WRITE FREE OR DIE

Volume 11, Issue 2 The Newsletter of the UNH Writing Program **Spring 2025**

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"In Memory of Peter Elbow"

Meaghan Dittrich, PhD
Director, University Writing Programs

I originally set out to write a piece on grammar basics for this edition of the WAC newsletter. However, given a bit of recent news in the world of writing studies, I felt compelled to table that evergreen topic and write instead about something more timely: the death of Peter Elbow. The *New York Times* recently published a nostalgic piece on the late professor of composition and champion of (at the time) nontraditional approaches to teaching writing. Amidst the many tribute pieces now cropping up to pay homage to one of our field's pioneers, I offer here my own celebration and salute.

Elbow was deeply involved in what compositionists refer to as the "process movement," or the "expressivist" writing movement, [1] which also has deep roots here in New Hampshire, and specifically at UNH. Although Peter Elbow was never affiliated with the University of New Hampshire, he worked closely with our colleagues, such as Tom Newkirk, Don Murray, and Don Graves, among others. Elbow encouraged such practices as free writing – now a standard technique in composition classes across the country, especially in first year writing. This approach is all about letting students find their own voice.

Free writing is now something faculty across all disciplines understand to be an activity that gets students to generate new ideas and discover their way into a topic, explore what they are thinking, and practice articulating their thoughts without fear or failure. It is one of the first activities we think of when talking about how to incorporate "low stakes" writing into our courses – now a tenant

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[1] A term that he and some of his colleagues did not always embrace, coined by James Berlin and originally termed "expressionist" – a coinage he developed somewhat derisively at the time to poke fun at the new individualist ideological approach to first year college writing practice.

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Future Tense: Upcoming Writing Across the Curriculum Events

To stay up to date, please visit our Events page on our website

WAC Spring Guest Speaker: Thursday, March 27, 12:40-2:00 in MUB Theatre I "Empathetic Writing Across the Curriculum." The WAC program's annual event is pleased to bring Dr. Lisa Blankenship, currently Associate Professor of English at the Baruch College, CUNY. Her book *Changing the Subject* explores empathy as a rhetorical concept for engaging with and connecting across difference in writing classrooms. This event made possible by the generosity of the Dey Family Gift Fund. Grad student TAs are welcome to stay after the talk for an informal conversation with Dr. Blankenship. Refreshments provided. Please REGISTER HERE.

Writing Invested Faculty Retreat at the Browne Center: June 3 & 4, 2025. The annual WI Faculty retreat is open to ***any*** faculty member interested in integrating writing into their courses. Among the goals will be to give faculty a more complete awareness of the principles underlying WI courses, to equip them with practices to enhance working with student writing, and to promote exchange and forge connections among faculty. **Breakfast and Lunch provided. Up to 12 available spots.** For more information, see our flyer on the last page of this issue or contact unh.writing.programs@unh.edu.

WAC(ky) People

UNH Writing Program

Meaghan Dittrich
Director, University Writing Programs

Cyndi Roll
Associate Director, University Writing Programs

Elizabeth Drummey
Assistant Director, University Writing Programs

Matthew Morrison
Assistant Director, University Writing Programs

University Writing Committee:
College Representatives, Term End

Paul—Alison Chen **2027**
(Business Administration)

COLSA—Davida Margolin **2025**
(Molecular, Cellular, and Biomedical Sciences)

CEPS—David Feldman **2025**
(Mathematics & Statistics)

COLA 1—Clara Castro-Ponce **2025**
(Literatures, Languages, & Cultures)

COLA 2—Tom Alsip **2026**
(Theatre & Dance)

CHHS—Lauren Ferguson **2026**
(Recreational Management & Policy)

UNHM—C.C. Hendricks* **2026**
(English, Director of First-Year Writing Program)

Permanent Representatives

Director of University Writing Programs
Meaghan Dittrich (Academic Affairs)

Director of Composition
Lisa MacFarlane (English)

Educational Excellence & Effectiveness (E3)
Lauren Kordonowy (Academic Affairs)

Faculty Director
Nicoletta Gullace (History, Discovery Chair)

Ex officio (non-voting)

Committee Secretary
Elizabeth Smith (Registrar)

*Faculty Chair

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adopted by many writing programs across the country and a component of our own WI courses here at UNH. We have Peter Elbow to thank for it.

