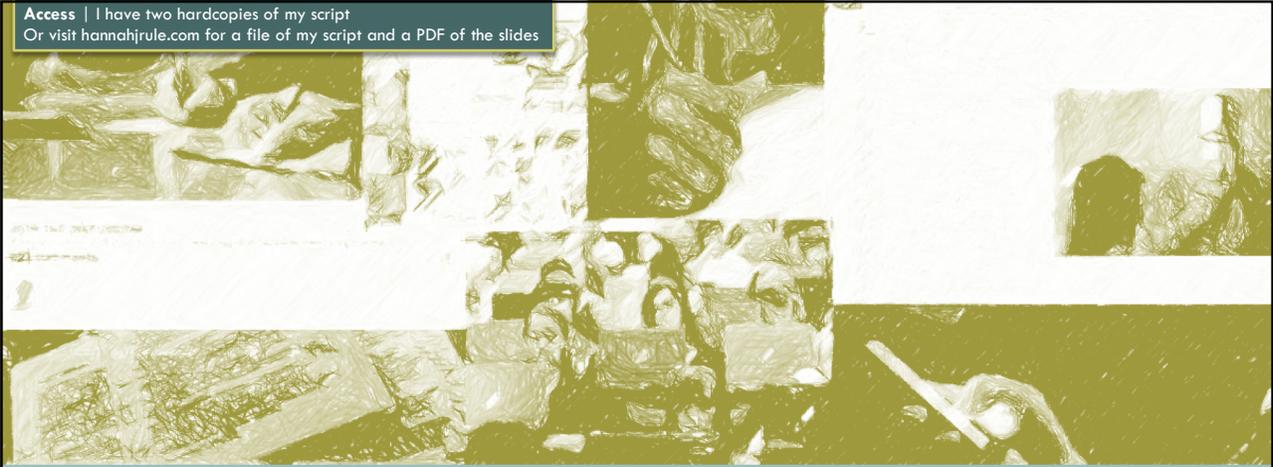


Access | I have two hardcopies of my script
Or visit hannahjrule.com for a file of my script and a PDF of the slides



SITUATING WRITING PROCESSES

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“the ‘Given’ in our Conversations” —Victor Villanueva

“that huge, brilliant, longest-running cocktail party ever in composition” —Geoffrey Sirc

“. . .there’s a **match between what we teach—writing process—and what students say they know and practice**; students develop composing processes in first-year composition, and they take those processes—and an understanding of their value—with them into other composition situations” —Yancey, Robertson, & Taczak, *Writing Across Contexts*

I. WHAT /S PROCESS?

our automatic default?

I. WHAT /S PROCESS? | but what is it?

logical manipulation.
— At base, process pedagogy is designed to help students *engage* in their writing, to develop self-efficacy, confidence, and strategies for meeting the challenges of multiple writing situations. These goals, like the methods that help to achieve them, are now deep in the discipline’s bones, and are the lifeblood of its praxis.
But without a clearly theorized replacement for attention to students’ writing processes, that part of instruction remained constant even while the focus and content of courses delved into cultural, political, and civic realms (see Ede).
—Chris Anson, “Process Pedagogy and Its Legacy”

I. WHAT /S PROCESS? | “lifeblood of our praxis”

I. WHAT /S PROCESS?

to reexamine now what it is
we're doing (*and could be doing*)
when we're teaching with
process

What IS Process? → Reexamination
1. Process in Prominent Position Statements

I. WHAT /S PROCESS?

What IS Process? → Reexamination

1. Process in Prominent Position Statements



SITUATING →

observing with our student writers how any given process is inescapably *entangled with* and *susceptible to* the varied spatial, embodied, material, community, social, rhetorical, cultural, and historical constraints of **WHERE** that writing act is located

I. WHAT /S PROCESS?

What IS Process? → Reexamination

1. Process in Prominent Position Statements
2. Reflective, visual methods – “experiments in process”



SITUATING →

observing with our student writers how any given process is inescapably *entangled with* and *susceptible to* the varied spatial, embodied, material, community, social, rhetorical, cultural, and historical constraints of **WHERE** that writing act is located

