



THE POINT

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***THE POINT****Fall 2007***Feminist Engagements with Rhetoric: The Possibilities***Rebekah Shultz Colby*

Cheryl Glenn is professor of English and Women's Studies at Pennsylvania State University. She is one of the few rhetoric scholars who can honestly claim that she has changed the face of rhetoric -- by simply including women within rhetorical history. Her ground-breaking work started with the Braddock award-winning "sex, lies, and manuscript," an article about the ancient rhetorician Aspasia. She expanded this work in *Rhetoric Retold*, including many more rhetorically gifted women in ancient Greece, Rome, the Medieval period, and the Renaissance. Her current book, *Unspoken: A Rhetoric of Silence*, is about how silence works as a form of rhetoric to both empower and disempower others.

In her talk on Thursday, September 27, "Feminist Engagements with Rhetoric: The Possibilities," Cheryl Glenn opened by saying that rhetoric can never be retold enough. We need to keep investigating the unseen and unspoken spaces within rhetoric. In *Rhetoric Retold*, she engaged in feminist historiography, looking at previously unexamined female rhetorical engagements. Then in *Unspoken: A Rhetoric of Silence*, she explored the purposeful delivery of silence. Next, she would like to examine how the Marmons became Indian, using the work done with identity studies in other disciplines to inform this rhetorical historiography. However, she says her project of expanding the inclusivity of rhetorical spaces still remains unfinished; this is only a partially realized country. Other minority groups that have historically been as rhetorically unspoken as women need to continue to take up this work as well.

Glenn explained that in her talk she was using gender as an analytical category that signifies inequities. Used in this way, gender signifies who controls discourse. Rhetoric inscribes language and power at a particular point in time by deciding who can speak and what gets said. For this reason, rhetoric has always been a self-interested enterprise of investing white males with the power to speak for and over others, while at the same time denying all others this right.

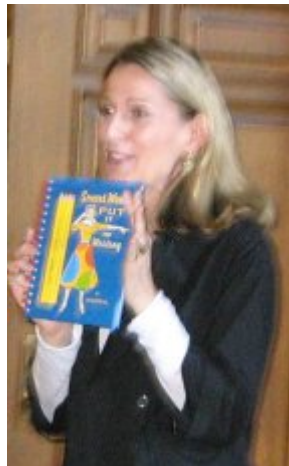
When Glenn began her work of uncovering female rhetorical spaces, her work was met with excitement but also disbelief. She was amazed at the tangled logic that informed the circulating, unwritten, and unspoken privileges governing who could be considered a rhetorician or even a rhetor. It seemed that the same rules that applied to men could not be applied to women in the same ways. For instance, reviewers of *Rhetoric Retold* argued that Hortensia could not be considered a rhetor because she had only given one speech her entire life -- never mind the brilliance or kairotic timeliness of it. In a similar fashion, even though Queen Elizabeth had given many speeches throughout her long and illustrious political career, speeches which shaped England's future for centuries, she could not be considered a rhetor of worth because she was a queen. To Glenn, these unspoken rules seemed to suggest that rhetoric was made purely through male mastery and dominance. There seemed to be an invisible formula which said that these female rhetors may have achieved X, but they really needed to achieve X + 1. However, the + 1 was an invisible essence that was never clearly defined and always seemed to conveniently change according to the circumstances.



Despite this nebulous + 1 factor, she decided to continue with her project of studying female rhetors and rhetoricians by establishing some groundwork. Female rhetoricians could be studied if speech done in a private space such as the home could be deemed a legitimate rhetorical space. Furthermore, female rhetoric could be studied if X could be stabilized and then applied across the board to all women. In this way, she read primary sources looking for traces of silence. For instance, she read Plato and Plutarch, noticing the places where Aspasia actually gets mentioned as having rhetorical skill, even though she is not only foreign-born outside of Athens but also a woman. Just the mere fact that Aspasia was mentioned as having rhetorical savvy in a society in which women were forbidden to speak in public means that most of her great talent probably lay submerged, unspoken just below the surface of the text.

To look for women in rhetorical history is to notice this silence, this silencing. For example, Anne Askew was rhetorically brilliant precisely because she practiced a rhetoric of silence. While being persecuted for her Protestant faith – which gave her the authority to read and interpret Biblical scripture for herself – she never gave away her fellow Protestants. Instead, as a Biblical scholar, she simply quoted the scripture in which her Protestant faith was based. In this way, she cleverly spoke only of silence.

Glenn finished her lecture by stating that after doing this work, she would like to see a new kind of rhetoric that is not merely concerned with domination, but that is concerned with making a difference in the world. There needs to be a more inclusive rhetoric which is used strategically to empower. Language and differences in identity need to nourish each other, not be the basis for exclusion from each other. In this way, we need to envision a rhetoric of dialogue and collaboration. Furthermore, in order to do this, rhetoricians need to learn the art of listening so that they can learn to listen with a profound sense of caring. Learning to listen to each other is the way toward a smarter, more ethically centered rhetoric.



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**A Conversation with Cheryl Glenn:
A Writer's Studio Event**
Rebekah Shultz Colby

Jennifer Novak: What research are you doing now?