We also carry Elbow's philosophies into writing center practice – writing belongs to the writer from the start. This seems like an obvious statement, but one that was in debate between Elbow and rival composition colleague David Bartholomae around 40 years ago. In addition to agency, Elbow's own journey of struggling as a writer himself models for us the average writer's struggle to overcome writer's block and lack of confidence – a motive for empathy for those who work with other struggling writers in a state of vulnerability. He gave us validation that *Everyone Can Write.*

I came to Elbow's *Writing Without Teachers* as a graduate student learning how to teach first year writing 15 years ago. As someone who was making the transition from the genre-specific world of creative writing and into a vastly different pedagogical world of composition, I felt the personal link between my two worlds validated in Elbow's endorsement of free writing – a creative format that set foundations for higher-level thinking.

Elbow gave instructors permission to experiment in our writing classes (perhaps the most influential of revelations for my own teaching practice). He was an advocate of grading contracts, for instance, which my husband and I continue to use in many of our writing courses. The grading contract helps set up transparent expectations between instructor and student while providing a structure and framework that gives students a sense of control over their assessment. Again, Elbow was a fan of agency.

When I learned of Elbow's passing, I was sitting with my writing center tutors at Bob Connor's Big Table and one of our composition doctoral students jumped back in shock. Elbow's name carries weight with all composition grad students. The revelation I experienced when introduced to his work was the same one all composition studies students experience when encountering Peter Elbow. His was one of the most accessible, practical, and refreshingly hopeful views of the possibilities that students bring with them into the writing classroom. So, here is my opportunity to say, "Thank you, Peter Elbow, for encouraging hope."

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1. Berlin, James. (1988). Rhetoric and Ideology in the Writing Class. *College English, 50*(5), 477-494.
2. Elbow, Peter. (2008). "The Believing Game--Methodological Believing." *English Department Faculty Publication Series*, (5). University of Massachusetts - Amherst.
3. -- (200). *Everyone Can Write.* Oxford University Press.
4. -- (1973). *Writing Without Teachers*. Oxford UP.
5. Rosenwald, Michael S. (2025, February 27). "Peter Elbow, who championed freewriting as a tool for learning, dies at 89." *The New York Times*.

Ask Butters & Pippin:

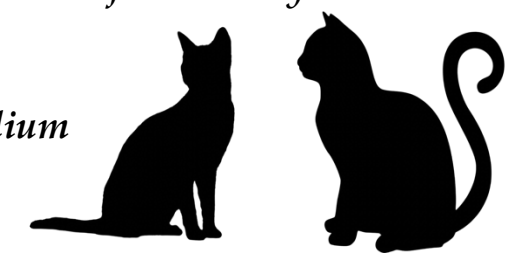
A conversation between two purrrrfect kitties

As Transposed from Purr to Person by Elizabeth Drummey, Assistant Director, University Writing Programs

Dear Butters & Pippin,

I want my writing instruction to be engaging and useful for my students, but it's difficult since they have such a wide range of needs. Every time I try something new to engage one student I lose the attention of two others. How can I make the course's writing assignments work for ALL my students?

-Sincerely,
Perplexed at the Podium



Dear *Purr*plexed,

P: Good day, I'm Pippin the orange cat. I'm happy to take a moment out of my very busy day to assist you.

B: And I can help too! I'm Butters the tuxedo cat, a whirlwind of chaos and fun!

P: We know quite a lot about meeting varying needs since we are each incredibly different cats. I prefer to nap in the sun, find treats hidden in puzzle games, and even hunt the occasional mouse toy. On the other paw…

B: I like running and jumping and leaping and scratching and knocking things over and…

P: Being a general *mew*sance.

B: That's me! Nuisance extraordinaire! But you can see why our human might have a hard time keeping us both happy, especially at playtime.

P: So our human uses a framework she employs in her classroom: Universal Design for Learning. UDL is a teaching method that works to remove learning barriers for all students instead of only providing accommodations to certain students. It does not view students as lacking abilities or skills; rather, it sees the learning environment as something that can be changed to benefit everyone. UDL is characterized by flexibility and openness to variability in students and ultimately benefits everyone by creating an inclusive learning environment.

B: CAST, the creator of UDL, breaks the guidelines into three categories:

- **"Engagement** (the why of learning): recruiting interest, sustaining effort and persistence, and self-regulation."
- **"Representation** (the what of learning): perception, language and symbols, and comprehension."
- **"Action & Expression** (the how of learning): physical action, expression and communication, and executive function."

Although I'll be honest, I don't really know what a lot of that means.

