

The First-Year Writing Course as a WAC Cultural Bridge for Faculty¹

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Introduction

When Harvey Mudd College (HMC) instituted its new three-semester Core Curriculum in 2010, it included a new first-year, first-semester writing course to be “owned” by the college at large (that is, not residing in any particular department) and taught by faculty from all departments. This was a new idea for us, the result of several years of faculty discussion about the role of writing in the curriculum of our small science and engineering college, and it was met with a surplus of enthusiastic volunteers to teach the course, titled “Introduction to Academic Writing”² and colloquially known as “Writ 1.” Now in its fifth year, Writ 1’s “performance”—faculty’s ability to deliver on and students’ ability to meet expected learning objectives—has been well and truly (and endlessly) assessed. And all is relatively well on that front. But a less explicit, though no less important, expectation of the course was that preparing for and teaching this course would be perceived by faculty as a valuable faculty development opportunity, which might yield benefits for the instructors, as well as their students and the college in general. In the fall of 2014 I administered a survey to Writ 1 faculty that asked them to report what influence, if any, teaching this course has had on them. The results included both the expected—in general faculty reported a real though modest effect on their own writing and on the courses they teach in their disciplines—and the more interesting—the cumulative effect seems to be greater than the sum of its parts in that the greatest reported effect by far is faculty’s increased sense of community across the college.

This paper engages two distinct, though related, literatures: the faculty development literature and the first-year writing literature. First I will draw on the faculty development literature, specifically though not exclusively the Writing Across the Curriculum (WAC) faculty development literature, including Barbara Walvoord and her colleagues’ 1997 study of the effects on faculty of WAC faculty development initiatives up to 15 years out, as well as Carol Rutz and her colleagues’ (Rutz, Condon, Iverson, Manduca, & Willet, 2012; Rutz & Lauer-Glebov, 2005; in particular Willett, Iverson, Rutz, & Manduca, 2014) more recent efforts to examine the effects of the WAC focus at Carleton College and at Washington State University. In connection with this faculty development literature, I will call on treatments of the ideas surrounding critical thinking as it relates to faculty, including John Bean’s (2011) work and Tim John Moore’s (2011) study of faculty definitions and pedagogical ideas about critical thinking across three humanities departments at an Australian university.

I will argue that the faculty development opportunities that attach to the Writ 1 teaching experience foster dialogue and understanding of disciplinary ways of knowing among faculty that enrich and enliven individuals’ professional lives and the faculty discussion writ large at HMC, perhaps even bridging the academic divide C. P. Snow identified in his 1959 Rede Lecture titled “The Two Cultures and the Scientific Revolution.” Snow’s critique of British education as one that produced literary scholars who were

scientifically illiterate and scientists who were equally ignorant of the literary arts sparked a heated worldwide debate that offered a peek into a scholarly world where humanistic inquiry was privileged over scientific inquiry. The classics were considered the domain of the scholarly gentleman; the sciences were somehow more vulgar. Fifty-five years hence, we find ourselves in a different academy, where the sciences are on the ascendancy and the humanities and social sciences are defending their relevance and access to resources. This inversion doesn't necessarily make Snow's indictment any less contemporary; in some ways it serves to highlight the value of revisiting the debate.

At HMC, this debate plays out in the context of an institutional mission that focuses entirely on training scientists, mathematicians, and engineers (Snow would have approved). And yet, the college's mission statement—*Harvey Mudd College seeks to educate engineers, scientists, and mathematicians well versed in all of these areas and in the humanities and the social sciences so that they may assume leadership in their fields with a clear understanding of the impact of their work on society*—is an explicit admission of the problematic state of a divided academic culture in which one "domain of inquiry" (to use Tim John Moore's words) is privileged over others. The college's commitment to a broad liberal arts curriculum seeks to introduce some mitigation, if not balance, to the divide. The commitment to train physicists, for example, who can also reason ethically, historically, and relationally is a commitment to train students in critical awareness of theories, methods, dispositions, and habits of mind that will allow them access to critical thinking across that divide.

