Will Penman

Teaching Portfolio

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Best viewed in color. Images above used with student permission.

Carnegie Mellon University
English

Table of Contents

1. Teaching Philosophy 3

2. Brief CV 6

3. Summary of Courses Taught 11

- Courses Taught 12
- Teaching Out of the Classroom 14

4. Additional Supporting Materials 16

- Teacher Grants/Training/Certificates 17
- Teaching-Focused Research 18
- Day in the Life of my Classroom 19
- Teaching Artifacts - Overview 24
  - Sample syllabus 26
  - Sample reading guide 33
  - Sample in-class activity 35
  - Sample instructional handout 37
- Insights From Course Evaluations 38
  - Course evaluations from 3 recent courses 40

5. Faculty and Student Letters 47

1. Teaching Philosophy

Teaching Philosophy

My teaching values developing students' practices of rhetorical citizenship and coordinating their diverse abilities and interests.

Embodied learning

My research on anti-racist rhetorical learning, which examines how white people get "stuck" and "unstuck" in pursuing anti-racism, has shown me that conceptual knowledge (e.g. that systemic racism permeates our society) is not in itself sufficient for action. In fact, being able to manage feeling overwhelmed is critical for acting effectively in the world. Thus, in addition to teaching cognitive, procedural, and social aspects of communication, I also build students' affective communication capacities in the classroom and in informal mentoring. This is embodied learning that is situated, more-than-rational, and capable of transferring to civic contexts.

In first-year writing classes, I enable embodied learning activities by flipping the classroom. Detailed annotation guides lead students through conceptual knowledge of the readings; then in class, we can test these ideas out in an experiential way. For instance, when examining the history of animal ethics as a framework for thinking about ethics related to emerging technology, students annotated one chapter on pre-Socratic thinkers who used poetry to express a fundamental similarity between humans and animals. Then in class, they wrote their own lyrics to enact this similarity—testing out, not just analyzing, the ideas they had been reading about. For another chapter they carefully made notes on a philosopher who argued that ethics is rooted in experienced connection with other beings. In class, we tested out this idea by experimenting with our own sense of connection to other humans, animals, and the world.

Rhetorical citizenship

Rhetorical citizenship means learning to connect people's mundane daily practices with the often racist and sexist structures around them, to enable wise rhetorical responses.

One way I help students develop rhetorical citizenship is by drawing in people as experts who are often unrecognized in academia. For example, one semester in first-year writing, to complement dense academic work on embodied technology, I invited a guest speaker to our class from a local cyborg collective (**Fig 1**). He shocked my students with an iPod-sized device he had surgically implanted in his forearm—and challenged them with a marginalized philosophy of open source body technology. The students who took this up in their final projects rightly struggled with me to cite the visit. Citation styles meant for referencing stable, abstract ideas seemed to do violence to the embodied nature of our guest's expertise.

Fig 1. Class guest Tim Cannon and his assistant activate an implanted cyborg device (Fall 2013)

Similarly, by examining the systemic impact of various practices like job networking, students are able to develop a structural view of the genres that they enter into, a view that is sensitive to historical injustice and builds toward socially just interventions.

Iterative design

Rhetorical citizenship is a *tekhne*, an ongoing art; so in my teaching through iterative design. My curriculum develops "iteratively" as I make small, deliberate changes that add up from one semester to the next, helping each new group of students learn more. And these iterations are "designed" so the visual, material, and technological shape of instruction helps students interpret, relate to, and apply each task.

While teaching first-year writing at a STEM-focused institution, I've iteratively designed the instruction for my students' final project to facilitate sophisticated IMRAD-style essays that prepare students for their future research writing. Today, I give my students a full-blown methods packet that includes pros and cons of each research method and a scholarly explanation. But the work to make these changes would have been overwhelming all at once. I built up to a methods packet the semester before by enumerating which data collection methods (interviews, surveys, etc.) I wanted students to focus on. And I built up to that by previously teaching the essay with a guiding analogy and colorful originally designed handouts. I found that over five years of teaching, my average student ended the course not only with double the word count of the initial average student's final essay, but also with an ability to make novelty moves, plausible claims to significance, and methodological/analytic arguments. Iterative curricular design, then, helps me see teaching as a trajectory rather than a destination.

2. Brief CV

WILL PENMAN

Curriculum Vitae

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EDUCATION

Ph.D. Rhetoric, Carnegie Mellon University (Spring 2018, expected)

Dissertation: "Rhetoric's 'Flip Side': How White People Seek to Be Persuaded in the Course of Being More Actively Against Racism"

Committee: Prof. of English Linda Flower (chair), Prof. of English Barbara Johnstone, Assistant Prof. of English Doug Coulson

M.A. Rhetoric, Carnegie Mellon University (2012)

B.A. English, University of Florida (2010), *summa cum laude*, Phi Beta Kappa

Honors thesis: "Re-Terming Repetition"

PUBLICATIONS

ARTICLES

Penman, Will. "A Field-Based Rhetorical Critique of Ethical Accountability." *Quarterly Journal of Speech* (forthcoming).

Penman, Will and Doug Cloud. "How People Make Sense of Trump, and Why that Matters for Racial Justice." *Journal of Contemporary Rhetoric* (forthcoming).

BOOK REVIEWS

Penman, Will. *Quarterly Journal of Speech*, review of *Participatory Critical Rhetoric: Theoretical and Methodological Foundations for Studying Rhetoric In Situ*, by Michael Middleton, Aaron Hess, Danielle Endres, and Samantha Senda-Cook, vol 103, no. 1-2, 2017. (link)

Penman, Will. *Language in Society*, review of *A Search Past Silence: The Literacy of Young Black Men*, by David Kirkland, vol 43, no. 2, 2014. (link)

COMPETITIVE GRANTS AND AWARDS

Department of English Graduate Student Teaching Award, 2017-2018

Finalist (top 10 of 70+) in Carnegie Mellon's "3 Minute Thesis" competition, 2017, video

$5,000 Implementation grant from The Sprout Fund's inaugural "Remake Learning" Fellowship, 2013, see "Online Projects"

$10,000 Research grant from The Sprout Fund's inaugural "Remake Learning" Fellowship, 2012

PRESENTATIONS

CONFERENCE PRESENTATIONS

Rhetoric Society of America (RSA)

2018 (Minneapolis, MN) "Racializing *imitatio* to grow in interdependence", chair of panel, "*Imitatio* and improv: Rhetorical invention in social justice efforts"

2016 (Atlanta, GA), "Mobility to exit the research field: White privilege interfering with interracial dialogue" (video)

2014 (San Antonio, TX), "Challenges using multimodality to cross literacy borders: A case study of a hip hop literacy program"

Conference on College Composition and Communication (CCCC)

2016 (Houston, TX), "Pedagogical implication of aspirational rhetorics: Framing learning to write as an extension of learning 'to religion'" (video)

National Communication Association (NCA)

2017 (Dallas, TX), "An interdependence model for interacting with(in) the field: Rhetorically theorizing research ethics"

2016 (Philadelphia, PA) "Christian witness language ideology and its role in white anti-racism work" at pre-conference on Rhetoric, Religion and Freedom

Other

2018 (Pittsburgh, PA) (accepted) "Rhetorical debriefing as a strategy for rewriting racial logics" at "The Logic of Racial Practice: Embodied Cognition, *Habitus*, and Implicit Bias" symposium, University of Pittsburgh

2013 (Raleigh, NC) "Is the Internet in the first world? Internet memes as self-recrimination" (poster) at CRDM Symposium on Emerging Genres, Forms, Narratives—In New Media Environments

INVITED LECTURES

"Rhetorical reciprocity in fieldwork," 2016. Rhetoric Society of America graduate chapter meeting at University of Pittsburgh

UNIVERSITY/DEPARTMENT PRESENTATIONS

Poster presentation. "Learning from our teaching by reflecting on iterative pedagogical changes," Teaching and Learning Summit, CMU, 2017.

Roundtable contributor. "Publicity and Counterpublicity after Election 2016," Graduate Student Colloquium, CMU, 2016.

Teaching roundtable presentation, "Contribution is just your opinion, right?" Annual Graduate Student Roundtables, CMU, 2013.

WORKSHOPS AND INSTITUTES

NEH-funded inaugural KairosCamp, 2017, a digital publishing institute for authors and editors, with Cheryl Ball, David Rieder, Madeleine Sorapure, and Doug Eyman (80 hours)

Rhetoric Society of America Summer Institute, 2017, "Rhetoric, humor, and play," with Jonathan Rossing (20 hours)

Rhetoric Society of America Summer Institute, 2015, "Working the field: Rhetorical studies and ethnographic methods," with Ralph Cintrón, Scott Graham, Gerald Hauser, and Candice Rai (40 hours)

Digital Humanities workshop, Carnegie Mellon University, 2015 (40 hours)

Technology Enhanced Learning workshop, Carnegie Mellon University, 2015 (40 hours)

TEACHING

CLASSES TAUGHT

Writing for the Professions, a professional and technical communication course (S18, F17)

Interpretation and Argument, an argument-based first-year writing course. Readings and students' essays in each section focused around several themes and controversies:

> "Rainbows, Butterflies, and Robots." What ethical obligations will humans have to emerging artificial intelligence? (S17, F16, S16)
>
> "Making ☮." How should people pursue peace? (S15)
>
> "Respect the Tech: Cyborgs and Humanity." How does technology shape who we are as humans? (S14, F13)
>
> "Take me to your leader." How do people lead well? (F12, S13)

Reading and Writing in an Academic Context, a first-year writing course for multi-lingual speakers who still need instruction about the rhetorical and linguistic demands for academic reading and writing in an American university. Readings and students' essays in each section focused around several themes and controversies:

> "Who is Speaking? Language diversity" How does language shape culture, and vice versa? (F15)
>
> "Why do we work?" (F14)

WRITING CENTER

Communication Consultant, Carnegie Mellon's Global Communication Center (Fall 2017-present)

Workshop leader, Odyssey weekend writing enrichment program for sophomores, 2013-2015.