P: Allow me to explain, Butters. The main idea with UDL is to provide students with multiple options for each of these categories. **For engagement,** this can mean allowing students to choose project topics that align with their personal interests. **For representation,** it can mean giving the necessary information through multiple ways, such as a lecture and a handout, because some students learn better through visuals while others are more auditory learners. **For action and expression,** you can offer students different ways of completing an assignment. The Boston University Center for Teaching and Learning uses the example of allowing videos, pamphlets, and podcasts in addition to the more traditional essay.

B: Oh, so like how our human buys us all kinds of different toys so we can pick which ones to play with.

P: Ex*cat*ly. And she gets us toys that can be used in several different ways, like the laser pointer. You can just chase it back and forth while I can practice more complex hunting techniques. The result is the same: we both get exercise and play.

B: We've just done it in the ways that work best for us!

P: These are just a few examples of incorporating UDL in your classroom. You can get more ideas by exploring UDL Guidelines.

B: And we can give you some ideas for using UDL guidelines specifically in a writing intensive course! The first one is something Pippin already mentioned: allowing students to create a video or podcast instead of a regular essay!

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The mind travels faster than the pen; consequently, writing becomes a question of learning to make occasional wing shots, bringing down the bird of thought as it flashes by. A writer is a gunner, sometimes waiting in the blind for something to come in, sometimes roaming the countryside hoping to scare something up.

—E.B. White

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P: Of course, this might not work for every writing assignment. The BU Center for Teaching and Learning points out that when considering this, you should clarify the goal of the assignment for both the students and yourself. What skills do you want students to learn and demonstrate with this assignment? Consider alternate ways for students to engage with those skills. If you want them to create an argument, a video or podcast does that just as well as an essay.

B: But I guess sometimes an essay just has to be an essay.

P: That's true. If the goal is specific to essay writing, then it must remain an essay. However, you can use UDL in other ways.

B: Like providing multiple prompts for one assignment and letting them choose which one to write on. With options, they can choose what they're most confident in and feel in control of their education!

P: Another possibility is flexible deadlines. Anne-Marie Womack suggests collaborating to determine a range of dates an assignment can be submitted instead of requiring everyone to pass it in on one day.

B: Students ended up missing fewer deadlines!

P: *Meow*, let's talk about how UDL can help your life as an instructor easier. You may be thinking that this sounds like it makes more work for you. However, it actually makes less work.

B: Using UDL in your course design means that you'll be anticipating a lot of things that come up in student accommodation letters. So instead of scrambling at the last minute to figure something out, you'll be prepared!

P: And since you're offering all options to the whole class, you ensure that none of the students feel they are lacking in ability or being singled out. So, *Purr*plexed, I hope we have given you some helpful suggestions. If you want more help designing your writing intensive syllabus according to the UDL guidelines, you can always contact the humans at the University Writing Programs (UWP) by emailing them at unh.writing.programs@unh.edu. I think I'll go test out the new puzzle toy our human bought. It should keep me occupied for an hour or two. Farewell and best of luck!

B: That puzzle thing is way too complicated for me. I'll play in the box it came in instead. I love a good box! Bye-bye!

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"Introduction to Universal Design for Learning." *BU Center for Teaching and Learning,* Boston University, 2022, https://www.bu.edu/ctl/ctl_resource/universal-design-for-learning-introduction/

Womack, Anne-Marie. "Teaching Is Accommodation: Universally Designing Composition Classroom and Syllabi." *College Composition and Communication,* vol. 68, no. 3, February 2017, pp. 494-525.

Dangling Modifier

Collective Propulsion: Benefitting from the Intelligence of a Whole Class of Writers

Matthew Morrison, Assistant Director, University Writing Programs

In the last issue of *Write Free or Die*, we discussed the purpose of peer review and its benefits, focusing on the most commonly orchestrated "partner peer review." But peer review is not just isolated to a *pair* of partners. It is defined by two *or more* students exchanging writing with one another, reading closely, and providing feedback to each other on where the piece they read already shines and where it might be improved—the more specific and constructive the feedback the better.

This time, we'll take a look at peers reviewing each other through the "workshop model," a format creative writers in the academy are familiar with but one that can be and has been extended to various other classrooms where students could benefit from having their writing reviewed.

Workshop peer review can be used for research essays, lab reports, and more—anywhere where a work proceeds through multiple iterations and anywhere where students (guided by an instructor) can support one another in using their collective insight to help refashion a piece under discussion.