Writ 1 is one of the first courses HMC students take that instantiates the commitment to teach critical thinking in both the rhetorical sense and in the content-specific sense. John Bean's succinct explanation of the connection between writing and critical thinking applies here: "[W]riting is both a process of doing critical thinking and a product that communicates the results of critical thinking" (2011, p. 4). In order to make good on the promise to teach writing as thinking, the course's instructional faculty must also, as Tim John Moore put it, "rediscover themselves as 'parts of a larger whole'" (p. 230). He continued, "as part of transdisciplinary pedagogy, one needs to envisage an approach where students and staff alike are more engaged in activity that crosses Geertz's (1983) 'borders-and-territories map of modern intellectual life', which seeks to discover or rediscover 'points of contact'" (p. 230). Moore eloquently describes here what might be the most important outcome of Writ 1: by placing faculty in intellectual territory outside of their own departments and perhaps even outside their disciplines, and in close, collaborative contact with colleagues from sometimes distant departments, it offers them a fresh view of their own theoretical commitments and methods of inquiry in relief to similar and dissimilar domains. This project seeks to portray the extent to which the Writ 1 faculty development opportunities are able to effect such an approach, as well as the benefits that accrue to individual instructors and to the college at large.

The second literature this project draws on is the literature documenting the ongoing debate about the role first-year writing courses of various flavors play in undergraduate curricula, and particularly the issue of transfer—that is, whether these courses actually give students anything of value to carry with them into the rest of their undergraduate careers and beyond. Though this particular project is not designed to fully engage this extended conversation, much less resolve it, the first-year writing course model I will present will draw on ideas laid out by the proponents of Writing About Writing courses and further adaptations (Beaufort, 2007, 2014; Downs & Wardle, 2007; LaFrance et al., 2013; Wardle,

2009; Yancey, Robertson, & Taczak, 2014) to add to the discussion about the role first-year writing courses, in whatever form, play in undergraduate curricula, including what should be taught, by whom, and to what end. While the very existence of the model I will present argues for the value of engaging first-year students in explicit writing instruction that alerts them to some of the exigencies of writing in the academy in general, as well as in particular disciplines they may choose as majors, I will make the case for a model that allows for shared experiences for both faculty and students, including a common vocabulary and set of competencies.

This model departs from the “Writing About Writing” (WAW) model that Downs and Wardle (2007), Wardle (2009), and LaFrance et al. (2013) argued for. Here my argument is a purely practical one: HMC, much like hundreds of other small liberal arts colleges across the country, lacks the large supply of faculty trained in composition studies necessary to staff a required first-year WAW course. According to Gladstein and Regaignon’s (2012) findings, in small liberal arts colleges “[o]nly 27% of the sections of first-year composition and only 9% of the sections of first-year seminars are taught by writing specialists” (pp. 126–27). Harvey Mudd’s faculty, like the faculties of many other institutions, has committed to teaching writing to its undergraduates as a means of introducing them to the rigorous and discursive nature of critical scholarship, using permanent, tenured or tenure-track faculty. That means that the science, math, and engineering faculty who make up the large majority of HMC’s faculty must be able to teach writing. The model I present here involves scientists, mathematicians, and engineers, as well as social scientists and humanists, successfully teaching fundamental academic writing as critical thinking to first-year undergraduates, and reporting real, if modest, benefits to their own professional lives and to the college at large.

Writ 1 at Harvey Mudd

HMC is the small science, math, and engineering college member of the Claremont Consortium in Claremont, California. With 800 undergraduate students, it confers only BS degrees in what are commonly called STEM fields. There are seven departments: Math, Chemistry, Physics, Biology, Computer Science, Engineering, and the Department of Humanities, Social Sciences, and the Arts (HSA). Of the 90 full-time tenured or tenure-track faculty, 72 reside in STEM departments. Founded in 1955, the college’s commitment to a broad liberal arts curriculum is embodied in the mission statement noted above, which points to the importance of giving students exposure to inquiry across disciplines and divisions. Though nearly all HMC students become majors in one STEM field or another, they first take an extensive set of core requirements, nearly three full semesters in courses across the disciplines, before they declare and begin a major course of study. Students are required to do at least a third of their coursework in the humanities, social sciences, and the arts over their undergraduate careers, including a concentration of courses in a focused discipline or interdisciplinary field under this broad HSA umbrella.

Writ 1 is a half-semester course that all students take in the fall of their first year. It is the first of a two-course writing sequence taken in the first year.³ The course is generally taught in pairs by tenured or tenure-track faculty from all departments, bringing together instructors who are more and less experienced teaching Writ 1. The student-to-faculty ratio is a luxurious 8:1, which allows instructors to provide a good deal of individualized instruction, including rich and timely feedback on multiple drafts. The focus of the course is the development of several coached revisions of one analytical essay based on a set of texts

(broadly defined). That the college has committed to this resource-intensive course says something about the positive benefits it expects the course to produce downstream.