TEACHING CERTIFICATES

"Future Faculty" Program certificate, Carnegie Mellon's Eberly Center for Teaching Excellence and Educational Innovation, completed through attending eight seminars, receiving teaching feedback from two classroom observations, creating a syllabus for a future course, and writing a statement of teaching philosophy

SERVICE

TO THE PROFESSION

Assistant Editor, *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, 2017-present

Chair, Three Rivers Graduate Chapter of Rhetoric Society of America at Carnegie Mellon University, 2013-2015

TO THE UNIVERSITY

Table facilitator, Carnegie Mellon University, college-level "Conversation about race, community and marginalization." Nov 2016

Director of Communications, National Association of Graduate-Professional Students, Northeast Region Board, 2011-2012

TO THE DEPARTMENT

Graduate Representative to the English Faculty, 2017-2018

First-year placement essay rater, Summer 2015

MEMBERSHIP IN SCHOLARLY ORGANIZATIONS

National Communication Association (NCA)

National Council of Teachers of English (NCTE)

Rhetoric Society of America (RSA)

Modern Language Association (MLA)

3. Summary of Courses Taught

Courses Taught

Overview

In the last six years at CMU, I've taught 220 students as the instructor of record in 14 sections (**Table 1**). The bulk of this has been in CMU's first-year writing course, Interpretation and Argument. I've also taught first-year writing in several sections specifically for multilingual students (Reading and Writing in Academic Contexts), gaining practical experience in facilitating diversity. And this year, I've begun teaching a professional and technical writing class, Writing for the Professions, which has allowed me to work with upper-level students on job-oriented professional communication.

Course	Date(s)	# sections	Total # students
76-101 Interpretation and Argument	F12, S13, F13, S14, S15, S16, F16, S17	9	144
76-100 Reading and Writing in Academic Contexts	F14, F15	3	41
76-270 Writing for the Professions	S18, F17	2	35

Table 1. At CMU, I've taught 220 students across several composition courses

A non-exhaustive list of responsibilities includes: creating the theme for reading and writing (see below), selecting all readings, designing the course calendar and course policies, sequencing lessons, creating lesson plans for all (~45) class meetings, commenting on student drafts, guiding students in peer review, meeting with students individually, creating rubrics, and grading homework, drafts, and major projects. The themes that I've created (**Table 2**) explore otherness and difference:

Themes for reading and writing

Theme for Interpretation and Argument	Rationale
Leadership - "Take Me To Your Leader" (F12, S13)	This inherited theme brought relevance to a well-trod topic (leadership) by mixing source types, from canonical readings in the Western tradition (Cicero, Machiavelli), to present-day op-eds, to *Game of Thrones*-style science fiction.
Cyborgs - "'Respect the Tech': Cyborgs and Humanity" (F13, S14)	Cyborgs was my first original theme, which I chose to extend my research on digital rhetorics. Students read historical arguments about how technology impacts us, from Plato's critique of writing, to gloomy predictions in the 1970s that technological change would put us in perpetual shock, to technological apocalypticism today.

Peacemaking - “Making ☮” (S15)	As my research involved social issues more directly, I developed this theme on peacemaking. Students read and wrote about what level of society to intervene at, how to define peacemaking, how our social position affects how we pursue peace, and why people should be motivated to make peace. I only taught this theme once; while rigorous, students said that frankly it was a little boring.
Robot Ethics - “Rainbows, Butterflies, and Robots” (S16, F16, S17)	I designed this theme on robot ethics to be the complement to the theme on cyborgs. Whereas with cyborgs, we asked as a class how technological improvements affect who we are as humans, with robot ethics we asked how being humans affects how we interact with emerging technology. This united my research interests in technology and rhetorical citizenship. Students read arguments in the history of animal ethics to develop an analytic lens; then they applied those arguments to interpret situations where the way people were interacting with technology was being called into question.

Table 2. Each of the four themes I’ve taught has a different rationale. All of the themes draw students into ongoing research concerns.

Teaching Out of the Classroom

My commitment to embodied, antiracist pedagogy has extended beyond the classroom during my time at CMU.

Communication consultant, Global Communication Center

Since September 2017, I have been a communication consultant with CMU's Global Communication Center. I have consulted with >25 students on their writing projects in business, architecture, rhetoric, engineering, history, machine learning, and more. We emphasize transferrable writing principles, so that students are able to apply what they've learned on projects in the future The fast-paced schedule, single-shot tutoring sessions, and more direct hierarchy at the GCC complement the teaching I do as an instructor.

Mentoring a research assistant

In order to create an equitable environment for new scholars, I draw on what might seem to be personal practices. In Fall 2016, when I decided to hire a research assistant (RA) with money from teaching an extra section, I thought a black scholar's experience would be particularly relevant given my subject matter. The ads I littered around campus for the position did nothing for this; rather, it was my two years' involvement in our Black Student Union that gave me relational access to several interested black students. Because of my extra-curricular efforts to build a wide network, I was able to hire and mentor a young black woman for the position. The general principle at work in this is that antiracist teaching practices extend to *who* we make efforts to know. Building on time I spent in a research lab myself, I structured her research assistance through providing her with introductory reading, scaffolding her transcription work, and encouraging her in our biweekly meetings. She has now entered a PhD program in Linguistics.

Odyssey enrichment program

During winter break of the 2013, 2014, and 2015 academic year, I was a workshop leader in the Odyssey weekend writing enrichment program for sophomores. Each year I worked with about a dozen students to help them reflect on their academic and personal experiences so far. Students developed a spoken word presentation, which they delivered at the end.

To help students integrate their academic and personal goals, I created activities that let students see themselves from different angles. For instance, at the beginning we all introduced ourselves five different ways:

1. As someone who is in a family (e.g. "I'm the first-born," "I'm named after ___," etc.)
2. As someone who has social convictions (e.g. "I care about the homeless," "I care about ___ neighborhood," etc.)
3. As someone with likes (e.g. "I like football," "I like Kendrick Lamar," etc.)
4. As someone who lives intentionally so you can die well (e.g. "I am a Muslim," "I want to be kind to people," etc.)
5. As someone with a profession (e.g. "I'm an engineer," "I'm a computer scientist," etc.)

This intentional perspective-taking allowed students to get distance from their predominant identity as academic laborers and reflect on their emerging adulthood.

WorkReady

In 2012, I led 35 at-risk high-school students in a 6-week community writing project through video. The students were participants in Pittsburgh's "WorkReady" job training program. Monday through Thursday, each participant worked at a local internship. On Fridays, I led the group as part of a metacognitive component of the program that reinforced work skills (accountability, collaboration, networking, etc.). I structured our time so that the students collaboratively wrote and acted out a short movie (**Fig. 2**, link to video). This narrative structure allowed for not only each participant to have a speaking part in the movie, but also to have a multi-voiced narrative that embedded rival ideas about working.

Fig. 2. Four scenes from the students' self-authored and self-acted video show the narrative arc. First, in a nightmare sequence, a friend tries to persuade the protagonist not to bother earning money, but to find other ways to get by. Then, he wakes up resolved to get a job. Through the day, his friends give him advice about what it takes to be work ready. That night, in a reversal, he dreams about his success.

4. Additional Supporting Materials

Teacher Grants/Training/Certificates

I have consistently sought opportunities to develop in my teaching, outside of the boundaries of taking coursework. This has included university-wide opportunities, and seeking out local grants.

Inaugural "Remake Learning" grant, Sprout Fund

Grant received in 2012-2013, to research how students in a hip-hop program learned to use multiple modes of composition ($10,000 award). A second stage of the project involved creating a set of roundtables for local educators to share best practices ($5,000 award). This work on how students learn led to a shareable infographic for the public, and to a presentation at Rhetoric Society of America 2014.

Technology Enhanced Learning workshop, Carnegie Mellon University (funded by A. W. Mellon Foundation)

Completed in 2015 after attending a 40-hour training in multimedia instructional design, tools for student analysis and reflection, and blended learning design.

Future Faculty Program certificate, Eberly Center for Teaching Excellence and Educational Innovation

Completed in Spring 2017 after attending eight seminars, receiving teaching feedback from two classroom observations, creating a syllabus for a future course ("Rhetoric and Race"), and writing a statement of teaching philosophy.

English Department Graduate Student Teaching Award, 2017-2018

Competitive award received Fall 2017, after review of teaching philosophy, course evaluations, and course syllabi.

Teaching-Focused Research

My teaching and research are intertwined; to bring theoretical precision to my teaching efforts, I've presented at conferences, created public scholarship, and implemented multiple web projects.

Conference presentations

Learning from our teaching by reflecting on iterative pedagogical changes, Teaching and Learning Summit, CMU

This 2017 poster presentation examines how instructors can track their teaching progress over time.

Pedagogical implication of aspirational rhetorics: Framing learning to write as an extension of learning 'to religion,' Conference on College Composition and Communication.

This 2016 presentation builds on my dissertation by exploring pedagogical implications of an aspirational rhetoric of antiracism. In particular, the presentation challenges common notions of rhetorical agency and argues that privileged composition students may need to practice an "agentic flip" in which they let others take the lead.

Challenges using multimodality to cross literacy borders: A case study of a hip hop literacy program, Rhetoric Society of America

This 2014 presentation is the analytic outcome of a research grant from The Sprout Fund (see "Inaugural "Remake Learning" grant, Sprout Fund," p17), in which I observed a group of students who were learning to write hip-hop songs. My main finding is that participants backgrounded linguistic modes of communication (writing, discussion/deliberation) in the early stages of creating hip hop songs. Non-linguistic modes like acting, listening for genre, positioning, posturing, gesturing, and dancing were more significant in students' creation of a song's theme and their composition of a song's chorus or "hook."

Day in the Life of my Classroom

The following pages provide evidence of my teaching excellence in the form of a teaching observation (the observer is barred by Eberly Center policy from writing a recommendation letter as such). This objective observation captures evidence-based teaching practices that I regularly utilize in the classroom: instructional scaffolding, structured group work, and active discussion.

The observation provides an extended "day in the life of my classroom" that helps give context to some of the other artifacts included later in this portfolio. The recommendations it makes are relatively minor, and affirm the general direction of the lessons that I design.

Eberly Center
Teaching Excellence & Educational Innovation

To: Will Penman, Ph.D. student in Department of English

From: Katie Walsh, Teaching Consultant

Date: April 20, 2016

Subject: Observation of class 76-101: Interpretation and Argument: Rainbows, Butterflies, and Robots

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Thank you for inviting me to observe your class entitled "Interpretation and Argument: Rainbows, Butterflies, and Robots" on April 18, 2016. This course, part of the First-Year Writing Program, is a required course for all Carnegie Mellon students. As such, most of the students in this course are in their first or second year of college. On the day of the observation, 18 students were in attendance (5 men and 13 women). This course meets for 50 minutes every Monday, Wednesday, and Friday.