The workshop model can build public speaking skills for students, provide real-time audiences for their work, build self-esteem, form interpersonal communication facility, and can lead to supportive collaborations extending far past a semester's meetings.

Learning Through the Workshop Model

The workshop model of peer review can amplify some of the benefits of the partner or small group process with the entire class—or at least larger sections of that class. Through the workshop model, an instructor opts to bring methods akin to those of the creating writing workshop to bear on the peer review. In this model, a group, sometimes as large as around 15 or 20 students, but potentially closer in number to 5 or 6, focuses on one student writer's work at once, as they provide feedback to an individual writer whose turn it is to have their work considered.

There are many benefits to this way of working through feedback exchange. In this case *especially*, given that multiple readers are engaging with the student writer's work at once, those getting reviewed learn that "[n]ot all readers react the same way, and divergent points of view can help [them] see options for revising."[1]

Often, the writer of the work under consideration is expected to remain silent while their classmates speak; this is to offer an uninterrupted view of what directions their work leads their audience to, and to stimulate the way a writer's work, once completed leaves their hands and enters the public discourse.

The writer in workshop, whether actively participatory or purely observant, can see the types of conversations their work is prone to starting and can gain the recognition and satisfaction that often accompanies having so much attention on one's creative output. Imagine, knowing how important an instructor's ability to really see a student's work truly is, how much more that impact can be magnified by an instructor's eyes coupled with many more thoughtful readers. In a supportive environment, the writer's positive momentum tends to accelerate, and they start to see—a real gift—the impact that language can have on individuals and groups. In doing so, they can gain a real life understanding of their work's value, as well as the supported wherewithal for improving it.

In addition to providing verbal comments when the workshop meets, students typically provide written feedback on the piece to hand to the author when the workshop is complete. The workshop model can thus help students build skills of asking open-ended questions on their classmates' writing to stimulate their classmates' writerly growth. A comment and question may be something like: "I appreciated the lucid and focused quality of your research narrative and your narrative voice at many junctures in this impressive first draft. Do you think, as I do, that the second body paragraph could be constructed more clearly by presenting and unpacking the evidence that you reference briefly in parentheses?" This process can help the inquirer to build their own development process to, as they create space for generative new ideas that may benefit their classmate as well as themselves.

In posing an open-ended question to the student whose work is under review, a workshop reviewer may need to investigate their own assumptions to frame their inquiry accurately. For the example provided, they may need to have a firm grasp on aspects of the writer's research and voice, the textual examples of where that research and voice is on display, and the ability to convey the information in a way framed for positive reception but the student receiving the question/review. While the posing of the question can clearly generate new ideas for the student under review, the student providing the review may pick up a mirrored need for

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[1] "How Can I Get the Most Out of Peer Review?" *WAC Clearinghouse*, The WAC Clearinghouse, wac.colostate.edu/repository/teaching/intro/peer/.

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improvement in their own work and begin to see opportunities for how they might progress with that.

The workshop model of course doesn't merely provide opportunities for improvement of student writing and critique of writing but can build public speaking skills as well. Because the students providing critique need to articulate to the writer and the group their thoughts on the work under consideration, they learn how to speak (not just write) in a tone that the writer and their classmates can come to trust. After all, those listening to the speaker's critiques of the writer under consideration will, as the class cycles through different writers under the microscope, learn the absolute interdependence of community and realize that any comment made at one juncture in the semester builds toward interactional outcomes later on.

With many eyes on one work, it is also more likely that the writer will receive a good mix of positive and constructive feedback and so learn the skill of sorting out what advice they want to engage and what readership they most want to cultivate. The feedback they get can help them learn more about themselves, as they isolate what styles they like in a reviewer, leading them in the direction of people and communities that can support their interests and support them in their creative and and academic processes.

Hopefully the workshop peer review forms ongoing relationships for the writer, as it so often does, and the writer has at least one reviewer that can stick with them if they need assistance on another project. Through the eight semester-long graduate writing workshops I've partaken in, and the three creative writing classrooms I've led, I know that finding supportive people who will nurture you as a writer for years to come is a realizable reality.

While I don't lead writing workshops with faith in a school of hard knocks, there may be potential embedded in students learning that their work won't please all audiences. When this happens, students can decide whether they'd like to adapt in an effort to extend a more inclusive embrace, retain their work "as is" in the hopes that the audience will eventually find its redemptive aspects and adapt on their own, or some combination of the two. Students learn that all writing may exclude and include and can be nudged toward creating work that is accessible, respectful, and, as such, wherever possible, tilted to the universal.