The course involves common due dates, assignment parameters, and expectations, but each section is organized around a small set of thematically connected texts chosen by each teaching team. These texts serve as vehicles for teaching writing; the content of the course is writing. There is no time during this short course to teach research skills (that comes in the second semester), so students are confined to writing that is grounded in the texts provided. In this sense, they are able to approach the limited set of texts as novices, and eventually gain some mastery over the content, similar to the ideal Sommer and Saltz (2004), Beaufort (2012), and Yancey et al. (2014) described.

In addition to the section-specific texts, all sections of the course use Joseph Williams and Joseph Bizup's (2014) *Style: Lessons in Clarity and Grace*, 11th ed. This common text (which is also used in the spring writing course and in other courses in the majors) allows both students and faculty to develop a common vocabulary about writing style and conventions. This common text, along with the common experiences shared by Writ 1 instructors over the years, has given rise to a shared document we call "A Writ 1 Lexicon." This document provides 16 key terms and their definitions all HMC students should understand after taking Writ 1. We distribute this document widely among the faculty. Jarratt, Mack, Sartor, and Watson (2005) and Yancey et al. (2014) each pointed out in their studies of transfer from early academic writing courses to later coursework that students need to be given a vocabulary to talk about writing if they are to have ready access to recapitulate those new skills and understandings later. To state the obvious, if teachers don't have such a shared vocabulary, they won't be able to pass it on to their students. This common experience for students and faculty has been an important element in the development of this course at HMC.

Student work in Writ 1 culminates in a portfolio consisting of the final draft of the analytical essay and a reflective essay in which students are asked to theorize the writing they did in the course, using their own writing as evidence for their argument. This sort of encouragement of reflective practice is common in the field. Most recently Yancey et al. (2014) articulated the importance of giving students the theoretical and conceptual language with which to reflect on their understanding of how their particular work fits into a larger schema of typical academic genres. These portfolios are evaluated by outside readers who are instructors in other sections of the course.

Teaching the course entails several preparatory and collaborative experiences that add up to a rich constellation of faculty development opportunities. Once faculty members sign on to teach the course,⁴ they participate in a week-long faculty development seminar in the summer. This seminar is designed as a mini-composition theory and pedagogy course in which participants are exposed to current theoretical perspectives and research on writing and writing pedagogy with a special emphasis on teaching for transfer. They each also write a paper themselves, engage in peer review, mark up real student papers, and practice coaching towards revision. Returning instructors participate in the final two days of the week, during which the entire teaching staff for the year construct a set of evaluation criteria for assigning grades and participate in a norming exercise adapted from Thaiss and Zawacki (2006, pp. 158-159).

Additional elements of the course I identify as faculty development opportunities include team teaching with partners from different disciplines and departments, which, as I

argued earlier, encourages instructors to see themselves, as Moore (2011) put it, “as ‘parts of a larger whole’” (p. 230), and acting as an outside evaluator for portfolios, which allows faculty to see the teaching styles and emphases of individual instructors filtered through student writing. Rutz et al. (2005) has argued persuasively that acting as an outside reader constitutes a powerful faculty development opportunity. Finally, and perhaps most importantly, the entire teaching staff meets weekly over lunch to discuss teaching, coaching, and workload management strategies. These meetings, affectionately referred to as “pod meetings,” allow more and less experienced instructors to share materials, ideas, triumphs, and difficulties. Taken together, these course elements provide a generous dose of ongoing faculty development.

The Survey

In late August 2014, I surveyed⁵ the 27 faculty members who had taught at least one semester of the course and remained on the faculty. The survey asked respondents to report the extent to which teaching the course in general has influenced their teaching in their disciplines and their own writing, and then asked them to characterize how much influence each of the faculty development elements described above has had on their teaching, writing, and on their overall sense of community within the college. With some gentle prodding, I received 23 responses, which is an 85% response rate.

Results and Discussion

The 23 respondents represented all departments in the college (Figure 1). At the time of the