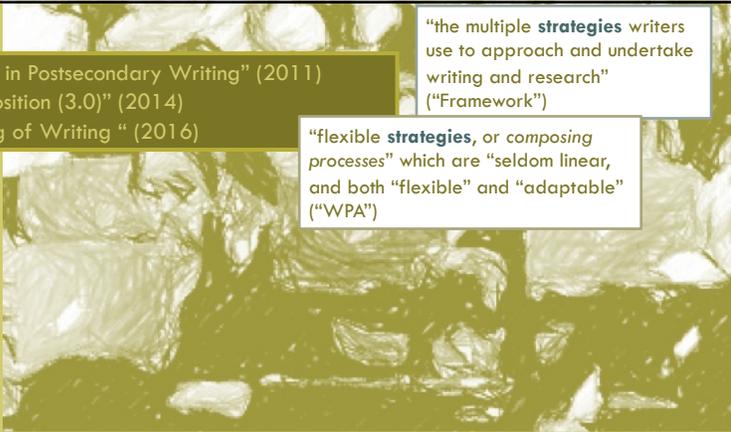
I. WHAT /S PROCESS?

where writing is determines **how** writing unfolds



CWPA, NCTE and NWP “Framework for Success in Postsecondary Writing” (2011)
“WPA Outcomes Statement for First-Year Composition (3.0)” (2014)
NCTE’s “Professional Knowledge for the Teaching of Writing “ (2016)

II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”

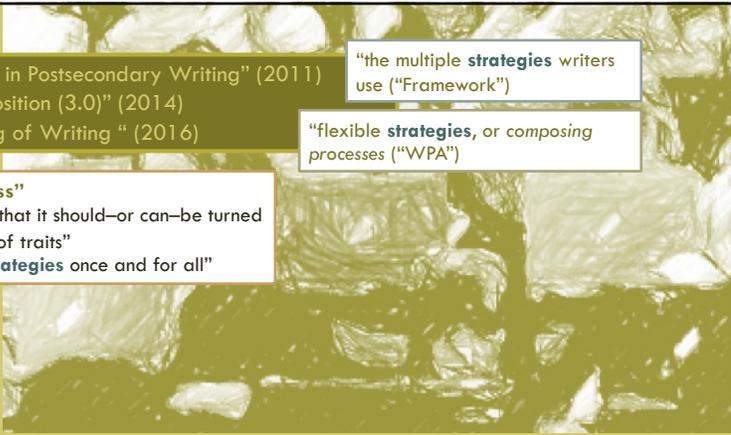


CWPA, NCTE and NWP “Framework for Success in Postsecondary Writing” (2011)
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“the multiple **strategies** writers use to approach and undertake writing and research” (“Framework”)

“flexible **strategies**, or *composing processes*” which are “seldom linear, and both “flexible” and “adaptable” (“WPA”)

II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”



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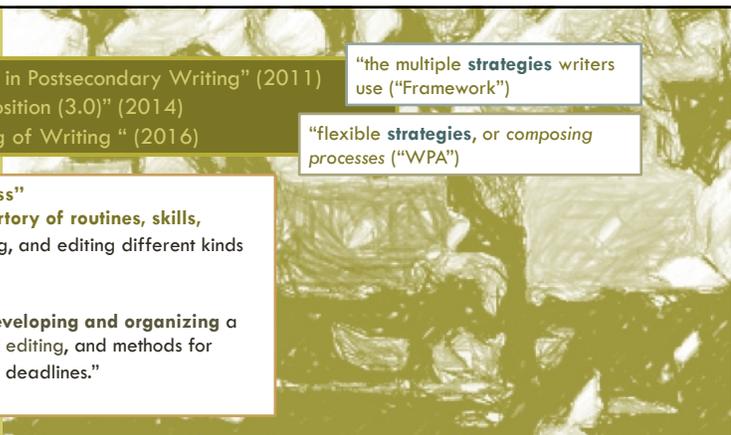
“the multiple **strategies** writers use (“Framework”)

“flexible **strategies**, or composing processes (“WPA”)

NCTE’s “Professional” (2016) — “Writing is a Process”