During my observation, I saw you facilitate a lesson on how to write an analysis section of an empirical research paper. Your students are required to produce this type of essay for their final paper in the course. Prior to this class, students had drafted their sources and methodology sections, collected their data, and were beginning to think about how to interpret their data. In what follows, I discuss feedback from my visit to your class. This feedback serves to help you identify evidence-based teaching strategies you are currently using and to provide you with suggestions for new or different strategies to try.

Strategy 1: Instructional Scaffolding

Research on active learning has definitively shown that, in order to learn new skills, students need practice with the skill and feedback from the instructor. As an instructor, it can be challenging to design a practice activity that is appropriately challenging for all students in the class. If the activity is too easy, students may be bored and unmotivated to complete it. If the activity is too hard, students may lose motivation to complete it. One way to help ensure that practice activities are targeting the appropriate level of challenge is to build in instructional scaffolding. In the context of your course, students needed to first learn how to write the analysis section of an empirical study and then practice doing so. This type of writing is rather complex because it not only requires students to interpret data within the context of a study (i.e., answer a research question), but also to consider how their results generalize more broadly to new and/or different contexts. As an introductory course, your students come from a wide variety of disciplinary backgrounds, and they may or may not have had experience with empirical papers. To help students practice writing an analysis section, you design an activity that required students to analyze a data set and (as a group) write the analysis of it. Throughout this activity, you used two forms of instructional scaffolding. First, you provided students with a handout that listed a three-step procedure for writing an analysis section. Second, you facilitated an activity

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that allowed students to practice each of these steps. Students viewed a video about an octopus robot, and then performed each of the three steps using a transcript of the video (the data set). Students completed the first step as a class, and then they broke into smaller groups to complete the second and third steps. During each step of the process, students received feedback from you. You encouraged students to ask questions, and you visited each group to monitor their progress. By the end of the activity, students had completed a full analysis of the octopus robot data set. The three-step process handout provided students with a structured way of analyzing the data you presented to them, and students could use that same process when going to analyze their own data for their papers. The additional scaffold of walking students through each step ensured that students were performing the process correctly.

Following the class session I observed, students were expected to use the three-step process to analyze their own data and write the analysis section of their paper. Doing so requires that students apply or transfer the three-step process to a new context. Some students may have difficulty transferring the skill on their own. To ensure that students perform this task correctly, you could build in an additional instructional scaffold that asks students to apply the three-step process to one component of their data. Students could do this activity in class or at home, and then have you or one of their classmates review their work. This activity could take a significant amount of time to complete, so it might work best as a homework assignment rather than in-class activity. For the next class, students would need to come with 2-3 paragraphs of their analysis section that demonstrate their ability to apply the three-step process to their own data. After this additional practice activity, students would then write the full analysis section of their papers.

Strategy 2: Structured Group Work with Jigsaw

Group work can be an especially effective teaching method. Students often feel more comfortable sharing ideas in a small group as compared to the full class. Additionally, using the jigsaw technique, instructors can cover more material by dividing up course material among the groups and then having each group share report to the class. This technique ensures that all topics are covered, but it doesn't require that every student or group spend concentrated time with each topic. In order to maximize the benefits of group work, instructors need to provide sufficient structure. When students lack structure, they have a tendency to get off-topic and lose focus. In the class I observed, you provided ample structure to the group work activity. The first step in the three-step process required students to brainstorm the various components of Descartes' human-animal ethics. As a class, students came up with approximately six components. You then utilized the jigsaw technique, by breaking students up into small groups and having each group focus on one component. In doing so, you ensured that all components would be covered. Each group was responsible for using their component to perform steps two and three (i.e., searching for the component in the data and creating rules for helping another person locate the component). You allotted approximately 10-15 minutes to this activity, and during this time you circulated among the groups to make sure that everyone was on task. After all groups had completed their work, you had each group report their findings to the whole class. By providing students with discrete tasks to perform in their groups, allotting an appropriate

amount of time to complete the tasks, and monitoring each group's progress, you maximized the effectiveness of group work in your class.

Students seemed very engaged with completing the tasks, but they seemed less engaged with the group debrief. If you wanted to modify this activity to increase engagement, you could try one of the following suggestions. Rather than having one student report aloud to the class, you could have one student from each group record their group's rules on the board and then ask other groups to use/apply the rules. Doing so would test the utility of each group's rules. You could also consider asking another group to respond to the group who is presenting their findings to the class. For example, ask whether other students agree or disagree with the group's findings. Since all students will have analyzed the same data set (i.e., the video transcript), students should have the ability to critique other groups' reports.

Strategy 3: Engaging Students in Active Discussion

The use of active discussion in class is a research-based strategy that encourages student engagement with course material. Additionally, it helps to create a comfortable classroom environment where students can freely share their ideas and receive feedback. During the initial full-group activity, you asked students five questions. All of these questions related to the octopus robot activity (e.g., "what analytical concept are we applying?", "what are the components of Descartes' animal-ethics?"). When students responded, you engaged with each response individually, signally to students that they had either answered correctly or needed to reconsider their response. In addition to these types of questions, you also asked students to read portions of the handouts aloud. When doing so, you called students by name. Students seemed very accustomed to this type of cold-calling participation; they did not seem to feel "called out" or "put on the spot." Students also participated verbally when they reported out during the small group activity. By the end of the class period, all 18 students had either responded to a question or read something aloud.

If you wanted to increase verbal participation in your course, you could consider making a few adjustments. First, you could ask more open-ended questions. The majority of the questions you asked seemed to have a right/wrong answer. For example, when you asked students which analytical concept they were applying, the first two students responded with incorrect answers. Asking more open-ended questions encourages participation because students have less of a fear of being "wrong." Second, you could encourage students to respond to each other before you respond to students (e.g., "Mark, what do you think of Elizabeth's response?"). The majority of student responses were directed at you rather than at other students. Third, you could reconfigure the classroom into a circular shape so that students are encouraged to speak to each other rather than you.

Thanks again for allowing us to observe your class. I encourage you to continue implementing the evidence-based teaching practices that I observed, and to continue to revise and supplement them as necessary. Since we've already met to discuss this feedback, this observation fulfills one

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of the two teaching feedback consultation requirements for the Future Faculty Program. If you would like to discuss this feedback further or have any other questions or concerns regarding teaching, please contact me.

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Teaching Artifacts - Overview

Artifacts from my classrooms, like the photos on the cover page, help give concreteness to the teaching activities that we do and the learning that students gain. Here I provide an explanation of the 4 teaching artifacts that are presented on the following pages.

Sample Syllabus

First-year writing is required for every undergraduate student at CMU. For most of these students, it is their final writing course in college. This creates a complex rhetorical situation: I must communicate about writing studies well and introduce them to the discipline in an approachable but informative way.

A sample syllabus from Spring 2017 shows how I introduce students to college writing. Page 1 of the syllabus foregrounds students' special learning needs, religious observance, and wellness—topics usually treated as boilerplate that can go at the end of a syllabus, if at all. Page 2 situates the theme that I've chosen for reading and writing as particularly useful for argumentation. Page 3 explores what students will learn in the class. It features a graphic I designed to show how writing changes in different stages of life, and how the three assignments that students do in class will help guide them in writing through the rest of college. Page 4 presents a brief view of the structure and grading system for the course, as well as clears up some misconceptions about CMU's first-year writing course. Pages 5 and 6 review some policies and make links to university policies, such as plagiarism. Finally, page 7 is a reference guide for MLA citation style, which provides clarity through concision. Its short length allowed me to give it to students as part of the syllabus and to use it as a common reference point through the semester. Overall, the strong, consistent design in the syllabus seeks to create an inviting view of rhetoric and writing studies at the beginning of the semester.

Sample reading guide

English classes regularly assign students readings for homework. An innovation in my teaching that is not common is to also provide students with reading guides. These reading guides provide questions that help students focus their reading, and help students make their thinking visible through annotating the text to respond to the reading guide prompts. They take some work to create, but I've found that reading guides help students learn in several ways:

1) Reading guides help students enter into complex, dense academic reading. For instance, the sample reading guide points students to: definitions of complex terms from the text (e.g. 1a, "transcendental"), definitions not provided in the text (e.g. 2a, "polemical response"), points of application with our writing class (e.g. 1c, "great synthesis move"), additional information about that author (e.g. footnote linking to YouTube video), and lists (e.g. 3b, "highlight the traits Darwin observes")

2) Reading guides give us more time in class to focus on higher-level analysis. Since students can remember and understand the readings, we can work in class on applying, analyzing, evaluating, and remixing the concepts presented. (See the corresponding in-class activity, next.) This is a way to "flip" the classroom.

3) Reading guides give a chance for meaningful one-on-one interaction with students in class. Because reading guides lead students to annotate the text, I can check students' read-

ing work in class individually as students are working in groups. This gives me a brief one-on-one time with every student for each reading.

Sample in-class activity

Complementary to reading guides are in-class activities.

The sample provided ("Discussion questions for Steiner, Ch 8") is the corresponding in-class activity for the sample reading guide. The first part asks students to compare and contrast Schopenhauer and Schweitzer's embodied ethics with the rational ethics that had dominated in earlier chapters. This is a high-level, challenging task that is enabled by their thorough reading. These discussion questions served their purpose in the following essay, when some students took up these philosophers' relative positions as part of synthesizing many different perspectives on animal ethics. Some students took them up again in their final papers when we applied them to AI, using the philosophers' ideas to analyze how people talked to a chatbot, or how people expressed their relationship to the characters in the movie *Wall-E*. Thus, our class moved from introducing an idea through specialized reading practices, to synthesizing it related to other thinkers, to applying it in a new context related to AI.

The second part of the activity breaks students into groups to "try on" the philosophers' ideas that we should experience interconnectedness with their own bodies, other people, and other living things. A brief introduction explicitly describes the goal of the activity and indicates that students shouldn't feel pressured to do any of the "experience-your-senses bingo" squares. In the two semesters I've done this activity, students enjoyed it; several groups completed all of the squares. Activities like these create embodied learning of the concepts presented. This follows scholars in writing studies who argue that knowledge is not just conceptual, but involves incorporating it into a person's experiences, feelings, and possible actions.

