

WRITE HERE, WRITE NOW!

"Writing: what to teach, how to teach it, and why"



A 3-day workshop for Teachers of Written English

Teaching how to write effectively is one of the most important skills educators can impart to their students. When teaching writing, educators should select resources and support materials that both aid them in the classroom and that are effective guides for students. Teaching writing requires an immense amount of patience and deliberate attention to detail. Trainers, teachers, and writing facilitators need to assimilate a diverse set of critical and pedagogical skills that help them demonstrate to students how to become both effective and enthusiastic writers. Contemporary strategies for the teaching of writing stress method over product, thereby helping students become self-conscious about the very processes of writing.

This workshop is designed to help teachers understand how best to impart these methods to students.

Who should attend this Workshop

- Senior school teachers
- High school teachers
- University teachers
- ELT professionals
- Writers and other Language enthusiasts

Trainer: Dr. Framji Minwalla

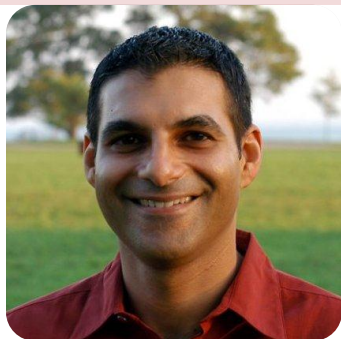
- Dates & Times: Saturday- January 26th ,2013, 9:00 AM - 5:00 PM
Saturday- February 2nd ,2013, 9:00 AM - 5:00 PM
Saturday- February 9th , 2013, 9:00 AM - 5:00 PM
- Location: Videoconferencing Room, IBA City Campus, Karachi.
- Participants: Between 20-30 participants over all three days.

Workshop Fees

PKR 15,000/-participant

Inclusive of Course material, IBA Workshop Certificate, Lunch, Refreshments & Business networking

Trainer's Profile



Dr. Framji Minwalla has taught at Yale University, Vassar College, Dartmouth College, the George Washington University, New York University, the London Academy of Music and Dramatic Arts, Fordham University, and SZABIST. His research and teaching interests include Performance History; Visual, and Cultural Studies; Theater and Politics; Media and Film History; and all forms of theory (cultural, social, literary, political, dramatic, cinematic).

His first teaching assignment, in 1989, was a writing-intensive seminar, and he has been teaching writing to undergraduates ever since.

His scholarly essays and theater and book reviews have appeared in *Theater Three*, *Theater*, *American Theater*, *Manhattan File*, and numerous anthologies. In 2002, he co-edited (with Alisa Solomon) *The Queerest Art* (NYU Press, 2002), a collection of essays on performance and sexuality. He is currently working on a book tentatively titled *The Politics of Theater Historiography*. Dr. Minwalla was awarded a B.A. (1987) by the University of Michigan—Ann Arbor, and an M.F.A. (1991) and a D.F.A. (2000) both by the Yale School of Drama.

The workshop agenda: an overview

WEEK 1

Working with Fables and Parables

Fables and parables articulate complete, two-part structures. They work as efficient introductions to both the process and the shape of written argument. They're often described as central sources for all literature, emerging as stories told to us when we were children. In short, we all know them, can recognize them, and have an implicit understanding of their shape, sound, and intent. Both forms contain two parts: a narrative body (concrete) and an explicit or implicit statement of critical assessment (abstract). These are the building blocks of all argumentative writing—specific evidence used to support a general proposition.

This introductory unit of the workshop will demonstrate how best to introduce these two forms, how to work with them in class, how to help students recognize the submerged structures in their narratives, and how to revise sentences to make them sharp, concise, and memorable.

Low-stakes Writing

Peter Elbow defines low-stakes writing as writing used to learn rather than to demonstrate learning.

This unit will introduce the differences between low-stakes and high-stakes writing. Using low-stakes writing in any class allows students to compose without pressure, helps to stretch and loosen 'writing' muscles, and develops an awareness of the processes of writing as a method of thinking, of trying out words, phrases, ideas knowing these won't be scrutinized, dissected, and judged.

Two-Part Essays I: Coordinate Structures

We extend the strategies and techniques introduced in the first two sessions, but now using formally structured two-part essays. Two-part coordinate essays are an economical way to teach beginning writers how to think consistently through an idea that they can actually hold completely in their heads. This shifts the focus of writing from 'what to say' to 'the order in which to say it'. Each structure uses a model sentence that implicitly contains both the form of the essays and its main idea. The focus here is on logical correspondences or oppositions between beginnings and endings, where the first part almost always anticipates a matching answering paragraph.

WEEK 2

Discussion of Week 1 Assignment

We will read and discuss the first set of two-part essays. Our discussion will focus on how to distinguish between observations and critical inferences, and on ways to comment effectively on structure, syntax, diction, punctuation, logical progression, and completeness.

Low-stakes Writing Exercises

A short introduction to additional exercises that help students work through anxieties about writing.

Two-Part Essays II: Subordinate Structures

Subordinate structures help students develop logically structured, complete arguments. These essays make the relationship between the first and second part explicit through the causal, spatial or temporal specificity of the subordinating conjunction linking the two clauses of each model sentence. The focus here is on how well a writer defines and describes a present action, decision, or recognition in relation to prior experience or future possibility.

Again, the model sentence predetermines an organic shape that a writer now has to fill, thereby allowing her to focus on the most effective way to assert, define, support, and order the argument.

WEEK 3

Discussion of Week 2 Assignment

We will read and discuss the second set of two-part essays. Our discussion will focus on the nature and function of subordination, and on ways to comment effectively on structure, syntax, diction, punctuation, logical progression, and completeness.

Descriptive Writing

E. B. White states, in *The Elements of Style*, “If those who have studied the art of writing are in accord on any one point, it is on this: the surest way to arouse and hold the attention of the reader is by being specific, definite, and concrete.” This unit will introduce strategies to help students develop muscular, evocative prose.

Punctuation

Punctuation helps organize written language so that we can understand it. “Woman, without her man, is nothing” means something completely different from “Woman: without her, man is nothing.” Using punctuation marks accurately demonstrates a command of grammar, tone, and style. In this final unit, we will work with how to use the teaching of punctuation in ways that also improve a student’s command of grammar.

Q&A/Discussion

Contact Person

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