Most of the work Glenn's doing now is related to work with the Conference on College Composition and Communication (CCCC). She warned, "If you ever decide to become a chair of CCCCs, do away with any other part of your life. It takes a lot out of my research time." Right now she is working on a textbook, *The Harbrace Guide to Writing*, which has four sections: a rhetoric, some readings, a research guide, and a handbook. However, right now she is also mentoring graduate teachers who are new to teaching composition, adding that it is important to composition to have a commitment to pedagogy.

As far as research, right now she is working in the archives, gathering ideas for doing historiography, explaining that "history doesn't exist without the -graphy. History and historiography are not the same thing." Historiography is more representative of the rhetorics in play. Currently she is working on improving methodologies in rhetorical studies, saying that we have great methodologies for studying composition that we can improve upon, but we need to go beyond just "reading" rhetoric. In rhetorical studies, the methodologies are murky. However, in oral, field history, it's different. Many different types of studies have already been done, so there is a lot more to work with.

Another research goal she is currently working on is to leverage rhetorical work with identity studies to improve rhetoric. Rhetoric is a conservative discipline, more conservative even than philosophy. For instance, philosophy has done quite a bit of work with feminism, while rhetoric has just gotten started. So, she would like to use the rich work done in other disciplines on identity politics and apply it to rhetoric. Identity politics is difficult to research, but there's so much more to do. In particular, we need to pay more attention to rhetorical performances in other groups – disabled as well as cultural, ethnic groups for instance.

Rebekah Shultz Colby: After reading "Commanding Silence" in *Unspoken*, an ethnographic-based study of Native Americans and their use of silence, I wondered what you think are the affordances and constraints of doing this type of interview-based research within the field of rhet/comp?

Glenn explained that she was replicating a 1973 study done by Kenneth Basso, in which he didn't quote or name anyone. So, instead, she wanted to do ethical ethnography. She wanted her participants to speak for themselves. She sent the transcripts of her interviews to participants. She interviewed 50 people, and it took over four years to build relationships with them. She never interviewed her participants on the first visit and never paid them. She became acquainted with most of her participants through a network of friends and relatives. When interviewing on the reservation, she never introduced herself as an English professor and always wore jeans and a T-shirt just like them. Consequently, some of her participants felt comfortable enough to use non-standard English in their interviews.

How did you get started on your rhetorical work with silence?

She was inspired to start exploring the rhetoric of silence because her husband is a slow talker. Once he didn't get a job because they thought he was too silent for the job. Glenn started with a grammar of silence, examining silence poetically, socially, and politically. Then she examined the genderedness of silence with Anita Hill and Lani Guinier. While engaging in this research, she was struck by the fact that everything she was reading was about Indians who were silent, so she decided to replicate the Basso study to see if his 10 assertions about Indian silence were correct. In her book, she called them Indians because that's what they wanted her to call them. It was four years of going out there to the reservation and chatting to build trust. They asked, "Are you an anthropologist? Are you gonna pay me?" And she would say no. She couldn't go in there as a "superior" being or as an anthropologist. She didn't want to interview someone and make them feel bad. It's important to make people feel like they are not being interviewed down.

Doug Hesse: Do you have any advice for young researchers starting out who are interested in pursuing ethnographic types of research?

Glenn explained that ethnographic research is possible for young researchers if they don't have to buy a plane ticket. While conducting interviews for "Commanding Silence," she would fly out to reservations in the Southwest three or four times a year. Consequently, young researchers need to live within the same proximity of their participants and have fairly easy access to these populations.

Geoffrey Bateman: How do you make other texts work within a writing class?

Glenn starts off every class having students draw from two or three things they know for sure about the topic of the class. In a writing class, students can draw from their personal experience with writing. She often uses Toni Morrison's "Sight of Memory" in which she writes that the only truth is in literature. Facts don't need people. About the reading, she tells her students, "I don't care if you like it or not. It is what it is. What can you take from it?"

John Tiedmann: How does your rhetorical research inform your handbook / textbook?

While she writes her textbook, she thinks about the rhetorical situation. For instance, she understands the critiques about exigency, whether the writer creates it or is simply responding to an external situation, but in the end she says she doesn't care: everyone simply needs a reason to write. She explained further that there is always a reason for silence as well. What is appropriate to say and what is appropriate to leave unsaid? We always need an audience and a purpose to write. Even grammar and mechanics are situational. So many people judge others based on small grammar mistakes. A handbook lists the rules for standardized English; however, standardized English isn't always appropriate. So many people make judgments about writers based on a small corpus of knowledge.

Jeff Ludwig: Where is CCCC headed?

Glenn laughed and said that CCCC has the oldest and whitest membership; it needs to work on diversity. We need to have a bigger voice in state legislation. We need to find a way to coalesce to face down educational challenges in the political sphere. She said that many university professors, particularly in Ivy League institutions, think that educational policies such as No Child Left Behind will not affect them. However, this is only a matter of time. In 20 years, if current policies continue, the CCCC's community might not be in charge of college writing. We have to decide who knows the most about writing and find a way to reclaim that public trust. We've lost open admissions. With English only laws, we have lost student rights to their own language. Language is legislated.