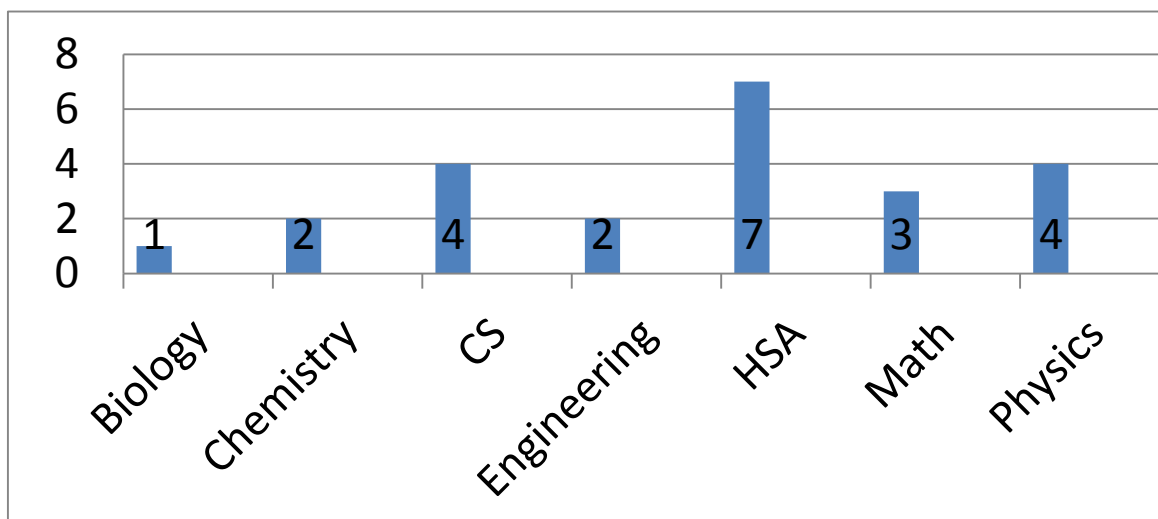


Figure 1. Respondents’ department affiliations (HAS = Department of Humanities, Social Sciences, and the Arts).

survey 12 were tenured full professors, 7 were tenured associates, 3 were assistants and 1 was an instructor. 14 of the respondents were male and 9 were female, which roughly parallels the gender breakdown of HMC’s faculty as a whole. Respondents reported teaching Writ 1 an average of 2.5 semesters with a range between 1 and 6 semesters.

Near half (48%) of respondents indicated that their teaching in their own discipline was influenced “quite a bit” or “very much” by their training and/or teaching in Writ 1; only

9% indicated that teaching or training for Writ 1 had very little or no impact on their teaching in their discipline (Figure 2).

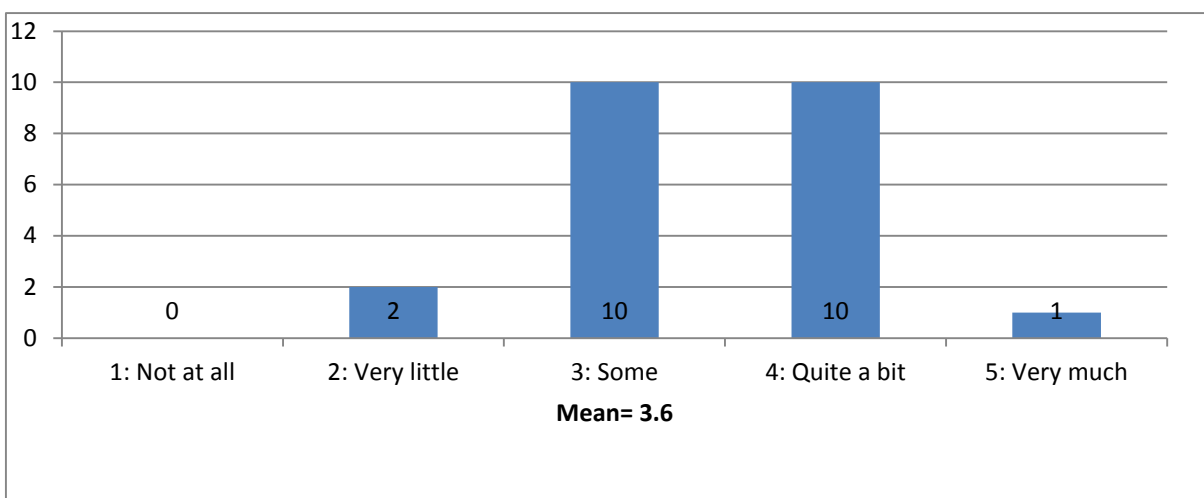


Figure 2. To what extent has your teaching in your discipline been influenced by training for/teaching Writ 1?

When asked to explain their Likert Scale ranking, several faculty members who teach lab sciences reported giving greater attention to student lab reports. Said one physicist, “I am more deliberate now about how I schedule writing assignments in my courses (lecture and lab), and how I provide structure and support to guide students through those writing assignments.” Others reported feeling more confident assigning and responding to student written work, and several reported placing a greater emphasis on peer review. Several also reported having a better sense of what students are prepared to do: “I’m much more attuned, in my writing assignments, to the kinds of training that students have already received.” Said one experimental scientist, “I am more confident in assigning writing in courses and using it to force students to think hard. Some of my favorite new assignments in recent years are writing assignments inspired by Writ 1 training.” This understanding of writing as a means to encouraging “hard thinking” reflects Bean’s claims for writing as both a “process” and a “product” of critical thinking (2011, p. 4).