Sample instructional handout

Finally, as part of teaching writing, I often create instructional handouts that create a conceptual map for students of the assignment. These don't just present the material; they condense it, make connections, and create interest.

The sample is a handout that I created from scratch to explain how a research essay tells a "story." The sample uses the popular heist movie *Ocean's Eleven* to explain several conceptual steps of a research essay, and how those are represented in a student's research text. In particular, it gives students the image of other scholars who do similar work as being on their "team"—as being useful for accomplishing their own research goals. This helps make complex advice about citations more practical and relevant to students who are learning academic research writing for the first time.

Carnegie Mellon First-Year Writing Program | Department of English

76-101, Rainbows, butterflies, and robots

Syllabus and course policies

Instructor: Will Penman (PhD candidate in Rhetoric)

Contact: wpenman@andrew.cmu.edu

Office: 1319 Wean Hall

Office hours: 1:30-2:30pm MWF, and by appointment

Class: Section OO, MWF 2:30, Wean Hall 8427

Special learning needs

If you have learning needs that require special accommodations, please contact Larry Powell: lpowell@andrew.cmu.edu. Also, please notify me at the beginning of the semester of special learning needs - do not wait until the semester becomes overwhelming to acknowledge a struggle.

Religious observance

If you have a conflict between a religious holiday and a graded assignment, please contact me in advance so that we can make appropriate arrangements.

Wellness

Take care of yourself. Do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at http://www.cmu.edu/counseling/. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

Further (free!) school resources

For assistance with the written or oral communication assignments in this class, visit the Global Communication Center (GCC). GCC tutors can provide instruction on a range of communication topics and can help you improve your papers and presentations. The GCC is a free service, open to all students, and located in Hunt library. You can make tutoring appointments directly on the GCC website: http://www.cmu.edu/gcc. You may also visit the GCC website to find out about communication workshops offered throughout the academic year.

AI helps us make ethical arguments in technical spheres

In this class we will explore human-animal—and to a smaller extent, human-environment (together, "rainbows" and "butterflies")—ethics as analogies for human interaction with emerging robotic technologies. Ethics emerges when we assume a middle position about the future of AI:

Possible Robot Futures

AI will probably not emerge	AI* and humans may co-exist for a sustained period of time	AI will reconfigure humanity
Man on the street: I can't even get Siri to work right. My mom: You're studying *what*?	**Our section**: relationships with AI imply ethics	Elon Musk: i.e. death. Run for your lives! Ray Kurzweil: i.e. the "singularity." We'll merge with the machines and it'll be awesome

So where can we find ethical arguments for a new kind of relation? We could use a variety of analogies:

Possible moral analogues

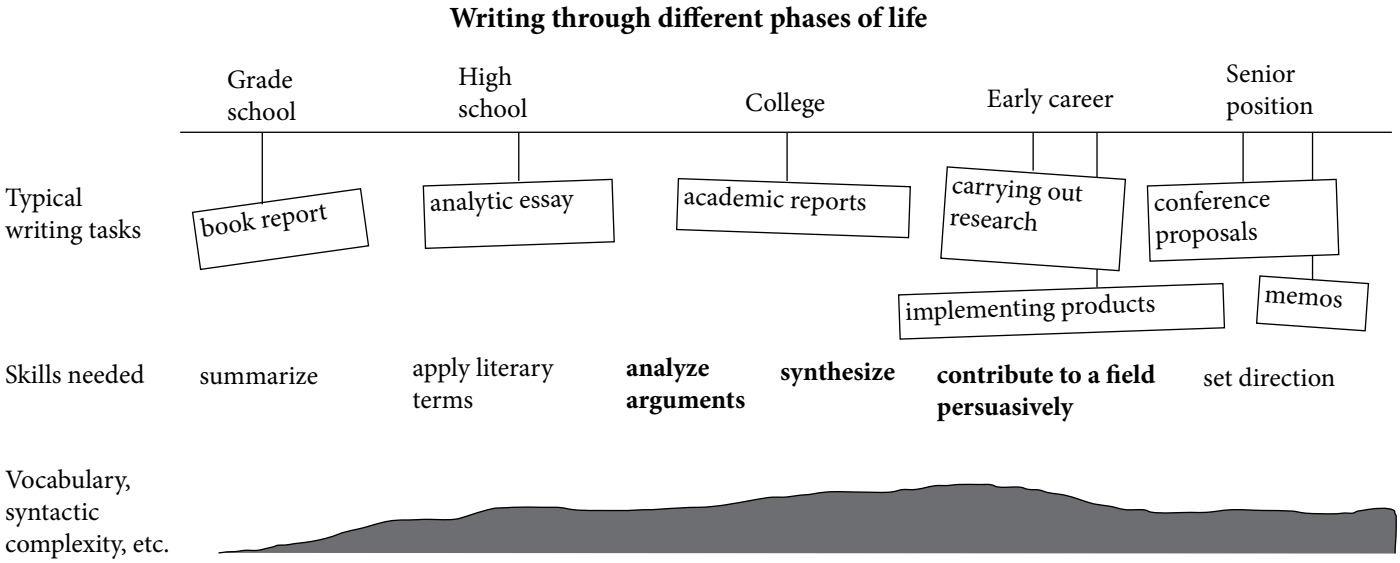
What might AI be most like?	Pros	Cons
1. Commercial objects	How we already analyze AI ethics (and understandably so, given current technology)	Unresponsive to developments in AI
2. Slaves, servants, subjects, etc. (some marginal class of humanss)	It's the natural next step from "objects"	Today we reject these marginal classes themselves; they seem more about maintaining our own superiority than about doing what's right or good
3. Other humans	Many robots are designed as androids; "civil rights" is a firm rallying cry	All-or-nothing; misrepresents humans and AI
4. The environment	Both are diffuse (neither Siri nor nature has a clear body)	Limited Western thought; mainstream US has limited interest
5. Animals	Can theorize a huge variety of species and abilities; rich range of moral thinking through different time periods; suggestive historical trend	

In this section of 76-101, we assume it's productive to see AI as similar to animals in their moral capacities and responsibilities. This leads us to investigate the history of human-animal interaction as a set of possibilities for analyzing emerging/future human-AI interaction.

*Preferred term: "AI" or "AGI," short for "artificial (general) intelligence", although we'll critique this term later. Equivalently, a "robotic," "machine," or "computational" "system." Not equivalent: "cyborg," which refers to a human integrating with technology; or "android" (uncapitalized, not Google's OS!), which is any robot designed to look like a human.

Writing helps us make arguments for specific audiences

76-101 is an important, highly researched class to teach skills needed for new college and career writing tasks. This diagram shows that each phase of educational life comes with its own writing tasks, required skills, and surface features.



The bolded skills show that 76-101 is designed with the ambitious goal of teaching you—in what is usually your first year of college—the writing components you will need throughout college and even into your first job (academic or otherwise). We emphasize these writing skills rather than grammar or other surface features, since for the most part those are well-developed already or can be picked up in the process.

What do these skills mean in practice? After taking this course, you will be able to:

(built up especially through the reading homeworks)

- identify "moves" that a writer makes through different techniques
- identify how one part of a text relates to another

(built up especially in Argument Analysis)

- identify the stakes of an argument
- reconstruct the logical order of an academic argument
- visually represent the logical development of an academic argument
- infer assumptions that the reader must buy into to agree with the argument
- define key words and concepts based on their use in a text
- argue for an interpretation of an argument based on textual evidence

(built up especially in Literature Review)

- identify questions that concern multiple authors in a field
- synthesize different perspectives
- explain fundamental differences between perspectives

(built up especially in Contribution)

- analyze something in the world to answer a question that multiple authors are concerned with
- answer questions by incorporating new research
- frame results using the "x, but y" heuristic

(built up throughout)

- describe your writing process and evaluate which parts of your process work well and which don't
- employ academic written conventions

Course structure

To support learning to read academic writing, as well as to learn many of the ways human-animal ethics has been theorized, we spend roughly the first half of the semester reading. Our required readings for this semester almost all come from one book: Gary Steiner's *Anthropocentrism and its Discontents*, available on Amazon/in the bookstore. It's a history of animal ethics in 10 chapters; each chapter covers another period of Western history. In our class discussions, any time it says "animal," we'll just imagine that it says "future AI." The main downside to this book is that the study of "Western philosophy" is the study of rich, white men. This lends itself to a narrow, privileged perspective. We'll try to compensate for this by looking at research projects from women and people of color.

We also will write three essays, progressively structured in complexity and length. In the first essay, the Argument Analysis, you will analyze Chapter 6 from Steiner, about Descartes. In the second essay, the Literature Review essay, you will group five perspectives from the book as a whole based on their similarities and differences related to some concept. In the final essay, the Contribution, you will propose a specific AI application to investigate, and you will conduct either a survey, an experiment, a corpus, a case study, or a set of interviews to analyze AI applications of the concept from your Literature Review essay.

Grades

Grading is set up to reward persistence and to be a buffer against high-pressure tests in other classes. So only 600 points out of 1000 come from the final draft of the three major essays - the remaining 400 points are from homework and preparatory assignments. (Point values are subject to slight change.)

Daily homework	**Argument analysis**	**Literature review**	**Contribution**	**Total = 1,000pt**
12 x 20pts = 240pt	rough draft = 30pt	rough draft = 30pt	rough draft = 30pt	
	peer review = 15pt	peer review = 15pt	peer review = 15pt	
	essay = 180pt	essay = 200pt	essay = 220pt	
			presentation = 25	

The daily homework will be graded in class on the basis of your annotations, which we'll talk about next week. I've created guides for annotations as a way to scaffold your reading even when we're not in class. The annotations you make, then, are a way to make your reading process visible, and for us to have a jump start on class discussions.

Common misconceptions

Q. Is this class about writing, or is it about AI?

A. Well, is army boot camp about being a soldier, or is it about climbing over obstacles?

Q. Is this class going to "fix" my grammar?

A. No. Don't set your sights on perfect grammar, we won't work on that here! Instead, this class will teach you to know what the effects will be when you make language choices.

Q. Is this a remedial class?

A. No.

Participation

One of the benefits of having a small class size is that it's feasible to have discussions in small groups and as a class. But the classroom is a delicate ecosystem of emerging viewpoints. If you don't participate enough, you risk not learning as much as you could. If you participate too much, you risk shutting other people out and not learning through listening. We'll work through the semester on finding a healthy balance.