Jennifer Novak: What lessons have you learned from your research process?

She did twice as much research on women rhetoricians for *Rhetoric Retold*. Ed Corbett once told her that he hoped she didn't find anything about women rhetoricians at all. She also learned to send early drafts to people and ask for help. For instance, in researching Aspasia, she sent drafts to Corbett, George Kennedy, and Richard Enos. They would all point her to more good research to help her. She also learned that when she did this, she would get her draft back, and her writing wasn't perfect. However, she struggled through it and persevered. Corbett did later apologize for rhetoric's historical sexism during her presentation about Aspasia at CCCC. She learned that revision is a lot of hard work. We can only read and write through our own terministic screens, so we need to share our writing and work together. The process of writing is never easy. Even when she finally got published [in *College Composition and Communication*] and even won acclaim for it, the glory didn't last. The acclaim passes all too quickly and nothing lasts forever.

Rebekah Shultz Colby: What inspired you to write about Aspasia, since, as you write in the afterword of your Braddock award winning essay, "sex, lies, and manuscript," no one previously had done any work with women and rhetoric – it simply didn't exist in the '80s?

She explained that she started out studying sociolinguistics. However, she didn't like one of her professors, so she started taking rhetoric classes and fell in love with them. She was in the same class as Krista Ratcliffe and some

other women, and they simply saw no place for themselves within the profession of rhetoric. "I needed to find some women in this field." Cindy Selfe had written a paper on Aspasia for James Kinneavy. It was only seven pages long because she could find so little research on Aspasia. Selfe had submitted the paper to *CCC*, but Corbett wouldn't publish it. So, after hearing that Glenn was interested in researching female rhetoricians, Selfe sent Glenn her paper, saying, "Maybe you can do something with this."

***THE POINT****Fall 2007*

Interview with Michael Kinyon
Kamila Kinyon

Michael Kinyon is an associate professor in the Department of Mathematics. He earned his B.S., M.S., and Ph.D. degrees from the University of Utah in 1986, 1988, and 1991, respectively. From 1992 to 2006, he was on the faculty at Indiana University South Bend. In 2006, he was pleased at the opportunity to come to DU and be part of a lively research and teaching environment. His research interests include nonassociative algebraic structures, and his undergraduate teaching interests include the history of mathematics.

Kamila Kinyon: How do you see the role of writing in the teaching of mathematics to undergraduates?

Michael Kinyon: In the field of mathematics, writing is more important than it is traditionally given credit for. The writing process is, for me at least, a big part of doing mathematics. I would be a lousy mathematician if I didn't write papers in mathematics. This leads somewhat naturally to my conviction that one's understanding of mathematics is reflected in one's ability to write it. This doesn't imply that brilliant stylistics is a prerequisite to being a good mathematician; I know many excellent mathematicians who are rather bad at organizing their papers, and I don't claim to be all that good at it myself. What characterizes good mathematical writing is that the chain of ideas is coherently presented so that each proof is clearly a proof, each example illustrates what it should, each definition is necessary without being superfluous, and so on.

So what does all that imply about teaching mathematics to undergraduates? Simply put, learning to write mathematics well is part of learning to be a good mathematician. However, there are clear priorities. As Aristotle indicated, an understanding of logic must precede an understanding of rhetoric. (As an aside, I worry sometimes that in other courses, students might be learning this the wrong way around.) Almost all teachers of mathematics have had experiences with students who cannot tell the difference between the implication "if P, then Q" and its converse "if Q, then P". Are these really issues of writing, or just of logic itself? I would say both, because if a student doesn't have a working understanding of some basic principles of logic, then all the rhetorical devices in the world are still not going to lead to a correct argument. And in mathematics, it's not a question of some arguments being more convincing than others. A purported proof either is a proof or it isn't. A purported counterexample either shoots down a conjecture or it doesn't.

In lower level mathematics courses, the emphasis is mostly on problem solving. A typical response to a test problem will be many calculations, not necessarily well organized as a piece of writing, but hopefully leading to a correct result, and if not, then sufficiently decipherable so that the source of error is clear. There are teachers of mathematics who have experimented with introducing more writing into their lower level courses. The argument, which I can't really fault, is that by learning to write about the mathematics they are learning, students will get a better understanding of it. It is a tantalizing point of view, but I am still not comfortable with it. So many students struggle with just the basics of problem solving, that I worry about adding the burden of having to write as well. I am not convinced that writing about the mathematics they are studying transfers over to improved problem solving ability. I might be less worried about this if it weren't that most lower level mathematics courses are service courses,

that is, their primary audience is students who are not intending to major in mathematics. I am not sure that emphasizing writing in those courses really helps those majoring in other areas. Perhaps faculty in those other disciplines could convince me otherwise....

In upper division courses, where students are usually mathematics majors, the emphasis is more on proofs, and there writing must be stressed. As I already indicated, the highest priority is a basic understanding of informal logic. Hopefully as students learn to put together coherent proofs, they are also learning how to write those arguments in a clear way, so that they can be understood on first reading.