The workshop may also democratize the classroom. Why not take advantage of having 10, 15, or 20 other teachers in the room, and ones that sometimes have the ears of their fellow students in ways that instructors, through no fault of their own, do not?

The writing workshop at its best functions like one, responsive, thoughtful organism comprised of distinct parts. It is a place where critiques can be made and received in good faith, with the instructor's ability to model compassionate conduct an especially salient bellwether for the class' progress. It is a place where a facilitator must try to preserve student self-worth at every juncture, recognizing that opening to critique can be difficult, especially for those with low self-esteem or marginalized in any way, and the workshop model, with its many eyes, can only increase vulnerability.

That's why the instructor's firm but gentle transmission of expected behavior for the sessions can go a long way in making the workshop successful for all parties. Classes can even create codes of etiquette together to guide each meeting.

Altogether, if you haven't tried the workshop model, it could be well worth reading more about the process and consider orchestrating a workshop with your students, whether on a methods section of a research paper, the discussion section of a lab report, the arguments of a persuasive essay, or elsewhere! Just remember to coach them in what to expect and how to contribute.

For most of the process, nothing but faith, fueled by
your own stubbornness, will be pulling you along.
The work that you've done on the book so far won't be much comfort,
because so much of it will be insufferable crap,
until the very last moment, when you figure out how to fix it
and everything comes together.

— Kristin Cashore

Faculty Profile: Kai Uchida, University Archivist

Elizabeth Drummey, Assistant Director, University Writing Programs

Kai Uchida

If you go down to the first floor of Dimond Library, you'll find the Milne Special Collections and Archives. The collection contains about 18,000 linear feet of material, including rare books, manuscripts, photographs, and other documents related to the history of UNH and the state of New Hampshire. Mazie the wildcat stands in one of the offices, overseeing everything from a glass box. The reading room is quiet and comfortable with plush armchairs to sit in and beautiful art decorating the walls. In another office, you can find Kai Uchida.

Kai began his role as University Archivist and Assistant Professor in August 2023. This position involves, as he puts it, "a couple different hats." He acts as a curator, choosing and acquiring what items enter the collection and ensuring that they meet the requirements. Outreach and instruction are just as important, and teaching is one of Kai's favorite parts of the job. "I love working with students," he says, "especially on parts of our collections that they would have no other real occasion to interact with." He does single class visits as well as longer term projects.

One particularly notable class was a Fall 2024 graduate cartography course taught by Professor Eleanor Harrison-Buck of the Anthropology department. Kai explains that the students used collections about university buildings pre-dating 1950 to create entries into an online database of landmarks called Clio. The entries included information about infrastructural history, the uses of each building, and who used the buildings. Kai has also worked on courses with the departments of Women's and Gender Studies and Natural Resources and the Environment.

Kai's interest in archives began while completing the capstone thesis for his MA in American Studies at the University of Massachusetts, Boston. His project focused on how photography was used to document life in World War II Japanese American interment camps. For this, he used Densho, a digital archive dedicated to preserving and making accessible documents from this little-discussed part of American history. Kai found a personal connection while doing this research. His grandparents were incarcerated in two of these camps, and he was able to trace his family, starting with an article about his grandmother being reunited with her father and brother. After completing his MA, Kai asked himself, "How do I get all the keys to the history kingdom?" The answer: archives. This led him to an MS in Library Science at Simmons College.

When asked about his favorite item in the collection, Kai admits that it's usually the most recent acquisition. Currently that is the Elizabeth Virgil Collection. "It's the feather in my cap," he says. Acquired about a year ago, the collection contains letters, cookbooks, pamphlets, and more. Virgil was the first Black student to graduate from UNH (Class of 1926), making the items in this collection vital pieces of institutional history. Kai also points to items related to student life as some of his favorites, especially copies of the student-run newspaper, *The New Hampshire* (*TNH*). "They're fun to teach with," he says.

Kai is also the project director of the Campus Oral History Program. The oral histories collected through interviews provide information on campus life and history that is not necessarily found in other, written records. Working with Morgan Wilson, the Public Services Coordinator, Kai fields suggestions from students, faculty, staff, and alumni regarding parts of UNH history they feel are underrepresented. He has interviewed many members of the UNH community, including Jed Siebert, an important player in an extremely recent piece of campus history: the 2024 founding of the graduate student union, Graduate Employees United. When asked his view of the program's purpose, Kai says, "Slowly and sustainably to develop and strengthen the instinct to make UNH institutional history visible through its people."