Technology in the classroom

Except for special days, I don't allow laptops to be used in class, because I find that it's too tempting to avoid multitasking habits. Talk to me if this seems unreasonable to you. I do allow tablets, if you use an app for annotating PDFs (I recommend Notability).

Attendance

Attendance is critical in this class. If you need to miss class, I understand. A heads-up email is polite. You may miss up to 4 days for any reason with no grade penalty. Each absence after 4 drops your final grade 5 points. The only exception to this is special circumstances with documentation: university-sanctioned athletics with more than 4 trips in the semester; family emergencies; or an extended/recurring struggle (documentation from the Dean required). For every three days you are late to class, you will be marked for one absence.

Here's a chart that shows this policy in action:

	Student 1	*Student 2*	*Student 3*
Grade	92.4	92.4	92.4
Absences	3	5	7
Grade with deduction	92.4 - 0 = 92.4	92.4 - 5 = 87.4	92.4 - 15 = 77.4
Final grade	A	B	C

Late work and extensions

Homework is often due in class. If I ask you to turn homework in online, it's due when class starts.

Turning things in on time is important because it values my time and keeps your learning speed in line with the rest of the class. I accept late homework up until the night of the day that it was due, for up to half points. Send me a notification by email; Google Docs has poor support for latework. On major assignments, every 24hr after the deadline costs half a letter grade for the essay.

An extension is a special kind of late work in which points are not deducted for being late. Extensions require planning; requests must be made at least 24hr before the due date. Extension requests are most effective in person, because then we can work out the details instantly. I grant extensions at my discretion, usually no more than once per semester.

Using sources conscientiously

In this course, we will talk about the differences between plagiarism and the misuse of sources. There is a difference, and so the consequences for each are not the same. We will discuss how to use sources appropriately, and if you have any questions, always feel free to ask me. Working with sources is a developmental skill, and how well we cite them depends on how well we read them. This issue of working with sources is different from blatant plagiarism. It's been my experience that those writers who plagiarize are those who feel overwhelmed by the assignment and out of desperation, use someone else's work to stand in for their own.

If you get so frustrated with an assignment that you feel like your only option is to plagiarize, come see me. My role as a teacher is to help students, not penalize them—use me as a resource to help you write, brainstorm or work out your essays. So pay attention to how we use sources in this class, and please don't plagiarize.

Academic integrity

At Carnegie Mellon, we believe in the excellence of our students and in the integrity of our academic programs. We also believe that your good ideas become better when you test them against the ideas of others. At the same time, we believe that acknowledging this kind of collaboration with others is an important aspect of membership in an academic community. In this course, the following kinds of collaboration and assistance are permitted: a) in-class collaboration such as group work, pair work, class discussion, and peer review; b) discussing your ideas regarding the three major assignments with other students; c) graded peer reviews; d) assistance provided by Academic Development, the Global Communication Center, and the Academic Resource Center. Any collaboration or assistance of these types should be acknowledged in writing; we will discuss how to incorporate such acknowledgments in your writing in this course. Also within this course, it is imperative that you discuss with me when it is appropriate to use your writing from a completed assignment (from either this class or from another one) within a new writing task. University policy is clear that students cannot use text from a graded assignment from one course for another assignment in another course without discussing your decision making with your instructors.

Collaborating on homework assignments is not acceptable because those types of assignments are designed for me, your instructor, to monitor how you are handling specific parts of the course materials. Blatantly taking someone else's words, ideas or concepts, and using them without citing your source is plagiarism. So is using another student's essay or homework, or part of his or her essay or homework, as your own. In the world of writing (academic writing especially), this is a serious offense and is treated as such. Anyone who uses non-documented material from another source, including work by other students as well as online sources, could receive a failing grade for the entire course and could be referred to the Dean's office for further disciplinary action. If you want to understand how to relate the concept of integrity to our community standards and how to understand university procedures for maintaining our community's standards, go to this url: http://www.studentaffairs.cmu.edu/dean/acad_int/index.html

Distributing course materials beyond the boundaries of our course

If you need to tape or record classroom activities, you may do so for personal use or for all students presently enrolled in the class. However, you may not further copy, distribute, publish or otherwise use that recording for any other purpose without my express written consent. Violating these policies could result in my referring you for disciplinary action.

1-page MLA citation style guide

We won't spend much time on citation styles in class, so let's try to cover them here. Each citation style emphasizes different things (APA emphasizes how recently something was published; IEEE emphasizes readability). We'll use MLA, which is good in the humanities because it emphasizes authors. In MLA format, **a Works Cited page** lists all of the sources that were referenced in your essay:

> Steiner, Gary. *Anthropocentrism and its Discontents: The Moral Status of Animals in the History of Western Philosophy*. Pittsburgh: University of Pittsburgh Press, 2005. Print.

Notice that when the entry bled onto the second line, I indented it. This is called "reverse indentation," and it helps a reader scan a Works Cited for a particular author. Alphabetize entries by author's last name.

MLA format also prescribes ways to cite your sources in the text, to refer you to the Works Cited. This is called **"in-text" citation** or "parenthetical" citation. At the end of a quote, delay the end punctuation mark so you can insert a parenthesis with the author's last name (if unclear) and the page number:

> A historical background in Descartes' communication is "quite evident" (Steiner, 142).
>
> Steiner argues that Descartes' historical background was "quite evident" (142) from his letter to More.

In-text citation should be done for all our writing; I only ask for a Works Cited page in full drafts of your essays. Notice that in both of these examples, there is a space after the end quotation marks before the opening parenthesis. If you natively speak a language where spaces are not important, this space might not seem important, but it is very important for looking the right way.

There are also two special cases for in-text citation in MLA. The **first** is one we will encounter a lot reading from Steiner's book: quoting someone (like Descartes) out of someone else's book (like Steiner's).

> Descartes says that "we cannot prove that there is any thought in animals" (Descartes in Steiner 142).

Relatedly, if the author that you're quoting from uses quotation marks, then indicate them with single quotation marks (in other words, with apostrophes):

> Steiner argues that the evidence is overwhelming: "But to conclude that Descartes is 'cautiously agnostic' on this question is to ignore the context of Descartes's argument in his letter to More" (142).

A **second special case** is when you use very long quotations (which should be done sparingly). If a quotation takes four or more lines on your page, make it a "block" quotation by dropping the quotation marks, setting it off as its own paragraph, indenting on each side, and making the font smaller:

> As Steiner says:
>
> > The notion of a corporeal soul is entirely compatible with Descartes's reduction of animals to pure mechanism, inasmuch as, for Descartes, "animal souls [are] reduced to the configuration of the parts of their bodies." In principle, animals are simply part of a larger sphere of mechanistic, material resources; only human beings with immortal souls are due moral respect. (144)
>
> That is, Steiner...

Later in the semester, we'll be writing about **many authors at once**. To cite an author's ideas without a specific quote, just put their last name in parentheses. If a statement can be attributed to multiple authors, separate them with a semi-colon:

> It has been argued that animals lack souls and thus are outside of moral view (Augustine; Descartes).

Finally, **titles get special treatment**. Write the titles of books, journals, music albums, websites, etc. in italics. In contrast, write the title of a chapter *in* a book, article *in* a journal, song *on* an album, page *on* a website, and so on in quotation marks. (A handy rule of thumb is that the bigger "container" goes in italics, and the smaller "container" goes in quotation marks.) No titles get both italics and quotation marks.

Reading guide Steiner Ch 8: Conceptions of Continuity: Schopenhauer, Darwin, and Schweitzer

1. In the section "The Romantic Background: Condillac, Rousseau, Herder," Steiner prepares us for the philosophy of Schopenhauer.
    a. What does "transcendental" mean?
    b. Do the Romantics treat the body as primary? Does that agree with Kant or the utilitarians?
    c. Notice Steiner's careful attribution of intention in the phrase "the primary aim of the Romantics was not…" In other words, the Romantics weren't focused on animals, but we can still learn from them on the topic. Mark this as a great "synthesis move." We do the same thing when we say, "Steiner didn't have robot ethics in sight in describing a history of animal ethics, but…"
    d. What are three "key themes" of Romantic thinking? Pay attention to Steiner's metadiscourse; this is the only way to follow along here.
    e. The first theme is a little dense, but notice at the end that one of the benefits is that it aligns with "modern science." That's good, since we're getting ready to hear about Darwin
    f. The third theme is what we mean today when we refer to "Romantic" outside of love – sappy.
    g. For the Romantics, do we become moral by elevating ourselves above nature?
    h. **Skip the rest of this section about Condillac, Herder, and Rousseau**; we already have a good idea of what the Romantic era thought.
2. In the section "Schopenhauer," Steiner describes Schopenhauer's thought.[10]
    a. Notice that Schopenhauer "develops his views as a polemical response to Kant" (184). This means he was trying deliberately to contradict him.
    b. What is "the will," according to Schopenhauer? Schopenhauer wants us to be contemplative; what are "affirmative acts" that are legitimate (184)?
    c. What does Schopenhauer call the cause-and-effect relationship between bodies?
    d. How does humans' ability to suffer relate to animals'?
    e. What is an "inner tension" (186) in Schopenhauer's thought?
    f. What is "compassion," (187) according to Schopenhauer? How does it relate to animals?
    g. What is "kinship" (188)? What are two ways that Steiner is critical of Schopenhauer for being timid about kinship?
3. In the section "Darwin," Steiner elaborates Darwin's view of animals as they related to morality.
    a. What are 3 "key implications" (190) of Darwin's theory?
    b. Does Darwin see a difference of kind or a difference of degree between humans and animals? Highlight the traits Darwin observes in animals, and the animals he uses for examples. Can animals be intelligent?