- “that writing is a process is decidedly not to say that it should—or can—be turned into a formulaic set of steps or reduced to a set of traits”
- “writers **do not** accumulate process skills and strategies once and for all”

II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”



CWPA, NCTE and NWP “Framework for Success in Postsecondary Writing” (2011)
 “WPA Outcomes Statement for First-Year Composition (3.0)” (2014)
 NCTE’s “Professional Knowledge for the Teaching of Writing “ (2016)

“the multiple **strategies** writers use (“Framework”)

“flexible **strategies**, or composing processes (“WPA”)

NCTE’s “Professional” (2016) — “Writing is a Process”

- through extended practice over years, of a **repertory of routines, skills, strategies, and practices**, for generating, revising, and editing different kinds of texts”
- “**prewriting** techniques, multiple strategies for **developing and organizing** a message, a variety of strategies for revising and editing, and methods for **preparing products** for public audiences and for deadlines.”

II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”

- a repertory of routines, skills, **strategies**, and practices
- “the multiple **strategies** writers use
- “flexible **strategies**, or *composing processes*”



II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”



II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”

how can our classroom work with process account for the shaping realities of any writing situation, those constraints that exceed the steady vision of writing epitomized in process as strategy?



II. HOW RECENT POSITION STATEMENTS POSITION “PROCESS”

- “As Sanchez notes, the ‘writing process is often just the teacher’s vision of process’” as it is she who determines “what prewriting is, what editing is, what revising is, what a final document should look like ...” (138)
- “Even in the most politically savvy classrooms, process is generally taught by simply reinscribing knowledge, by perpetuating process thinking, by perpetuating inscribed methods of inquiry ... Students learn to repeat strategies rather than to manipulate discourse from communicative scenario to communicative scenario” (138-9)

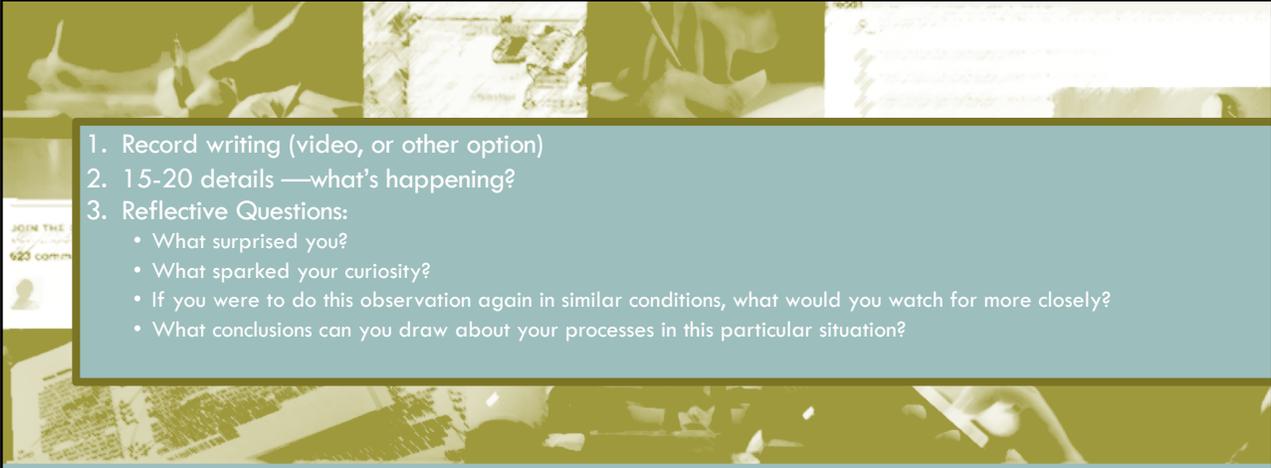
—Sidney Dobrin, “Paralogic Hermeneutic Theories” in Kent, *Postprocess Theory* (1999)