There is something in the Milne Special Collections and Archives for everyone and on most every subject, whether it's history, botany, musicology, or forestry and wildlife. If you would like to get your class involved with the archives, Kai points to the brand-new class visit form on the website. For other inquiries, you are welcome to reach out to him directly via email at Kai.Uchida@unh.edu. Many items in the collection are also available digitally.

The Grammar Box:
Which vs. That

Matthew Morrison, Assistant Director, University Writing Programs

Your student is trying to convey that they need to pass their final exam in order to get a "C" in their course, The Social Construction of Whimsy. They might say: "My final exam *that* I need to pass in order to get a 'C' in The Social Construction of Whimsy is on Tuesday." And they'd be right to phrase it that way. But wait, why not say, "My final exam, *which* I need to pass in order to get a 'C' in The Social Construction of Whimsy, is on Tuesday?"

Well, we know that the student wants to let you know something more important than the fact that they merely have a final exam on Tuesday; they want to convey to you that they need to pass to get the "C." To convey that, they need to use "that" rather than "which" because the "that" (with no comma preceding it, incidentally) signals that the language to follow presents information that's essential to the sentence's meaning.

Saying, on the other hand, "My final exam, ***which*** I need to pass in order to get a 'C' in The Social Construction of Whimsy, is on Tuesday," would inappropriately signal that the information following "which," and preceding "is on Tuesday," is not essential to the sentence's meaning; as if the writer merely wants to tell you as an aside that they need to pass the exam in order to get a "C" and the main point of the sentence is that the exam is on Tuesday! That's not the case. The heart of the sentence is that the exam *needs* to be *passed*! So, hence, "that" instead of "which."

Past Perfect: *Director's Notes*

Matthew Morrison, Assistant Director, University Writing Programs

On January 14, 2025, University Writing Programs (UWP) held a workshop titled "To Feel What You Write: Therapeutic Composing in College Classrooms." Beginning with guided breathwork and reflecting writing led by Shelley Girdner of the Creative Writing department, we were able to enter the hour centered and present. Hearing from Anthony Smithson of Psychological and Counseling Services (PACS), we learned how to talk to students about writing that recounted trying experiences in their lives, and what questions to ask to make sure they felt safe after sharing. We got helpful guidelines, too, of when to involve PACS, while being sure not to induce self-pathologizing on the part of the student. Matthew Morrison, Assistant Director of UWP, took us through some history of therapeutic composing in the academy, including the exigence for this work due to the ongoing mental health epidemic. He then led a free write, responding to a therapeutic writing prompt based on one he created for a class. We debriefed with a discussion, which included the sharing of a resource[1] for creating therapeutic prompts and activities of our own, across the disciplines. We wrapped up the workshop with lessons from Tawnie Arnold of PACS on how to help students in distress. All in all, it was a thought-provoking, engaging, and highly enjoyable hour together!

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[1] see pp.39-69 of Gallagher, Kristel M, and Shevaun L. Stocker. "A Guide to Incorporating Social-Emotional Learning in the College Classroom: Busting Anxiety, Boosting Ability." *Society for the Teaching of Psychology*, 2018.

LAST WORD

The deepest dependency is not of students upon teachers,
but of teachers upon students.

— Peter Elbow

The UNH Writing Program invites applications for the Writing-Invested retreat at

The Browne Center: June 3 & 4, 2025

Sponsored by the UNH Writing Programs
through the generosity of the Dey Family Fund

Writing-Invested faculty are instructors interested in improving student writing in their courses.
Spaces available for up to 12 faculty participants.

INCLUDES

- **2-day** seminar at the Browne Center in Durham, NH
  (with optional 3rd day workshop)
- **Breakfast & lunch for 2 days**
  (refreshments also provided for 3rd optional day)
- **2 follow-up lunch sessions** at UNH (in December 2025 and May 2026) to discuss progress of your work and continue the discussion of improving student writing

HIGHLIGHTS

- Learn current, research-based best practices to enhance student writing
- Understand and discuss the multiple roles of writing in the classroom
- Create assignments aligned with the core competencies of your course
- Discuss assessment and revision strategies
- Gain a network of writing-invested faculty colleagues at UNH

To Register CLICK HERE

Please fill out our application and send to
UNH.Writing.Programs@unh.edu
by March 31, 2025