[10] Maybe you can tell from the name: Schopenhauer was also German, like Kant. He's less well-known, but maybe that's just because he was pretty pessimistic. If you can think of other nihilistic, mostly athiestic philosophers, like Nietzsche, they've drawn on Schopenhauer. There's a nice YouTube video about him by "The School of Life" if you have 9 minutes

   c. According to Darwin, can animals form general concepts? What is his evidence? How can you tell that Steiner is skeptical of Darwin's position?
   d. How do Darwin's ideas contrast with the utilitarians?
   e. What is a "biological imperative" (195)? (This contrasts with Kant's idea of a "categorical imperative," a rule that is always true for all people at all times)
   f. How does Darwin think about "sympathy" (195)? Is this consistent with the rest of his philosophy?
   g. Steiner judges philosophers by what they advocate. Does Darwin condemn vivisection?
4. In the section "Schweitzer," Steiner explains how Schweitzer's "reverence for all life" builds on Schopenhauer.
   a. We know Schweitzer follows Schopenhauer, who was really bleak. So we know Schweitzer would be tuned to "optimism." In the margins, paraphrase "optimism"
   b. Schweitzer rejects dualism in favor of "monism." What is that?
   c. Why does Schweitzer favor true optimism?
   d. What does it mean to be "attuned" (199) to the universe? How does this lead to "avoid the destruction of life"?
   e. Steiner summarizes this section and chapter by drawing out self-sacrifice (as a way to express reverence for life) and self-realization as two competing forces. Mark this contrast and tension. In the next chapter, we'll see Steiner re-work these two forces.

Discussion questions and experience-your-senses bingo

Discussion questions for Steiner, Chapter 8

There is a lot in this chapter, and we can't cover it all in one discussion.

1. What keywords do Darwin, Schopenhauer, and Schweitzer introduce? Add them to your list of synthesis keywords that we brainstormed last class. Draft a synthesis question each in your group for which Darwin, Schopenhauer, or Schweitzer would have something to say. (This could draw on one of the keywords, but doesn't have to.)

2. Review Schopenhauer and Schweitzer's views below:
According to Steiner, Schopenhauer argues for an ethic of "compassion." In other words,

> the basis of morality is not any kind of abstract concept nor a rational conception of duty, but rather the *felt* connection we have with all living beings capable of suffering. This sense of a direct affective relationship with other suffering beings places us on a cosmic par with animals (187)

From this perspective, morality is not a matter of thinking things out as much as it is *feeling* rightly. Similarly, Schweitzer describes an ethic of "reverence for life." This must involve feeling part of the cosmos, both in terms of how little we can change things, but also with an element of action. People embrace reverence by

> extend[ing] compassion to all living beings, placing the interests of other living beings above our own interests when the circumstances warrant it; in particular, we must be willing to engage in acts of self-sacrifice on behalf of animals (Schweitzer in Steiner 200)

What is different about Schopenhauer and Schweitzer than we've seen before, especially Descartes? What do you find refreshing, challenging, or disturbing in their philosophies?

3. Let's tap into our senses to experience our kinship with other beings. Hopefully this will help us be compassionate and have reverence for life. On the next page is experience-your-senses bingo. Mark the square when at least one person in your group has done the task (or all the people in your group, for those so marked). Take notes on your experience if applicable.

A basic bingo is when you achieve five in a row. It's more challenging to not use the free space, and more challenging still to get multiple bingos or even a "blackout," where you cover all the squares. Don't feel pressured to do any of these; just like in Schopenhauer's universe, there is no prize for winning ☹

Experience-your-senses bingo

(ALL) Scrunch up in the fetal position and think of the ways you're dependent on others (2 min)	(ALL) do enough physical activity to get your heart rate up	Spin in a circle until you get dizzy.	Tell a sad story	Taste something. If it was a sound, what would it be?
Laugh (15 sec)	Describe 5 emotions that you're feeling right now	Hold a visible living creature in your hand (not a human)	Look up the history of this building. Feel its history (1 min)	(ALL) describe a time your mother has suffered
Hunch over as if programming. How do you feel?	Cry	(Illusion of being) FREE	(ALL) Hold your breath for 30 seconds	(ALL) Stand in a power pose, aggressive and dominating (45 sec)
(ALL) give each person a high-five	Look at pictures of puppies until you smile	Play 5 rounds of follow the leader with silly faces	Lie down on the floor, slow down, and obsess over the weight of the world's problems (2 min)	(ALL) stretch your leg muscles
Loudly lament "the underlying futility to existence" (pg184, 45 sec)	Stretch your arms out. Close your eyes, and touch your nose with each hand several times	(ALL) dance to a song.	Hold hands with someone (1 min)	Staring tournament within your group - who can avoid blinking the longest?

Contribution is like a heist movie

In the movie *Ocean's Eleven*, George Clooney assembles a team of expert robbers to steal from several casinos.
In a contribution essay in any field, you assemble a team of academic specialists who can help you understand one thing in the world.

1 The target

Use your synthesis question to begin finding an **object of analysis,** or thing that we should know more about. What are you trying to find out about it? This is your **research question**.

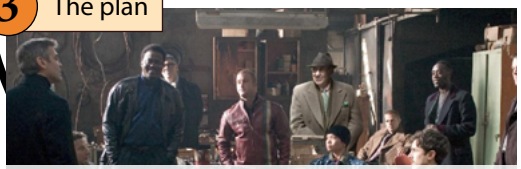
Balance having a broad versus specific research question: the broader, the higher the stakes; but the more specific, the more your analysis will be credible

2 The team

Your **literature review** gathers your team based on what each author can help you with. Look for definitions, categories, concepts, principles, and generalizations.

Give competing camps their due, but don't make them the focus (unless the theory *is* the focus)

3 The plan

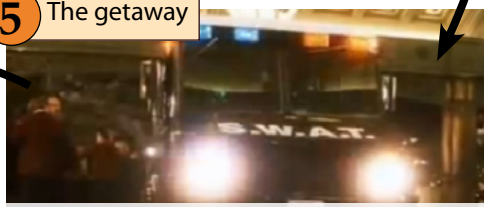


Your **method** is the steps that you take to get at your object of analysis: interviews, surveys, experiments, corpus collection, case studies, etc. Your method produces data, so decide on a method based on what kind of data you need.

4 The vault

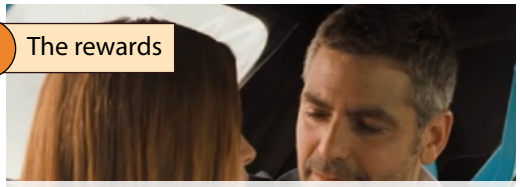
You can't steal the whole Hotel Bellagio. **Data** is your way of getting at your object of analysis. Common data are: text, images, speech, answers, numbers, stories, tangible objects, reactions, and behaviors.

5 The getaway



Your **analysis** brings the data into your own context. Apply your team's heuristics, definitions, etc. to your data to see what you've found. Show how other camps' interpretation is lacking. This should answer your research question.

6 The rewards



In your **conclusion** (or discussion), summarize, discuss limitations of your research, and point to future work: what's the sequel?

Similarly, structure your research report like a story:

Introduction

Method

Results

Analysis

Discussion

Note: Heists tend to exploit people. In more official research, a school's Institutional Review Board (IRB) helps you make sure that your research doesn't.

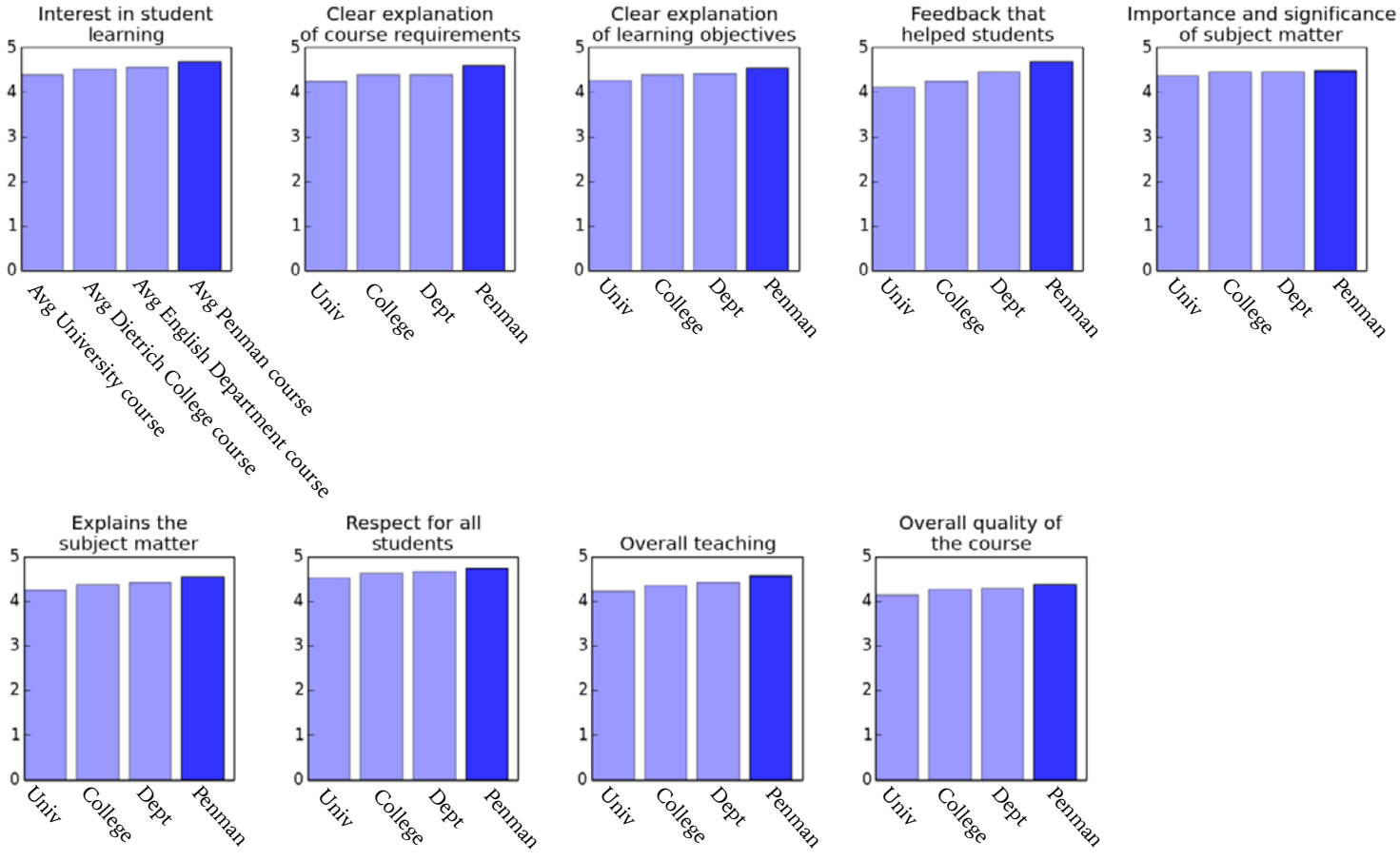
Insights From Course Evaluations

Examining students' course evaluations shifts the focus to the impact that my teaching strategies have had on students.