So I guess the question becomes how should a mathematics major learn to write mathematics well. I don't have a good answer. Mathematicians of my generation, and I suspect all later ones, learned to write in a mathematical style by reading a lot of examples. We didn't focus on writerly issues in the classroom; we learned how to write a proof well by reading many polished, textbook proofs. Saying that we absorbed good mathematical writing through our pores would sound ridiculous if it weren't that there is a grain of truth to it. Certainly it's difficult for me to imagine majors learning how to write mathematics well in any context outside of mathematics.

There is another side of this that is unique. I teach a course in the history of mathematics, and that's a different story. The type of writing that is needed there is much different because it is after all a history class. I'm expecting papers to be written as a history student would write them. My general requirements for a paper in that class are the paper should have some historical context and some nontrivial piece of mathematics. For instance, if a student opts to do a biographical piece (and that accounts for most students), then a paper should have both biographical details and some description of the person's mathematical accomplishments. But the writing of that part of the paper is not the same as writing in other mathematics courses; it is probably closer to the sort of writing that a student would do in other history courses. It can be quite difficult for students, because first they have to come to some understanding of the mathematics, and then they have to construct a presentation of it that is suitable for a general audience (such as their fellow students). In a sense, this is popularization, which is one of the most difficult types of writing for any scientist. I suppose composition specialists would refer to this type of writing as "repurposing".

Could you say more about how you use writing in your own teaching? What experiences have you had with mathematics students as writers?

In the classroom, I have to focus mostly on the mathematical content. I don't really have the time to address the issue of writing as a process beyond the issues of logic I mentioned earlier. That said, I still pay a great deal of attention to writing, but mostly at the stage of giving feedback. In upper division mathematics courses, I am not grading on writing style but on putting together a coherent argument. An incorrect proof written with passion and conviction and style is still an incorrect proof, and that needs to be pointed out. Sometimes when students attempt to be too writerly, it can get in the way of their present information. Several years ago, I had a student who thought it was cute to write proofs in the form of personal narratives. She would tell fairy tales of herself coming up with the proof. I thought it was funny the first few times, but then I got annoyed and told her to stop. What makes that case interesting is that the student had a clear understanding of the mathematical concepts, but for reasons of her own, decided to present them in a rather strange way.

When writing journal articles or books, how would you describe your own writing process?

It takes me a while to force myself to sit down and write. (I guess I could stand up and write, but that's probably more difficult.) Sitting and thinking about ideas, that is, doing the research, seems easier than putting what I know into coherent form. However, once I get started, writing the paper helps me firm up the ideas in my own mind. Usually the process works like this: I already know the main results, so I start by figuring out what is the best way to organize the paper in terms of sectioning. This isn't detailed outlining (which I've never found helpful), but just broad organization. What I spend most of the zeroth draft on are the statements of the main results and their proofs, or at least sketches of the proofs, stuck into the various sections with little to no interconnecting text.

The process of writing the main results leads to the first expansions of the paper. Looking at the statements and the proofs, I'll realize what has to come before. Maybe this paragraph of the proof would work better as an independent lemma in an earlier section. Maybe that explanation would be clarified with a new definition. And so on.

I also have to decide how much background knowledge I can assume on the part of the reader. The areas I work in tend to be esoteric, that is, a bit outside of the mathematical mainstream. Thus I often have to include rather basic definitions of terms simply because I can't assume familiarity with those terms among the mathematical community at large. By contrast, a paper closer to the mainstream can start in medias res, where someone who is not an insider has no hope of penetrating even the beginning.

Typically, I go through many revisions of a paper. I don't think of it as entire rewrites but rather tweaking individual parts. Just about the last part I write is the introduction. In addition, most of my work has been collaborative. That leads to a number of unique problems. For example, my coauthor and I might have quite different visions of what the

paper is supposed to be about, and those differences might not emerge until we are pretty well into the writing process. I tend to do a lot of rewriting of what my coauthors write. That is not so much a reflection on them as it is an indication of my overall fussiness about how I want the finished product to look.

The hardest part of writing a paper is letting go of it. I have to tell myself that this is as good as it is going to be. Maybe I have other results I was trying to work into it, but I just have to force myself to set them for a future paper. I'll send a paper off for publication when I conclude that I can't sit on it any more. I've been writing it for months and have to get it out the door. Once I do that, my mind almost immediately starts to move on to other things. I look back at papers of mine that were published several years ago, and I find them almost unrecognizable. The claim that writing is a process of forgetting is, in my experience, absolutely correct. By the way, this can be a problem when I submit to a journal where the refereeing process is slow. I'll get back the referee's comments and get ready to make the requested changes, and then find myself struggling to reconstruct what were my thought processes during the writing.

**THE POINT***Fall 2007***Interview with Tom DeLyser***Rebekah Shultz Colby*

Ron DeLyser is an associate professor of electrical engineering whose research interests include not only the study of periodic gratings used as antennas as well as high power microwave interactions with large complex cavities, but also engineering pedagogy and outcomes based assessment. Instead of just lecturing, he encourages students to actively learn engineering concepts through collaborative problem-solving. One of the ways in which he currently brings his pedagogical interests into play is by serving on the faculty core committee.

Rebekah Shultz Colby: What do you think is the role that writing plays in learning for undergraduate education in general?