When instructors were asked the extent to which their own writing was influenced by teaching and/or preparing to teach Writ 1, the average Likert Scale report was again midway between “some” and “quite a bit” (Figure 3). Respondents reported a greater awareness of rhetorical elements like structure and audience, and an increased consciousness of their overall writing process. According to one respondent, “I am much more conscious of my audience and whether or not the structure of papers will help readers get what I am trying to say.” Another said, “I find it very useful to teach writing while I am working on my own writing. It keeps my own writing process dynamic, and I use some of the strategies we talk about in class when I am trying to get out of my own way in my writing.” And another, young faculty member reported, “I’ve become a much stronger writer and I can particularly see that in grants that I’ve written.” As many of us have long understood, the lessons we teach our students about writing often help to draw our attention to our own

strengths and weaknesses as writers and to see the ways in which rhetorical considerations impact the power and clarity of the disciplinary knowledge we wish to convey.

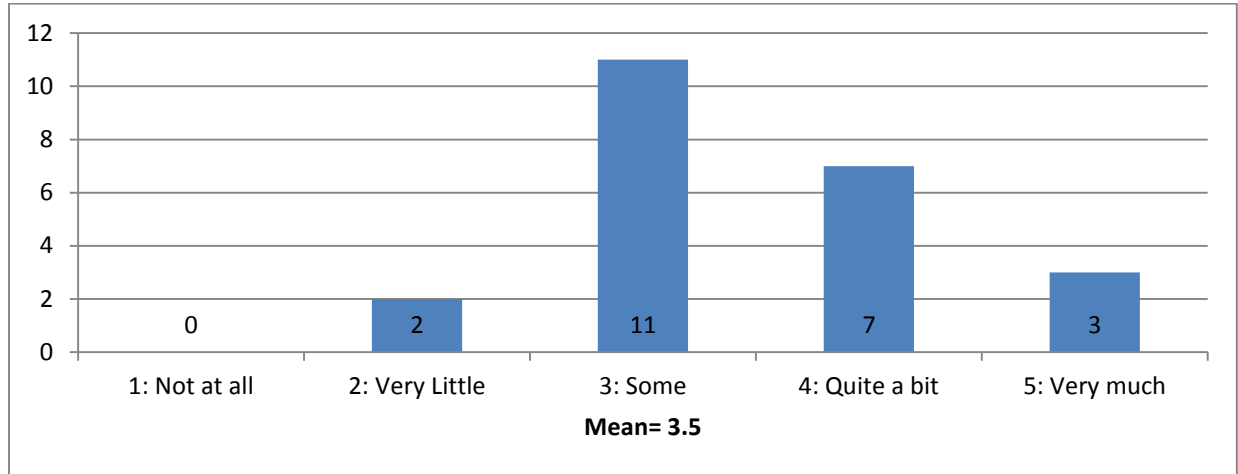


Figure 3. To what extent has your own writing been influenced by training for/teaching Writ 1?

When instructors were asked to identify which faculty development elements were more or less useful to teaching in their disciplines, they gave responses that are more difficult to interpret because the mean response score for any individual faculty development element is well below the mean score for the overall experience reported in Figure 2 (Table 1). This discrepancy is even more pronounced in the responses to the question about the effect of each specific faculty development element on the respondents' own writing (Table 1).

Table 1 To What Extent Has Each of the Following Opportunities Influenced Your Teaching in Your Discipline or Your Own Writing?

Mean scores on a 5 point Likert Scale: 1=Not at all, 2=Very little, 3=Some, 4=Quite a bit, 5=Very Much

	Summer Fac Dev Wkshp- 5 day	Summer Fac Dev Wkshp- 2 day	Weekly "Pod" Meetings	Reading Portfolios	Team Teaching
Influenced Teaching	3.2	2.3	3.1	2.5	3
Influenced Writing	3.1	2.5	2.2	2.2	2.6

It seems that the cumulative effects of teaching the course are greater than the sum of its parts. According to one respondent,

I've answered "some" a lot here, which is accurate but fails to capture how important the experience feels to me. It was fabulous. And though it may not have had a huge influence on how I teach in my discipline or how I write, it was immensely satisfying and rewarding in ways that are hard to articulate. In short, I feel like there are other questions you could ask for which "very much" would be the right answer.