At the end of each semester, students who were enrolled in the class for a significant amount of time are invited to complete an evaluation of the course. Students are asked how much time they spend on the course, asked them to numerically assess the course on 9 measures, and offered a box for free response. **96% of all my students** (from Fall 2012 through Spring 2017) have responded to evaluate their section. The following insights are drawn from these evaluations.

My average scores stand out even in a college and department that emphasizes teaching

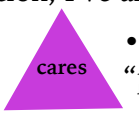
- The charts below show the course evaluation scores from the average course at the levels of the University, Dietrich College of Humanities and Social Sciences, the English Department, and myself (averaged from Fall 2013 through Spring 2017). Across all 9 quantitative measures of students' course evaluations, the average Dietrich College course is ranked higher than the average course in the University as a whole. The average English Department course, in turn, is ranked higher than the average Dietrich College course. And across all 9 measures, my average course (averaged from Fall 2013 through Spring 2017) has received higher scores than even the English Department.



- Overall, a full 37% of all my responding students rated my teaching with a 5 ("excellent") on **every single measure** of the course evaluations.
- **65% of student respondents** rated my teaching as "excellent" on most (at least five of nine) measures
- Students rated my teaching especially highly in the three sections I've taught of Reading and Writing in Academic Contexts (76-100). In a section of 11 students in Fall 2015, **every single student** rated my teaching as "excellent" for five different measures: my interest in student learning, my explanation of course concepts, my explanation of the subject matter, my respect for all students, and my overall teaching.

Themes of "caring" and being "interesting" in the free-response section

- In the free response section of students' course evaluations, they wrote in total almost 7,000 words in commentary, averaging 36 words per respondent.
- To focus reviewers' attention, I emphasize two themes from student feedback. One theme is primarily about the rapport I build with students ("cares") and the other theme is primarily about the course itself ("interesting"). In the full course evaluations in the next section, I've annotated a select number of comments that mention these themes.



- "**cares**" - i.e. "supportive," "helpful," "personalized," "friendly," "involved," and "passionate."

- "**interesting**" - i.e. "engaging," "fun," "enjoyed," "non-trivial," "amazing," and "favorite class."

A special design for course evaluations helps my own learning

- To make course evaluations helpful for my own learning, I've made three innovations in presenting them, visible in the next section. First, I've joined the numerical scores with students' comments. Second, I've highlighted scores of "excellent" (i.e. "5") with a green bubble. Finally, I've sorted the order by highest scores, which shows that students who give the lowest scores for my teaching (i.e. whose responses are listed at the end) tend not to comment. In total, these innovations allow me to condense the course evaluations while maintaining the bigger picture; it is thus not unwieldy to present all course evaluations from a class.
- I've selected the most recent course evaluations from the 3 courses I've taught: Writing in the Professions (from Fall 2017), Interpretation and Argument (from Spring 2017), and Reading and Writing in an Academic Context (Fall 2015). These show that in all classes I've taught, I've received positive feedback.

Fall 2017 - Course Evaluations

Writing for the Professions

17 students finished the course; 16 responded to evaluate the course

interest in student learning	clear explanation of course requirements	clear explanation of learning objectives	feedback that helped the students	importance and significance of subject matter	explain the subject matter	respect for all students	overall teaching	overall quality of the course	comments
5	5	5	5	5	5	5	5	5	Will Penman is amazing! Would recommend!!!
5	5	5	5	5	5	5	5	5	I thoroughly enjoyed this class throughout the semester, and really felt that I learned a lot about technical writing. Before this class, I heard from other students that it was helpful in preparing us for applying to jobs. However, not only did I learn more about how to write resumes and cover letters, but I also learned more about proposals and presentations. Mr. Penman definitely made this class enjoyable, and he was always very willing to give back constructive feedback that helped my writing to improve.
5	5	5	5	5	5	5	5	5	Initially, I was apprehensive of taking this class because I already had experience writing resumes, cvs, personal statements, and cover letters. I was pleasantly surprised by how much I ended up learning about topics I had convinced myself I had already learned. Not only have I been able to rewrite all of my professional documents to incorporate the visual elements and content he taught me, but I have also been able to apply what I learned to other aspects of my life like writing research papers and grants, and giving oral presentations. Thank you for a wonderful semester; I really got a lot out of it.
5	5	5	5	5	5	5	5	5	Mr. Penman is a fantastic teacher and I believe I have become a stronger writer after taking this class. Mr. Penman is a kind and caring teacher who was extremely helpful!
5	5	5	5	5	5	5	5	5	Mr. Penman has shown a real interest in student feedback and incorporating that feedback into improving the class. This class has taught me valuable information about writing professional documents and improving my writing. I would definitely recommend this class and Mr. Penman as a professor.
5	5	5	5	5	5	5	5	5	Mr. Penman made the course very engaging and made it easy for me to contribute in class. He explained each topic thoroughly and provided meticulous feedback that allowed me to improve my writing. Overall, despite being on-ed course, I greatly enjoyed the class and learned many valuable skills in professional
5	5	5	5	5	5	5	5	5	Thoroughly enjoyed this class and Mr. Penman was a huge part of that. He's a very fun and informative teacher that has a bright future with academia. The course itself was very helpful in terms of effectively teaching us to prepare documents for the professional life. Always looked forward to this class and developing the projects throughout the semester.
5	5	5	5	5	5	5	5	5	
5	5	5	5	5	5	5	5	5	
5	5	5	5	5	5	5	5	4	Writing for the Professions was a very well-structured class. While I was initially skeptical of the usefulness of the class content, Mr Penman was able to make the content interesting and show how what we learnt would be applicable to a wide range of professional contexts in the fut One improvement that could be made is more detailed feedback on submitted assignmen would help us understand our current ability.
5	5	5	5	5	5	5	5	4	
5	5	5	4	4	5	5	5	5	
5	5	5	5	5	5	4	5	4	
5	5	5	5	5	4	5	4	4	

continued...

interest in student learning	clear explanation of course requirements	clear explanation of learning objectives	feedback that helped the students	importance and significance of subject matter	explain the subject matter	respect for all students	overall teaching	overall quality of the course	comments

continued...

5	4	5	4	4	4	5	5	4	In my experience, Mr. Penman has been incredibly considerate and respectful of his students. He has demonstrated a genuine interest in our future aspirations and how he can use this course to help us get there. He seems to really care about us learning information that we can apply in our daily lives as professionals. In terms of the class itself, I feel as though Mr. Penman creat ed an environment in which students were comfort able participating. I appreciated the extensive feedback we received for projects 1 and 2. I think some readings could have been better incorporated into class time or dro pped all together. Overall, was a very positive experience. I've appreciated Mr. Penman's commitment to his students and our education.
4	3	4	5	4	3	4	3	3	
4.94	4.81	4.94	4.81	4.81	4.75	4.88	4.81	4.56	My averages

Spring 2017 - Course Evaluations

Interpretation and Argument

My section theme was: "Rainbows, Butterflies, and Robots"
19 students finished the course; 17 responded to evaluate the course

interest in student learning	clear explanation of course requirements	clear explanation of learning objectives	feedback that helped the students	importance and significance of subject matter	explain the subject matter	respect for all students	overall teaching	overall quality of the course	comments
5	5	5	5	5	5	5	5	5	This really was a good course with an even better instructor. It was abundantly clear that Professor Penman cared about the material and his students, with his teaching personalized for each individual. With this approach, it seemed as though nobody was left behind, (a common trope in CMU classes), and everyone made meaningful progress in developing their writing skills regardless of their abilities coming into the course. Perhaps I can't speak for everyone, but we the students generally liked being in that class, something I never expected from a humanities course. From an academic perspective, this course really helped me improve my written communication skills and shift my writing techniques from verbose and contrived to clear and concise. I've learned how to implement previews, map arguments, and synthesize various sources, skills I expect to use very often in my academic career. What's more, the class topic was non-trivial, and gave me a taste of philosophy and logical reasoning I would have otherwise missed in my undergraduate career. Through various class discussions and exercises, I grew academically in a way that w painless and engaging. In the end, the class probably couldn't have gone better given what i ned to do. If you read this, thanks for a great year Mr. Penman. If the person reading this is nman, please consider tenuring him as a professor with a good (six figure) salary. He is he few real teachers at this school.
5	5	5	5	5	5	5	5	5	I really enjoyed this course. I think that the section topic is extremely interesting, and that the skills that I learned for writing should prove invaluable. Somehow you managed to have me enjoy writing such a long, processed paper (aka, the contribution).
5	5	5	5	5	5	5	5	5	Overall, I really enjoyed this course! Mr. Penman is very enthusiastic about the topics we go over in class. Coming into this class, I never thought I would end up liking writing, but after working on the essays in this class over the span of coupl f days, I began to like the process of just sitting down and thinking about what I wanted to w out. Mr. Penman is very clear about his instructions and is willing to help you succeed!
5	5	5	5	5	5	5	5	5	Overall, Mr. Penman has been an amazing teacher. I learned so much about how to organize my writing more clearly, even while exploring a topic that I am interested in. After each paper, he would meet with us individually to review them, and I found this time extremely insightful as he pointed out every paper's strengths and weaknesses in detail. The class was always very interesting as Penman provides visual aids and detailed explanations of concepts. Th one suggestion I would make for the future is to give an earlier slot to take the class as I w rather have this class in the morning when I'm extremely awake, rather than in the aftern am more tired.
5	5	5	5	5	5	5	5	5	Made objectives and tasks very clear. He gave thorough feedback for each dent, which was very helpful.
5	5	5	5	5	5	5	5	5	
5	5	5	5	4	5	5	5	5	I find that Professor Penman is an amicable and friendly person, who takes the time to reach out to every student individually in a very nice way. I remember on the first day he forced himself to learn everyone's name, and all throughout the semester he has tried his best to make sure everyone gets an equal chance to speak. He would do this by going around the class and have everyone read a paragraph or so from the rubric. The topic he teaches is very interesting to me, and therefore I am more devoted to learning, and he definitely takes the time to meet with me and reciprocate my interest. Overall, Professor Penman is a fantastic instuctor who teaches at a person-to-person level
5	5	5	5	5	5	5	4	4	
5	5	5	4	4	4	5	5	5	Mr. Penman provided very clear instructions throughout the whole course. He gave out a good number of handouts that were very descriptive of the assignments he gave and of the course as a whole. Looking back on the semester, I definitely see an improvement in my writing due to Mr. Penman's teaching and feedback on essays. The environment in the classroom was always relaxed and low-stress but at the same time it was always intellectually charged.