Ron DeLyser: Well, I think writing plays at least two roles. First of all, writing helps to find out what is in the student's brain. In engineering especially, when [students] are asked to solve problems, they have to communicate that to you, and it's not only equations and methods, but it's about how they go about solving problems. Writing helps students in problem solving by forcing organization and a giving a visual feedback to the brain on how well they are doing at communicating. I use the word "communication" in the fullest sense of the word. In engineering jargon, information is transmitted, received, and processed in context.

I also use a collaborative setting so that students can use other students (as well as me) as sounding boards. It is always beneficial to hear from others in your peer group as well as the professor. I am always amazed when I listen in on conversations of teams when they are doing their group work. Sometimes students can explain things much better than professors because their experience set is much closer to their peers than is the professor's experience set.

The other role that writing plays in student learning is that we as engineers have to be able to communicate with people who are not engineers in real life, when we get out there in the real world. So, [students] go through four years of college and they have all this engineering jargon down really well, but when it comes time to tell a manager who has a business degree about their project and how well it's doing, it's a different story. So, [the ability to communicate is] very important not only [orally] but [in writing]. I use writing myself a lot to gather my ideas and organize things. If I'm going to be talking to people who are not engineers, I need to get that organized and really get into my mind what I want to say. So, writing is one vehicle for that.

So, how do you use writing in your own teaching?

Well, I do have my students do a lot of problems in engineering classes. They do a lot of problems. But I insist that they put a narrative in with their problem/solutions. Even when I use a mathematical tool like Mathcad, it is capable of [incorporating] a lot of written text. So, I'm constantly telling my students: "More narrative, more narrative. Tell me what you're doing. It's got to be organized."

So, what are some of the issues that you are seeing in their writing so far?

I have [assigned] an outline in my Core class. I wasn't too impressed with [students'] outlines. When I say outline, I'm thinking of an outline like when I was in high school, which was a few years ago, with a roman numeral one, roman numeral two, roman numeral three for the main topics, and A, B, C under those topics, and maybe 1, 2, 3 under

those topics, and you write an outline. I thought that that was what I was asking for. I did not get that in all cases. In fact, I got a short essay in one case.

The purpose of the outline was for me to see what they were thinking about putting in the paper and the organization. So, those two things. I wanted to know what was going on before they actually wrote the essay so I could comment. You know, [tell students to] emphasize this more, emphasize this less. What I'm looking for [in this course] is in broad terms as opposed to a writing intensive course where I would actually have them write the essay, and then review the essay, and then turn it back. So, I was just using the outline [as a basis] for them to tell me what they were thinking about, so I could [comment on it].

Actually, [in the outline,] one student, only one, went outside the organization that was basically laid out in the assignment statement, and did it very uniquely and very nicely and very differently. But I was a little surprised that only one out of 25 students would think outside the box like that and do something a little different, organizing it a little differently, but at the same time it was well organized. The material and format were better than what I was suggesting.

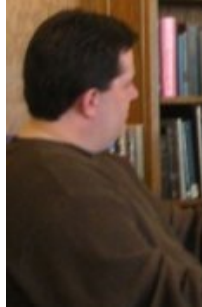
In your experience teaching engineering students, do they usually have any other issues with their writing?

We have acronyms for certain things, and they have a tendency to use those acronyms without defining them. They're also not good at referencing. I teach my students, "Any time you start saying something that's not your own, you need to reference it." I think that's the worst thing. The worst fault of students is that they don't reference enough. . . . I kind of think [students forget to reference out of] laziness. It takes effort to cite things. . . . [But] it's not all that difficult if you use a word processor. You can cross reference and put your references in order. It's not that tough.

How would you describe your own writing process when you write?

I always use the computer. I go to the computer and I just start writing. And if I think of something that might go in a different location, I just start a new section and start writing there. Typically though I have things pretty much organized in my head, and I will lay it out by heading first, and then start filling it in. I usually go from top to bottom. Once in awhile, I'll think of something and [think], "I want to make a good point of that in the conclusion, when I'm writing this." So, I go to the conclusion and make some points there. So, the computer really helps with that process because I'm a visual type of person. I want to see what I'm writing. I can't just think of the whole thing in my head right paragraph after paragraph after paragraph. So, [writing is] a spotty kind of thing for me.

I do that with PowerPoint presentations also. I keep thinking, "Well, that should go in this different location." You know, I have a textbook here, and I'm developing a PowerPoint presentation, and I thought, "This should be organized a little bit differently, so I'll organize it by the PowerPoint and throw in the information as I go along in different locations." . . . A presentation that would [address] a non-technical audience is where I would be switching things around, trying to figure out what I actually want to say to them. I want to be sure to communicate well.

**THE POINT***Fall 2007***John Tiedemann***Writing Lecturer, Literature PhD***Personal info: Where did you get your undergraduate degree? What was your major? Where did you get your Masters and/or PhD and what was it in? Why did you choose DU?**

I received my BA in English from Hofstra University, then headed to the PhD program at the University of Wisconsin–Madison, where I concentrated in literary theory and American literature.

