simply sullen and nonparticipatory; other days they laughed at in-jokes or at something happening in class (other students? their work? me?).”



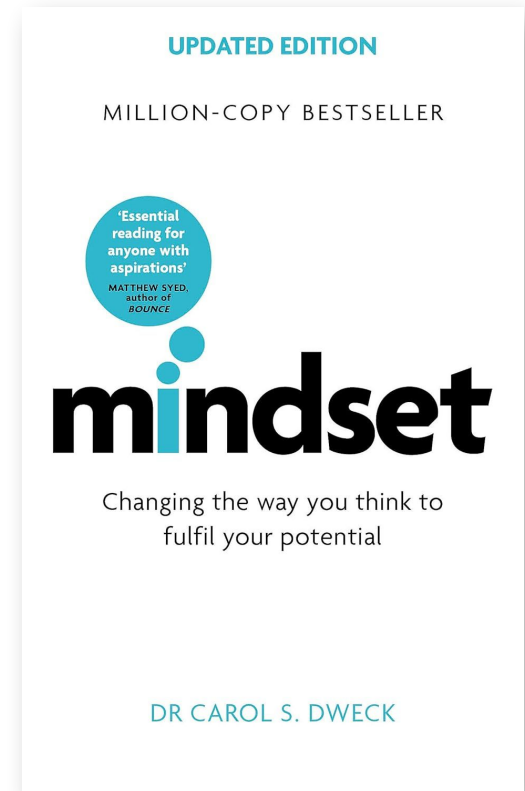
These students “weren’t buying what [Charlee] was selling,” and she knew that “merely *talking* about mindset, grit, and persistence was clearly not going to be enough.”

And so...



Charlee found the updated 2017 version of Dweck's *Mindset*, subtitled, *Changing the Way You Think to Fulfill Your Potential*, particularly useful when thinking about how to reorient fixed mindset college students towards a growth mindset.

Note: The book's 2007 subtitle was *The New Psychology of Success*—perhaps a grander title than the one presented in the second edition.



In the 2017 version of *Mindset*, Dweck comments on “the anxiety” of the “dethroned” high schools students who, on entering college “find themselves surrounded by people just as bright or brighter.” Charlee wonders if her difficult students are demonstrating “a direct manifestation of low-effort syndrome,” that is, they need “to protect their identities as high achievers...but not have to work too hard because they saw the necessity for effort and persistence as a sign of a lack of intelligence.”

Therefore, Charlee decided...

...to listen to her students.



Listening to these three students talk, I immediately began to discover the reasons: one student revealed he hadn't actually spent more than ten minutes on his placement essay, figuring some other factors—As and Bs in high-school English and some AP credit—would weigh into placement. As someone who saw himself as a strong writer who didn't need corequisite composition, he felt stuck because he didn't know he could have asked about or challenged his placement. The second of these three students revealed he had always hated writing because he was dyslexic and had always done poorly with writing in middle and high school. The third problem student was simply embarrassed, confessing he felt he was a bad writer who never put much effort into writing; he had wanted to make more of an effort to improve but felt a degree of social pressure to go along with his two new teammates and friends, which meant he should not seem to care too much about the class in front of them. The importance of these conversations become immediately obvious: I was able to better understand the root of these students' behavior and attitudes towards the class. By taking the time to listen, I gave them a chance to be and feel heard.

Charlee came to believe that one of the best ways of transforming a fixed mindset into a growth mindset was allowing her students to succeed in low-stakes assignments in the classroom “in real time.”



In one instance, she provided strategies for refining the thesis in a student's early draft. Then she asked everyone, not just the student who wrote the essay, to work in pairs drafting new theses.

“Though varying in quality, all their revisions improved upon the original, and all the students had a real-time growth mindset win: their effort led to success because they learned and applied a new strategy.”

Another useful strategy was “simply analyzing assignment prompts, probing their design: What is a particular instructor asking us to do in this assignment? What are its parameters? What must we do or include to be successful? What are some options for how this essay might look?”

Talking through prompts “takes so much anxiety out of the writing process, especially for those with fixed mindsets who might not understand the assignment, let alone have strategies for approaching it.”

Charlee writes:

How we assess students in the course can also contribute to a growth mindset: do our assignments and approaches focus students' attention on the easiest way to earn an A in the course or rather on their curiosity, effort, and intellectual, academic growth?

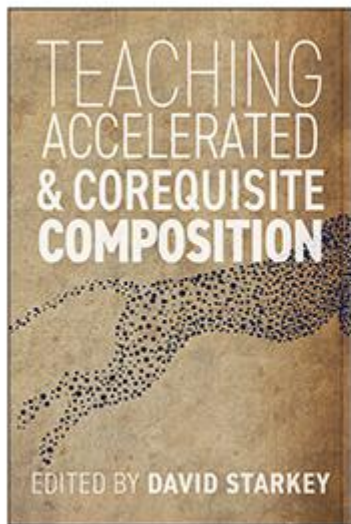


Finally, she notes that “the most interesting view of students’ mindsets comes from reflective writing and metacognition and how metacognitive activities help with the collaborative process.” In one assignment, she asks students “to identify the specific writing-related topics they would like [her] to cover in class,” allowing for a student-teacher collaboration “on the actual course content while students also reflect on their own individual writing challenges and areas to improve on.”

This new focus on cultivating growth mindset has been a great success. Charlee recently told me that one of the students she describes in her chapter “as problematic has become a writing major, and is now taking upper-level courses with me. There is something so powerful about this narrative, and I can’t wait to share it with my accelerated composition students!”



In the Q & A, jot down any questions or ideas raised by **Charlee Sterling's** "Revisiting Dweck's Growth Mindset in the First-Year Corequisite Classroom."



Teaching Accelerated and Corequisite Composition

edited by David Starkey

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YOUR TURN...

Let's talk about the questions and ideas you jotted down in the Chat during the course of the webinar.

You might want to also share your own experiences with...

- Reading instruction
- Labor-based grading
- Choice boards, or other instructional strategies you feel are "inching toward equity"
- Fixed vs. Growth Mindsets
- ...or any other teaching tip you've found that is effective with your accelerated/corequisite students

And...?



Thank you!

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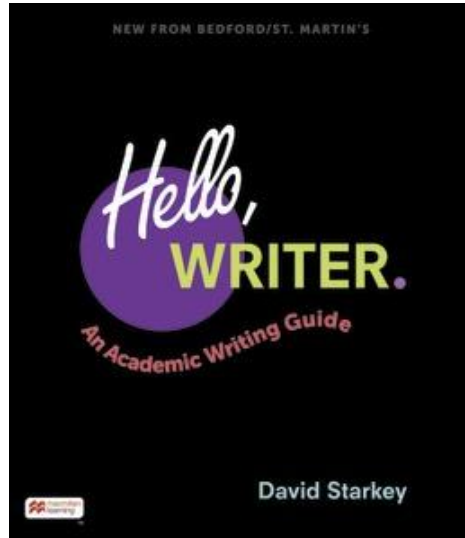
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