continued...

interest in student learning	clear explanation of course requirements	clear explanation of learning objectives	feedback that helped the students	importance and significance of subject matter	explain the subject matter	respect for all students	overall teaching	overall quality of the course	comments
continued...									
5	4	5	5	4	5	5	4	4	As instructors for required freshman writing courses go, I don't think I could have asked for a better one. Mr. Penman showed exceptional dedication to each student's individual growth in this course - making sure we met with him one-on-one to discuss our progress and where he could be doing better work.
4	5	4	4	5	5	4	4	5	Mr. Penman clearly cares about his field and works hard to teach why it is important. I learned a great deal about academic reading and writing, and I think this course was very important to take in the first year of college.
5	4	4	5	5	4	4	4	4	Mr. Penman is a wonderful teacher who is interested in his students and their success in the course. He taught the course well and supplemented lectures with interesting videos of robots, which helped to relate what we were studying in class to the real world. The meetings that we had when we were working on each essay were extremely helpful because it allowed a conversation to flow about his feedback. He was open to discussing aspects of the paper that we might have disagreed on, and I felt that helped my writing the most this semester.
5	5	5	4	4	4	5	4	3	
5	4	3	5	3	4	5	5	4	As the introduction to a college-level writing environment, this class served its purpose. Mr. Penman went straight for a rather dense, philosophical book as a textbook, but his assistance and advice helped students to successfully navigate this work and hopefully many such academic works in the future. This was aided by regular class discussions, the format of which Mr. Penman usually asked for feedback on and was willing to change to something more conducive. Writing also improved with his information of what is actually important to an academic paper, but suffered occasionally from being too confined (i.e. he would sometimes ask and look for specific phrasing in certain sections of certain papers). Overall very good.
4	5	5	4	4	4	4	4	4	
4	4	4	4	4	4	4	4	4	
4	4	3	5	4	3	4	4	3	
4.76	4.71	4.59	4.71	4.47	4.53	4.71	4.53	4.41	My averages

Fall 2015

Reading and Writing in an Academic Context

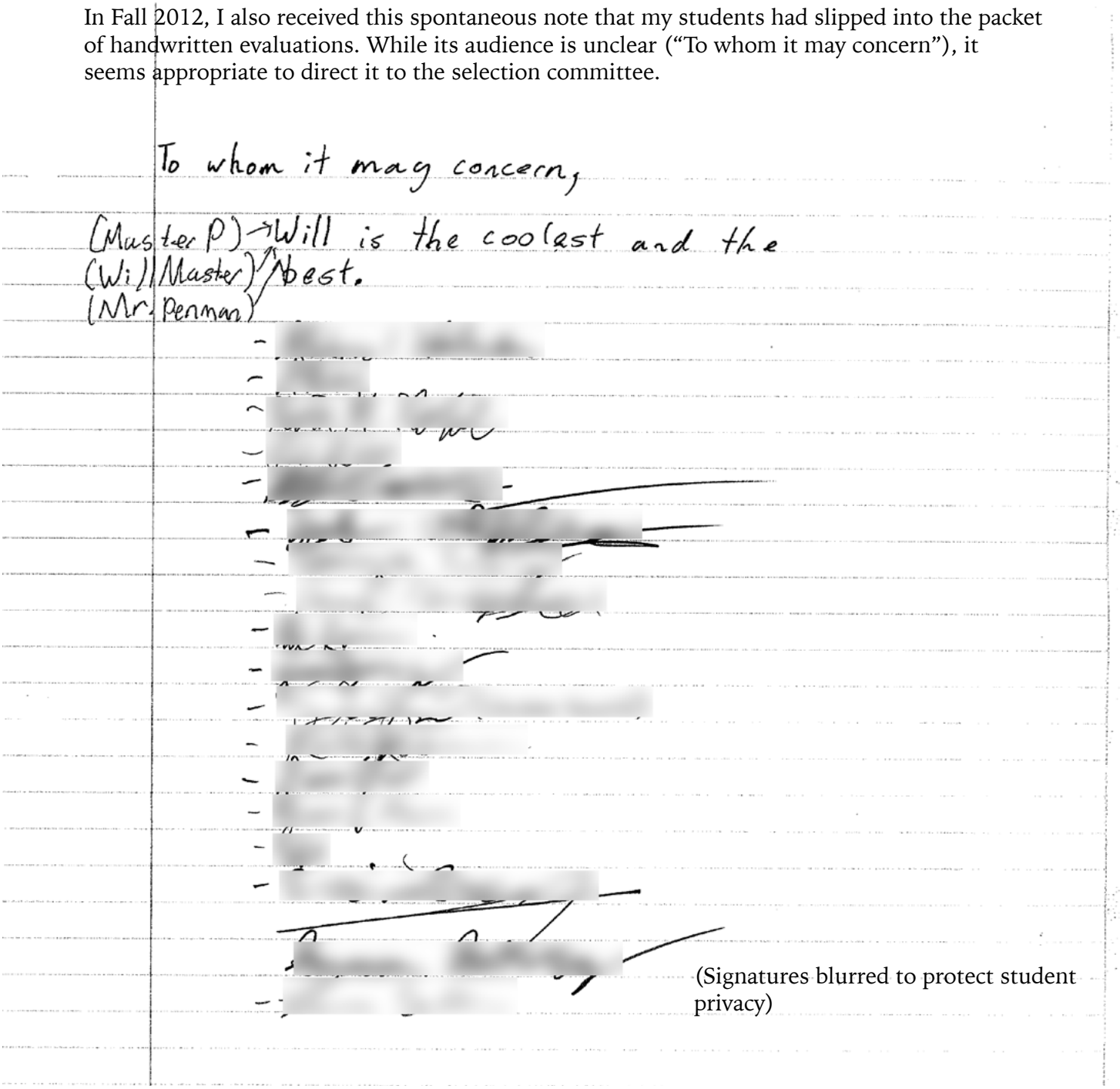
My section theme was "Who is Speaking? Language Diversity"
15 students finished the course; 15 responded to evaluate the course

interest in student learning	clear explanation of course requirements	clear explanation of learning objectives	feedback that helped the students	importance and significance of subject matter	explain the subject matter	respect for all students	overall teaching	overall quality of the course	comments
5	5	5	5	5	5	5	5	5	Mr. Penman is an amazing instructor. His fabulous teaching style and tremendous patience really impressed every one of us in this class. He is also incredibly supportive. Knowing that none of us are native English speaker and understanding that being "forced" to speak a second language in a foreign could be tough, Mr. Penman tries to keep his speaking speed at a reasonable pace and makes the expressions as clear and straightforward a possible. He is also a great writer. The writing strategies he taught us, like IMRAD and hedging, benefit us not only in this class but in any class in general.
5	5	5	5	5	5	5	5	5	Mr. Penman really cares about students' improvements and teaches students in accordance to each one's own performance and skills. He is very passionate about teaching and constructs classes that are inspiring and interesting while also very instructive. Mr. Penman uses many interesting strategies to help each student to contribute in class learning. He focuses on teaching the students in a way that they actually teach themselves many useful techniques of writing. Mr. Penman is also passionate about writing which makes him a good instructor to inspire students instead of telling them what to do.
5	5	5	5	5	5	5	5	5	This course covers plenty of aspects including the organization of essay, language strategies, paper planning and etc. Overall, Mr. Penman is very helpful. He not only explains knowledge clearly during courses, but also hold individual strategy meetings to help us to review from professional perspective. Also, when I have problems concerning papers or other academic parts, he is willing to meet me individually to provide me with his guidance and suggestions.
5	5	5	5	5	5	5	5	5	
5	5	5	5	5	5	5	5	5	
5	5	5	5	5	5	5	5	5	
5	5	5	5	5	4	5	5	5	Mr. Penman is a very competent instructor for this course. He has clear outlines and rubrics for students to understand what to do and how to do well in this course. Workload is very easy to handle. He is also very helpful in giving feed backs on our works. Overall, he is a very good teacher.
5	5	5	5	4	5	5	5	5	I hope this class can be more interesting.
5	5	5	5	4	5	5	5	5	
4	5	5	5	5	5	5	5	5	
4	5	4	5	5	5	5	5	4	
4	5	4	5	4	5	5	4	5	The final essay, requires a real-life research, which took a really long time.
4	4	4	4	3	5	4	4	4	Mr. Penman demonstrates good qualities as an language instructor. His participation level and attitude towards his students are well deserved to be respected. He is available by email or in person most of the time, He is also picky (attentive) in assessing students' works. He gives quite thorough evaluations and suggestions for future improvements. HIs focus of teaching is clearly stated: Learn to write and us various writing techniques according to different sets of reading contexts. I personally learned a lot about the writing structure. Before I took this class, my knowledge of structure was quite ambiguous, but I feel like I have improved.

continued...

interest in student learning	clear explanation of course requirements	clear explanation of learning objectives	feedback that helped the students	importance and significance of subject matter	explain the subject matter	respect for all students	overall teaching	overall quality of the course	comments
continued...									
4	4	3	4	3	4	4	4	4	Throughout this course, Mr. Penman stood out as an instructor who really cared about teaching. Rather than directly approaching writing techniques, he incorporated interesting topics to not only get us involved.
4	3	3	5	4	4	5	4	2	
4.6	4.67	4.53	4.87	4.47	4.8	4.87	4.73	4.53	My averages

In Fall 2012, I also received this spontaneous note that my students had slipped into the packet of handwritten evaluations. While its audience is unclear ("To whom it may concern"), it seems appropriate to direct it to the selection committee.


To whom it may concern,

(Master P) → Will is the coolest and the
(Will Master) best.
(Mr. Penman)

(Signatures blurred to protect student privacy)

Two other students made direct appeals in their course evaluations, perhaps beyond the scope of the selection committee:

"If the person reading this is not Mr. Penman, please consider tenuring him as a professor with a good (six figure) salary. He is one of the few real teachers at this school." (S17)

"Master P is the man. Give him his Ph.D." (S14)

5. Faculty and Student Letters

(to follow)