Describe what your writing process is like:

Like a choose-your-own-adventure book, minus the element of conscious choice. I typically start out thinking I'm heading in one direction, then after several miles of sentences discover that I'm headed in a different direction altogether, and so regroup and reorient, now confident that I know my true destination, only later to discover that I'm in error yet again, and so on and so forth, repeating severally, until eventually I arrive somewhere that I ought to have know I was heading all along, or so I'm persuaded.

What do you enjoy most about writing?

On the one hand, I enjoy the element of surprise: To find yourself saying things that you've never consciously thought, purely by virtue of the combined force of logical necessity and stylistic accident: well, that's living, ain't it? On the other hand, I much enjoy the feeling of control one has on those rare occasions when the process of discovery concludes well enough before the piece of writing is actually due to allow time for lavishing attention upon diction, phrasing, the unfolding of paragraphs, and so on.

Briefly, how would you describe your teaching philosophy?

I think that good teaching changes minds, including, hopefully, the teacher's; and so I try to create syllabi, assignments, lessons, etc., that are structured enough to demand disciplined effort while remaining open enough to encourage the unexpected.

What drew you to become a writing teacher?

The intellectual camaraderie. At Madison I team-taught several writing classes with Jon Fowler (who'll be teaching here with us in the winter) and, as a program administrator, worked pretty closely with the 40-odd teachers we had on staff. I find this kind of collaborative work so much more appealing than thinking and teaching in a vacuum.

What do you enjoy most about teaching writing?

I love that the classes are compulsory, believe it or not, because it gives you a chance to interact meaningfully with students before they leap into their comfortably insulated pre-professional chutes. Plus there's the challenge of working one of the toughest rooms in show business.

What are your hobbies and outside interests, or, guilty pleasures?

Lately I can't seem to read enough about outsider artists, especially Henry Darger, a schizophrenic hospital worker who spent the bulk of his life toiling away in his lonely room on a fifteen-thousand-page fantasy novel. Would that Henry were alive to sign up for 1122.

Name an unusual or little-known fact about yourself.

I am allergic both to cats and to caterpillars. And they to me.

**THE POINT***Fall 2007***David Daniels***Writing Program Instructor,
Creative Writing MFA and Literature MA***Personal info: Where did you get your undergraduate degree? What was your major? Where did you get your Masters and/or PhD and what was it in? Why did you choose DU?**

Got my undergrad degree at Tulane University in New Orleans, long before Katrina hit – double majored in English Lit and Creative Writing, with one semester spent on a poetry fellowship at Bucknell University in Pennsylvania – a peculiar semester of being patted on the back and having my naïve ego inflated for writing some rather dismal stuff. I actually was required to hold “office hours,” during which I offered poetry advice to other Bucknell students, many of whom were older and better poets than I.

From Tulane, I drove a truck cross-country with my girlfriend/almost-fiancée, a Texan like myself, to start the MFA program together in Bloomington, IN. Waited tables in a Chinese restaurant near campus, worked the night-shift in a gas station, got a MFA in poetry, an MA in lit, did my PhD coursework and started a dissertation on 20th Century American Poetry but quit.

The war in Iraq brought me and DU together – during an anti-war demonstration, I met the chair of DU’s English department, Ann Dobyns, who happens to be the poet Stephen Dobyns’ cousin, whose poetry I happen to adore. One thing led to another during a debriefing in a local bar, and Ann encouraged me to apply.

Describe what your writing process is like:

Depends on the kind of writing. I fancy myself a poet foremost, but writing poetry is an arduous task for me – I over-editorialize, I’m uncomfortable and uncertain. I always write in the morning, and when poetry isn’t working out, I cruise the Internet – news sites, blogs, lit mags, whatnot – which often sparks my critical interests in popular culture, which is what I write about when I write critical prose. Here, I feel greater freedom to draw connections, synthesize, report, and so forth. But rarely do these ventures into critical prose inform my poetry – indeed an ongoing struggle of mine is how to keep my poetry-writing discrete from my critical-writing. Some very fine poets whom I respect – Jorie Graham comes to mind, as does Adrienne Rich – seem able to deepen the vision of their creative work by dwelling or wrestling with critical thought. I can’t.

What do you enjoy most about writing?

To be absolutely honest, I don’t enjoy it much, which is something I share freely with my students. I am terrible at invention – feel strapped, limited, which is odd since the page is empty. I like revision more, as it sometimes feels more calculated, more analytical to me. I was always a better student at math and science as a child – and always had to force my way into advanced English classes throughout high school and undergrad. I can recall vividly my parents making arguments with my high school teachers that, despite my documented weaknesses, I deserved to be in advanced English classes simply due to my passion about poetry (which started at an early age).



Briefly, how would you describe your teaching philosophy?

Put the burden of learning onto the students, in whatever ways I can – which means having students outline the specific contours of their writing projects. I offer few guidelines, for example, in terms of page length, number of sources, or kinds of evidence students should use. Instead we brainstorm the possibilities – sometimes as a group, often one-on-one – and I try to function as a guide or consultant rather than as a dictator. For some students, this process is more invigorating than for others.

What drew you to become a writing teacher?

Few other talents.

What do you enjoy most about teaching writing?

See above.

What are your hobbies and outside interests, or guilty pleasures?