III. SEEING PROCESSES, SITUATING PROCESSES: ONE METHOD

Pre-scripted
Prescriptive

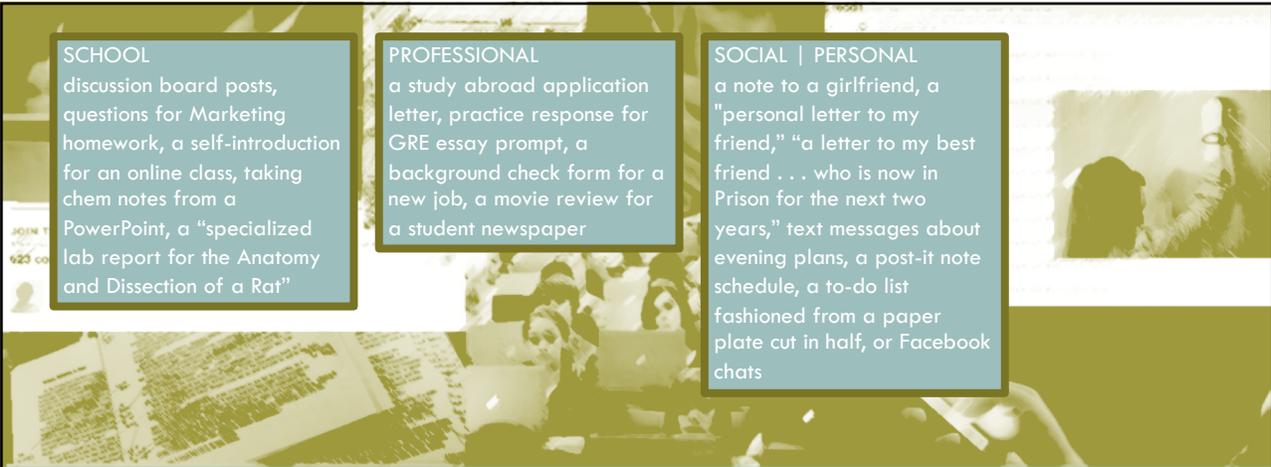
- 
1. How can student writers critically engage and deconstruct their own preconceptions about “process”?
 2. What can student writers learn from observing and describing their and others’ processes?
 3. What happens if we engage process pedagogy as a descriptive, rather than prescriptive, enterprise?

III. SEEING PROCESSES, SITUATING PROCESSES: ONE METHOD

- 
1. Record writing (video, or other option)
 2. 15-20 details —what’s happening?
 3. Reflective Questions:
 - What surprised you?
 - What sparked your curiosity?
 - If you were to do this observation again in similar conditions, what would you watch for more closely?
 - What conclusions can you draw about your processes in this particular situation?

III. SEEING PROCESSES, SITUATING PROCESSES: ONE METHOD

First “experimental process reflection” — instructions



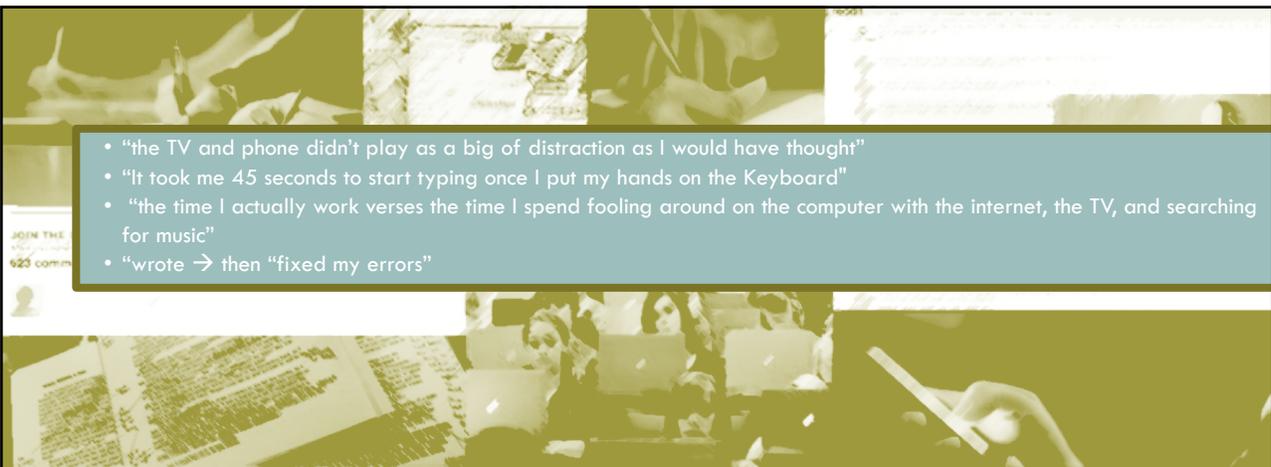
SCHOOL
discussion board posts, questions for Marketing homework, a self-introduction for an online class, taking chem notes from a PowerPoint, a "specialized lab report for the Anatomy and Dissection of a Rat"