Rutz and her colleagues (2012) have encountered similar difficulties trying to disaggregate and quantify the effects of WAC faculty development. I’m not sure these results help to clarify that particular issue.

However, preparing for and teaching Writ 1, with all its attendant faculty development opportunities, had a substantial impact on respondents’ sense of community and on their sense of connectedness across departments (Table 2). This is very much what was discovered by Walvoord and her colleagues (1997) in their study of faculty who attended WAC workshops, as well as by Camblin and Steger (2000) in their study of a broader faculty development initiative at the University of Cincinnati. In the context of HMC’s curriculum, Writ 1 offers an ongoing opportunity to create and cement those connections.

Table 2 *To What Extent Has Each of the Following Opportunities Affected Your Sense of Community Across Campus?*

Mean scores on a 5 point Likert Scale: 1=Not at all, 2=Very little, 3=Some, 4=Quite a bit, 5=Very Much

Summer Fac Dev Wkshp- 5 day	Summer Fac Dev Wkshp- 2 day	Weekly “Pod” Meetings	Reading Portfolios	Team Teaching
4	3.7	4.5	2.9	4.1

One instructor explained, “The sense of community that Writ 1 fosters among the faculty is very important and a real plus.” Another opined, “I think this might be as important as any other element of Writ 1 in terms of impact on the college. I think it is great to be on (about) the same page as a campus-wide faculty community.” Respondents reported benefits from team teaching—“I learned a lot from [my partner] from team teaching with him”—and from getting to know better their colleagues in other departments—“I have a different understanding about how different departments function and I have go-to people in most departments if I have questions about courses, curriculum or policies.” Not all comments about the effect of teaching the course on respondents’ sense of community were positive. One otherwise enthusiastic instructor reported that “[t]he portfolio reading has actually hurt my sense of community. I’ve been repeatedly surprised by snarky comments.” Another instructor suggested that “[u]nfortunately, it seems that the enhanced sense of community, etc., was only a rather short-term effect.” The rest of the comments were overwhelmingly positive.

Some faculty also wrote about gaining a new understanding of different ways of knowing across disciplines. One respondent wrote, “It was fascinating to see the pedagogical strategies and assumptions of my colleagues, which gave me some insight into how our students learn in other departments.” Another explained, “Writ 1 is the only setting where faculty members from across disciplines really engage each other in deep, ongoing pedagogical discussions. I’ve learned a lot about the commonalities and variations in our various approaches to knowledge, and I think that has informed my own teaching.” These faculty members, it appears, have been able to gain some insights into methods of inquiry, pedagogies, and critical habits of mind of other disciplines, much as Moore (2011) might have hoped. These are the very insights Writ 1 instructors must apprehend in order to make them transparent to our students so students can move into other disciplines sensitive to the particular exigencies of methods of investigation and ways of knowing. These insights are

also crucial to bridging Snow's "two cultures," providing a means to empathy and understanding across disciplinary commitments.

Respondents also reported the benefits of establishing a common vocabulary about writing and teaching writing across campus. One instructor wrote, "[Teaching Writ 1] has helped me to have a shared vocabulary with the students about writing, and about revision." Another explained, "This year will be the first year that our [senior capstone exercise] students have all taken Writ 1, and I suspect that will have a big influence on how I interact (and the vocabulary I use) with them on their reports and write-ups." This shared vocabulary has allowed instructors in upper-division courses to converse with students about the expectations for their writing in terms explicitly defined in Williams and Bizup (2014) and to assign peer review with the understanding that students have had explicit instruction and experience in this task.

Faculty who have taught the course more often tend to report more positive experiences on all three dimensions surveyed, echoing Rutz et al.'s (2005) finding that there is a threshold level of participation in faculty development activities related to writing that begins to show up in Carleton's portfolio process. Still, for HMC this finding is likely contaminated by the fact that teaching this course is largely voluntary, and those who like it best volunteer to teach it more often.

Gretchen Flesher Moon (2003) has argued that the First-Year Seminar taught by faculty from all disciplines at Willamette University changes the "faculty discourse about writing, slowly perhaps, but it changes" (p. 115). I suggest that this shift of discourse is occurring at HMC, where teaching Writ 1 involves developing awareness among its instructors of disciplinary habits of mind both in their own disciplines and in disciplines outside their departments and even divisions. This awareness comes from the openness to new ideas and perspectives that team teaching demands, from viewing composition theory and pedagogy from a WAC perspective, and from the emphasis on teaching for transfer, which necessitates thinking carefully and explicitly about what students might be encouraged to take from their Writ 1 course into the faculty's own disciplinary courses' writing, as well as that of their partner's.