I bowl weekly, and I'm addicted to reality television – I mean, addicted. Top Chef, Survivor, Amazing Race, What Not to Wear, Kitchen Nightmares, My Life on the D-List with Kathy Griffin, Project Runway, Beauty and the Geeks – the list goes on. I'm fascinated by the notion of celebrity – and herein alone lies a clear overlap between my poetry and critical writing – so I'm energized by the tense breakdown of celebrity due to reality television. Every morning, I do the following: visit Poetry Daily first, which is a wonderful Website; from there, I visit TMZ, PerezHilton, and so forth – all very trashy Websites dedicated to outing the drunken shenanigans of our culture's alleged greatest heroes.

Name an unusual or little-known fact about yourself.

My therapists (plural) would agree that the problem is that little is not known.

***THE POINT****Fall 2007***Jennifer Campbell***Writing Lecturer, Rhetoric and Writing PhD***Personal info: Where did you get your undergraduate degree? What was your major? Where did you get your Masters and/or PhD and what was it in? Why did you choose DU?**

I earned my BA (summa cum laude, thank you) from the University of Evansville with an English major and a sociology minor. My Masters and PhD are both from Auburn University, though I had one very valuable year of coursework at the University of Arizona. I chose DU because I really value undergraduate writing, and I was impressed by the time and resources DU has chosen to devote to this independent program as well as the Marsico WAC efforts. The fact that I would get to live in Denver, work with Doug Hesse, and have so many colleagues devoted to writing helped, too.

Describe what your writing process is like:

I do a lot of writing in my head while I drive, shower, walk . . . sometimes I even compose in dreams, and then I have to wake up and try to remember everything. Because of this, I often write in lists and chunks, then I backfill with appropriate research, transitions, etc. I have a tendency to revise and edit as I go, which is good for writing on a deadline, but I have also come to rely more on feedback from others whenever possible. Before starting grad school, I never had a peer review or did any substantive revision. I've always been a solid one-draft writer, but I know that my writing is more polished and audience-centered now. I always urge my students to give themselves time to percolate and time to really polish their work because I wish someone would have taught me those things when I was younger.

What do you enjoy most about writing?

I love it when I have the Big Idea—when I make an interpretive leap or find a subject or connection that's really worth exploring. Then I get very excited about tracking down the published research or designing a study; it sounds totally dorky, but research is like a treasure hunt for me. (Unfortunately, after that I have a tendency to get bogged down in the ideas of others, and it often takes a concentrated effort of will to actually write my own articles or chapters and share them with anyone else.)

Briefly, how would you describe your teaching philosophy?

My goal as a teacher is to help all students further develop their rhetorical skills and sensibilities because I believe that competence and confidence in communication are essential to individual and community empowerment. I've found that the best way to help students is to meet them where they are, to be flexible and innovative in helping them get where they want to go, and to keep a sense of humor while taking the students and their work seriously.

What drew you to become a writing teacher?

I had no choice. I actually went to graduate school to specialize in Medieval and Renaissance literature, but I was assigned to teach a freshman comp course and had to take a composition theory course my first quarter. I found the subject matter very satisfying to my pragmatic and activist sensibilities, and I just fell in love with the teaching.

What do you enjoy most about teaching writing?

There's something special that happens when a group of young people start to discover themselves and their talents with and through writing. And in the process, I learn so much from my students about a wide variety of topics that I might never pursue on my own. Any time I haven't been teaching, I've really missed that.

What are your hobbies and outside interests, or guilty pleasures?

Lately, my pleasures haven't been too guilty. I've been on a Neil Gaiman marathon for my pleasure reading. John, Cate, and I have been doing a lot of hiking to enjoy our beautiful surroundings, and I've started exercising more, so I feel great. I recently had a very fulfilling adventure with a few pottery classes, and I hope to keep trying new things along those lines. I'm thinking belly dancing next.

Name an unusual or little-known fact about yourself.

Um, that I want to try belly dancing. It usually takes a few glasses of wine before I'm willing to share the really unusual and little-known facts.



THE POINT

Fall 2007

Developing Interpretations and Analysis in Ethnographic Research: Coming to Conclusions in Ethnography

Jeff Ludwig

Before Class: Students have come to class having read Patrick McQuillan's "A Day in the Life of Rafael Jackson" (available in *Writing in the Disciplines*, 5th Ed., Kennedy, Kennedy, and Smith, Pearson, 2004). In addition, students have been assigned to finish their observational data and field notes, and come to class with a drafted narrative of their observational data, targeted toward their primary scholarly audience.

We begin class with a discussion of McQuillan's essay:

Exercise One: Drawing conclusions from McQuillan's "Day in the Life of Rafael Jackson"

- Essentially, ethnography bases the conclusions it draws from "reading" or interpreting the observations made during the study itself

Q1: What conclusions (or interpretations) does McQuillan draw from his day with Rafael?

Q2: What is the evidence from his observations that he uses to support these conclusions?

Q3: Do you agree or disagree with any of these? Why?

Q4: Are there any conclusions he doesn't draw that could be supported from the observations?