PROFESSIONAL
a study abroad application letter, practice response for GRE essay prompt, a background check form for a new job, a movie review for a student newspaper

SOCIAL | PERSONAL
a note to a girlfriend, a "personal letter to my friend," "a letter to my best friend . . . who is now in Prison for the next two years," text messages about evening plans, a post-it note schedule, a to-do list fashioned from a paper plate cut in half, or Facebook chats

III. SEEING PROCESSES, SITUATING PROCESSES: ONE METHOD

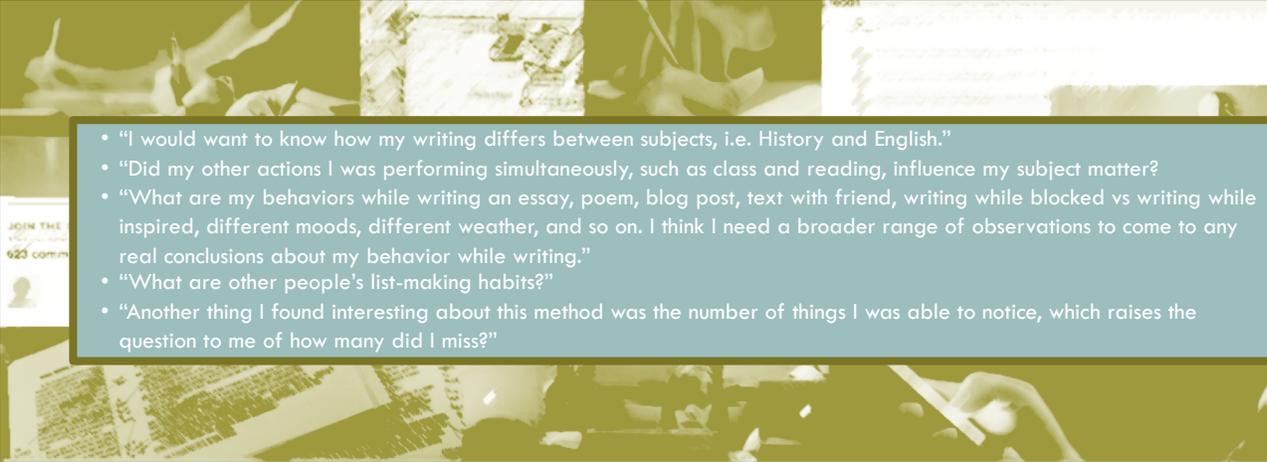
First "experimental process reflection" – what happens?



- "the TV and phone didn't play as a big of distraction as I would have thought"
- "It took me 45 seconds to start typing once I put my hands on the Keyboard"
- "the time I actually work verses the time I spend fooling around on the computer with the internet, the TV, and searching for music"
- "wrote → then "fixed my errors"