Conclusion

HMC faculty from across the disciplines reported moderate benefits to their own professional writing and to their teaching in their own disciplines as a result of teaching Writ 1. Further, they reported an enhanced sense of community and new insights into the underlying assumptions and ways of thinking and knowing in disciplines outside their own as a result of the cross-disciplinary discussions and the WAC focus embedded in Writ 1. And while they reported modest benefits to the five elements I have identified as faculty development components of the course, none of the responses to the individual components was as positive as the reported overall sense of benefit.

These results, while intuitively sensible at one level, are limited both by the method of investigation—a simple retrospective survey—and by the survey-designer's limited vision. I hope to be able to follow up on the respondent's observation that the moderate responses she felt compelled to give to each survey question didn't match her overall enthusiasm for the experience teaching the course, which she called "fabulous." Follow-up interviews with all the respondents that seek to uncover what questions might begin to get at the nature of the connection between the faculty development elements of the course and

any ripple effects they may produce seem a good place to begin. Ultimately, a more direct assessment of those reported effects, perhaps by comparing syllabi and assignments in courses over time, as well as finding more direct measures of this sense of “community,” might begin to clarify the relative benefits and costs to faculty and to the college of teaching this very resource-intensive course.

These results are also meant as an invitation to other researchers to begin to think about measuring faculty outcomes alongside student outcomes. The results reported in this article reflect a context where, because of size and mission focus, there is a natural intensity of contact among faculty. I suspect it is “easier” at this scale to create a continuity of vision, experience, and vocabulary than it might be at a larger, more complexly-layered institution. But this is ultimately an empirical question—one that I hope other researchers might consider. HMC has begun to see some of the less tangible rewards of this resource-heavy focus on first-year writing, both for students and for faculty inside and outside their disciplines, and other institutions might well be able to adapt a form of this model to their own context.

In one very limited sense, this study serves to extend Tim John Moore’s (2011) argument in *Critical Thinking and Language* by looking into faculty understandings of critical thinking across a broader array of disciplines. While Moore’s study compared members of three departments all in humanities disciplines, this small study offers a view into a kind of broader epistemological meeting-of-the-minds that has a potential to create a sense of coherence and unity. That this very diverse set of scholars representing disciplines as distant as religious studies and astrophysics can come together over a shared commitment to expose early undergraduates to the demands and expressions of critical thinking as it plays itself out in academic writing holds some promise for Moore’s vision of a transdisciplinary pedagogy “which assumes diversity of understandings and practices of critique [. . .] and which in turn seeks ways to encourage students to explore and try to make sense of the diversity they encounter” (p. 229). Moore proposed two necessary conditions for this pedagogy: 1) that what constitutes disciplinary critical thinking, its attitudes, methods, and drivers, can be made transparent and understandable to students; and 2) that “students are encouraged to see connections between the different communities of their study” (p. 230). This idea of “making the invisible visible” by pointing out conceptual and rhetorical analogs in disparate disciplines is a core principle of Writ 1, made possible through the generous doses of ongoing faculty development opportunities that demand constant reflective practice with colleagues from near and far disciplines.

The American Academy in 2015 looks different in many ways from the British Academy at the time of Snow’s “Two Cultures” lecture. But judging from the increased calls for respect from the likes of literary scholars and philosophers and from the clear imbalance in funding for research in the humanities and social sciences in comparison to the sciences, Snow’s divide persists in contemporary form. What this means for us as scholars of writing and critical thinking, and particularly for those of us who live and move in the shuttle diplomacy world of Writing Across the Curriculum, is that we will do well to create structures of opportunity where scholars of varying disciplines interact routinely on shared intellectual and pedagogical tasks. Writ 1 at HMC is such a shared task, and this study presents evidence that we are making some headway in a project where literary scholars, computer scientists, historians, and chemists (to name but a few of the disciplines represented) work together to try to figure out what we mean when we say we want our

students to be critical thinkers, and then to try to make that goal a reality by building a community of scholar/teachers committed to and capable of doing it in a sustainable way.

Notes

¹An early draft of this paper was prepared for the Fifth Biennial International Critical Thinking and Writing Conference held at Quinnipiac University on November 22 and 23, 2014.