Then we move to a whole-class response session:

Drawing your own conclusions about your observations:

- Face each other on either side of the room
- Get out your observations and interview transcription you did over the weekend
- Open up a blank Word document
- In 5 minutes, list as many "conclusions" or interpretations you can draw from your own observations.

*Hint: Consider yourself an outside reader at this point—view your observations as someone who's never seen the events before

- Exchange papers (observations only please!) with the person sitting across from you. Read and share the conclusions you would draw as a reader from those observations.

- Share findings with each other

Authors: Note not only when your conclusions match the other person's, but also when it adds another level to your conclusions. Or also note when it contradicts the conclusions you drew.

Writing in Math: Resources for Teachers and Students

Kamila Kinyon

Books:

Leonard Gillman, *Writing mathematics well : a manual for authors*, Mathematical Association of America, 1987.

Nicholas J. Higham, *Handbook of writing for the mathematical sciences*, Society for Industrial and Applied Mathematics, 1993.

Donald E. Knuth, Tracy Larrabee, and Paul M. Roberts, *Mathematical writing*, Mathematical Association of America, 1989.

Steven G. Krantz, *A primer of mathematical writing: being a disquisition on having your ideas recorded, typeset, published, read and appreciated*, American Mathematical Society, 1997.

John Meier and Thomas Rishel, *Writing in the Teaching and Learning of Mathematics*, Mathematical Association of America, 1998.

Candia Morgan, *Writing Mathematically : The Discourse of 'Investigation'* (Studies in Mathematics Education), Falmer Press, 1998.

Norman E. Steenrod, Paul R. Halmos, Menahem M. Chiffer, and Jean A. Dieudonne, *How to Write Mathematics*, American Mathematical Society, 1973.

Andrew Sterrett (ed.), *Using Writing to Teach Mathematics*, Mathematical Association of America, 1992.

Articles available for download or viewing:

Bernadette Russek, [Writing to Learn Mathematics](#), WAC Journal, Vol. 9, pp. 36-45. (PDF file)

David K Pugalee, [Writing, mathematics, and metacognition: Looking for connections through students' work in mathematical problem solving](#), *School Science and Mathematics*, May 2001.

Websites:

[Using Writing in Mathematics](#) (University of Puget Sound)

[Writing in Mathematics](#) by Annalisa Crannel, Franklin & Marshall College

- [A Guide to Writing in Mathematics Classes](#)

[Hints, tips, and help for writing mathematics well](#) by Kevin Lee, Purdue University

- [A Guide to Writing Mathematics](#) (PDF file)

[Writing for Mathematics](#), Georgetown University

[Writing for a Math Class](#), Math Academy Online

[Writing Tips](#), Harold Boas, Texas A & M University

[Articles on Writing Across the Curriculum - Math](#), a list of published articles on using writing in the teaching of mathematics, Indiana University

[Using Writing to Learn Mathematics](#) by Anthony Edgington and Rodney F. Dick, University of Louisville

[Writing Skills Bibliography: Mathematics](#), a list of published articles on using writing in the teaching of mathematics, University of South Florida

[Writing in Mathematics](#), about journal writing in mathematics classes (oriented more toward K-12)

[How to Write Mathematics](#) by Paul Halmos (RTF file), from Steenrod *et al* book

[Writing in Mathematics, Statistics and Computer Science Courses](#), Marquette University

[Teaching with Writing - Mathematics](#), University of Minnesota

- [Mathematics 189: Experiencing Mathematics Through Writing](#), course taught by Cynthia Francisco at UM

[Resources for Writing in Mathematics Courses](#), Project NExT

[Writing in the Mathematics Classroom](#) by Maureen Schick, Michigan Tech University

[Writing Assignments in Calculus](#) by Tommy Ratliff, Wheaton College

[Writing a Research Paper in Mathematics](#) by Ashley Reiter, MIT

[How to Write Mathematics](#), University of Alberta (PDF file)

[Remarks on Expository Writing in Mathematics](#) by Robert B. Ash, University of Illinois at Urbana-Champaign (PDF file)

[Tips on Writing in Mathematics](#) by Paul Zorn, St. Olaf's College (PDF file)

- [Tips on Writing in Mathematics](#) by Mark Tomforde, University of Houston (adaptation of Zorn's paper, PDF file)

[Writing Expository Mathematics](#) by Richard Delaware, University of Missouri - Kansas City

[Mathematics Writing Resources](#), a list of published articles on using writing in the teaching of mathematics, SUNY Cortland

[Writing Across the Curriculum Mathematics Bibliography](#), a list of published articles on using writing in the teaching of mathematics (primarily K-12), University of Wisconsin Milwaukee

St. Mary's College Mathematical Writing Pages

- [The Advanced Writing Requirement in Mathematics](#)
- [Criteria for Good Writing in Mathematics](#)

[Emphasis on Writing in Mathematics](#), excerpt from a textbook entitled *Mathematical Reasoning: Writing and Proof* by Ted Sundstrom, Grand Valley State University (PDF file)

[Advice for Undergraduates on Special Aspects of Writing Mathematics](#), Swarthmore College (PDF file)

[Writing Mathematics](#), London Mathematical Society (PDF file)

[Writing Mathematics](#) by Eric Behr, Northern Illinois University

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