III. SEEING PROCESSES, SITUATING PROCESSES: ONE METHOD

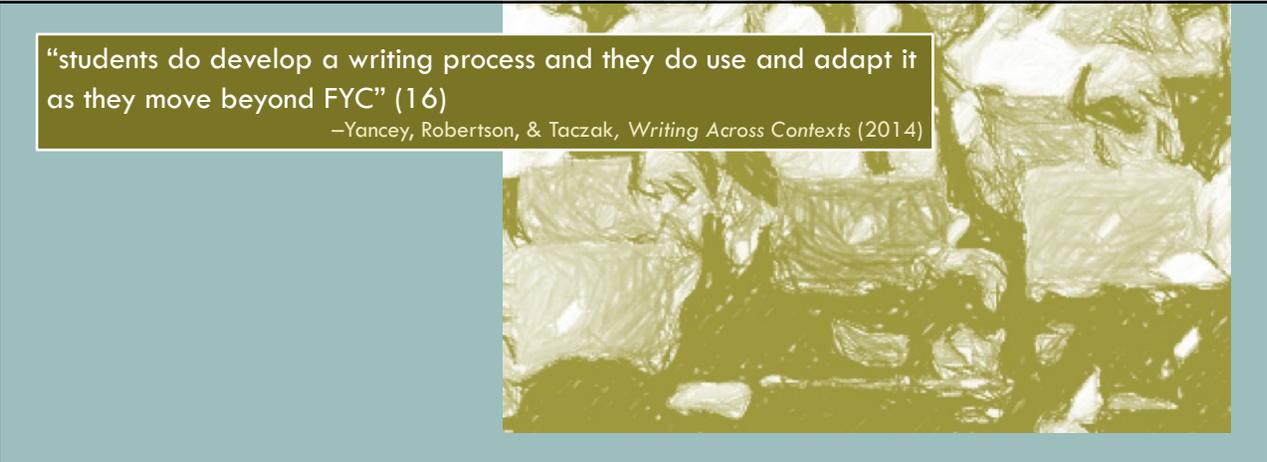
First "experimental process reflection" — writers' surprises & glosses



- “I would want to know how my writing differs between subjects, i.e. History and English.”
- “Did my other actions I was performing simultaneously, such as class and reading, influence my subject matter?”
- “What are my behaviors while writing an essay, poem, blog post, text with friend, writing while blocked vs writing while inspired, different moods, different weather, and so on. I think I need a broader range of observations to come to any real conclusions about my behavior while writing.”
- “What are other people’s list-making habits?”
- “Another thing I found interesting about this method was the number of things I was able to notice, which raises the question to me of how many did I miss?”

**III. SEEING PROCESSES, SITUATING PROCESSES:
ONE METHOD**

First “experimental process reflection” — OUTCOME:
CURIOSITY



“students do develop a writing process and they do use and adapt it as they move beyond FYC” (16)
—Yancey, Robertson, & Taczak, *Writing Across Contexts* (2014)

**IV. CONCLUSION: SITUATED PROCESSES
ARE NEVER A WRITER’S *OWN***

“students do develop ~~a~~ writing process and they do ~~use~~ and ~~adapt~~ it as they move beyond FYC” (16)

—Yancey, Robertson, & Taczak, *Writing Across Contexts* (2014)



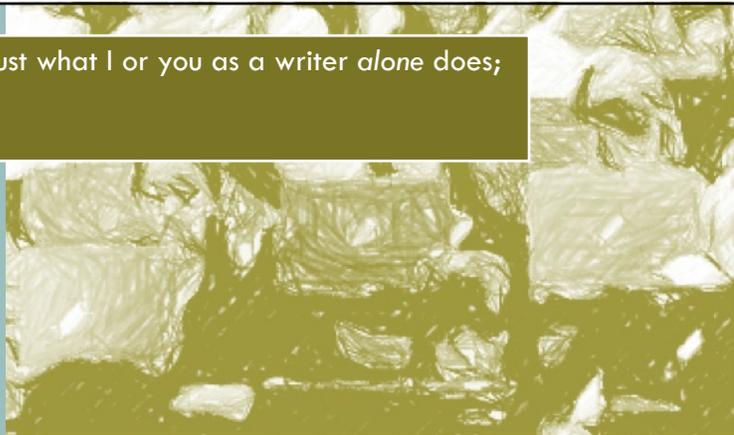
IV. CONCLUSION: SITUATED PROCESSES ARE NEVER A WRITER'S *OWN*

- ~~A writing process~~
- ~~The writing process~~
- ~~Many processes~~
- ~~A writer's OWN process to adapt and flex~~
- ~~A writer's OWN processes~~



IV. CONCLUSION: SITUATED PROCESSES ARE NEVER A WRITER'S *OWN*

A situated writing process is never just what I or you as a writer *alone* does;
it is also what *where we are* does.



IV. CONCLUSION: SITUATED PROCESSES ARE NEVER A WRITER'S *OWN*



THANKS !

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