²N.b. This is perhaps an unfortunate name given the arguments by several authors in Petraglia's 1995 collection and later by Downs and Wardle in 2007, among others, that there is no such thing as general academic writing, but the name persists, intended to help students understand that they are not to expect a creative writing course.

³In the spring semester students take a full-semester research writing course called "Critical Inquiry," taught in the Department of the Humanities, Social Sciences, and the Arts. A passing grade (C- or better) in Writ 1 is a prerequisite for enrolling in Critical Inquiry.

⁴There are ample numbers of happy volunteers to teach the course so far. The biggest challenge in recruiting enough instructors each year is in ensuring the course they would otherwise teach in their department is covered.

⁵I am indebted to Laura Palucki Blake, HMC's Director of Institutional Research and Effectiveness, who helped me craft this survey and then took care of all the messy logistics involved in administering it and collecting the data. She also read and commented on an interim draft of this paper.

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Appendix A

Writ 1 Faculty Survey

This survey is designed to elicit information from past and present Writ 1 instructors about the ways teaching Writ 1 may have influenced your teaching in other courses and your own writing. It should take no more than 20 minutes to complete. There are no anticipated risks to participating in this survey, and no benefits beyond those realized by careful reflection on your own learning, teaching, and writing.

This research is intended primarily for reporting at the Fifth Biennial International Critical Thinking and Writing Conference in November 2014, and possibly for later publication. Your participation in this survey is voluntary, and you may elect not to respond to any item you wish and still continue your participation. Your responses to this survey will be used for research purposes only and will be strictly confidential. Information obtained in connection with this study will not be used to investigate any specific individual, and any information that potentially could be identified with you will only be disclosed with your permission.

Please feel free to contact me with any questions or comments at menefee@hmc.edu or x73626.

Thank you for participating in this survey!

1. What is your department?

- Biology
- Chemistry
- Computer Science
- Engineering
- Humanities, Social Sciences and the Arts
- Mathematics
- Physics

2. What is your rank?

- Instructor
- Assistant Professor
- Associate Professor
- Professor

3. What is your gender?

- Female
- Male

- Another gender identity not listed

4. How many semesters have you taught Writ 1?

- 1
- 2
- 3
- 4
- 5
- 6

5. What year(s) did you participate in the 5-day Writ 1 Summer Faculty Development Workshop? (check all that apply)

- 2009
- 2010
- 2011
- 2012
- 2013
- 2014

6. In which year(s) did you participate in the two-day (usually Thursday-Friday) Writ 1 Summer Faculty Development Workshop? (Hint: it would have been the summers before you taught the course)

- 2010
- 2011
- 2012
- 2013
- 2014

7. To what extent has your teaching in your discipline overall been influenced by your experience training for/teaching in Writ 1?

- Not at all
- Very little
- Some
- Quite a bit
- Very much

Would you care to explain?

8. To what extent has your own writing been influenced by your experience training for/teaching in Writ 1?

- Not at all
- Very little
- Some
- Quite a bit
- Very much

Would you care to explain?

9. To what extent has each of the following Writ 1 faculty development and collaboration opportunities influenced your teaching in your own discipline?

	Not applicable/Did not participate	Not at all	Very little	Some	Quite a bit	Very much
Summer Faculty Development Workshop— 5 Day						
Summer Faculty Development Workshop— 2 Day						
Semester-long Reading Group (Bean)						
Weekly Pod Meetings						
Acting as an outside portfolio reader						
Team teaching						
Other (please describe below)						

Would you care to explain any of these responses?

10. To what extent has each of the following Writ 1 faculty development and collaboration opportunities influenced your own writing?

	Not applicable/Did not participate	Not at all	Very little	Some	Quite a bit	Very much
Summer Faculty Development Workshop— 5 Day						
Summer Faculty Development Workshop— 2 Day						
Semester-long Reading Group (Bean)						
Weekly Pod Meetings						
Acting as an outside portfolio reader						
Team teaching						
Other (please describe below)						

Would you care to explain any of these responses?

11. To what extent has each of the following Writ 1 faculty development and collaboration opportunities affected your sense of community, e.g. strengthening your relationships and understandings with colleagues across campus?

	Not applicable/Did not participate	Not at all	Very little	Some	Quite a bit	Very much
Summer Faculty Development Workshop— 5 Day						
Summer Faculty Development Workshop— 2 Day						
Semester-long Reading Group (Bean)						
Weekly Pod Meetings						
Acting as an outside portfolio reader						
Team teaching						
Other (please describe below)						

Would you care to explain any of these responses?

12. Is there anything else you would like us to know?