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Teaching Statement 2022

As a feminist college writing teacher and college writing teacher educator, I am committed to feminist mentoring, pedagogies, and interactions that work to unpack the complex activity of writing and teaching writing—and the embodied lived experiences of people engaging in these activities every day. The goals for such interactions are:

- For undergraduate student writers: to encourage people to see themselves as capable, more agentive writers who can, and do, learn through diverse research and participation in communities of writers.
- For graduate student teachers: to authorize people to see themselves as capable, action-oriented writing teachers who can, and do, learn through diverse research and participation in communities of teachers.

As a feminist teacher, the following principles\* ground my pedagogical activism within undergraduate and graduate education teaching sites. By putting these principles in action, I seek to ground, make visible, and value the embodied experiences of diverse human learners in ways that radically center people's own particular needs, goals, and trajectories rather than prioritize institutional, disciplinary, or cultural demands that have historically excluded and Othered multiply marginalized folk.

### **Writing and teaching are complex and particular**

As Linda Adler-Kassner titled her national organization conference chair's address in 2017, "Because Writing Is Never Just Writing," my pedagogies structure in as a given that writing is never just print-based, page-based, alphabetic text-dominant academic prose for school, whose product and process are simple, linear, static, stable, or uncontested. Further, as literate activity scholars Paul Prior and Joyce Walker, and activity theory scholar David Russell, remind us in their bodies of scholarly work, writing is never just writing in general. Writing is always particular: an activity done by particular people, in particular moments, with particular tools, in particular spaces and bodies, for particular goals.

- In undergraduate writing courses, students create and research texts across particular genres they encounter in the world every day. From social media platforms (in use and now defunct) to future professional genres, we immediately frame writing as activity that does work in the world in and beyond school, and genre conventions as dynamic rather than static and formulaic.
- In graduate teaching courses, teachers unpack their own lived experiences with writing and ask writing students to do so, too. Whether tracing our feelings about writing or mapping our antecedent experience of how we actually write, we immediately frame writing as more complex than any formula or singular privileged set of genres can capture and call out any linear and/or universalized writing process as a myth that does more damage than good.

### **Writing and teaching are research-based activities**

Because writing and teaching are activities that can be learned, my pedagogies structure in available, accessible research practices that expand and challenge our antecedent knowledge; and connect us to real worlds and the lived experiences of other writers and teachers.

- In undergraduate writing courses, students begin by researching the same genre and sharing conversations about genre conventions and how to learn about them. Researching genres from within and beyond school (annotated bibliography, *The Atlantic's* Object Lesson), we practice not only rhetorical genre analysis, but also other available research methods (autobiographical memory, interview, online archives).
- In graduate teaching courses, teachers research the genres they are asked to produce for the graduate pedagogy course and for their own teaching. We give explicit space for genre research for writing a *Grassroots Writing Research Journal* article about their own literate activity (a

\*All of these principles are overlapping in practice, but I have attempted to unpack them in ways that highlight particular principles in action.

genre *and* article they then also teach!), and for connecting with peer teachers through course plan research, interview, observation, and conversation.

### **Writing and teaching are experimental activities**

My pedagogies also structure in low barriers for entry to writing projects, as a way to underscore that writing and teaching writing are experimental in every instantiation and can be learned and better understood through lifelong experimental research-grounded habits.

- In undergraduate writing courses, students experiment with genres, tools, and writing situations beginning on the first day of class. We use writing projects to practice subverting genres intentionally (e.g., an annotated bibliography—but of our own writing histories or writing advice), and writing activities to shake loose assumptions about what we can't write (e.g., mini narrative tool histories of a post-it or paper cup).
- In graduate teaching courses, teachers also experiment with genres, tools, and teaching situations. We use class time to practice with digital and other physical tools (Google Docs and Slides, white boards, poster-sized sticky paper), and use course projects to experiment with teaching ideas (about uptake and assessment) and making artifacts for and/or with students (e.g., comics about translation, Jenga of teaching identities or cultural-historical activity theory).

### **Writing and teaching are multimodal activities**

Just as writing is never just writing, my pedagogies take as a given that writing, teaching, and learning are never accomplished in and through writing alone, but are multimodal activities that happen in and through interrelationships between talk, text, and embodied practice.

- In undergraduate writing courses, students write and talk about their writing (both in and beyond class) during every class. Every week and after every major writing project, we also practice documenting—and talking about documenting—their actual experiences with writing tools, spaces, and peer interactions in the current conditions of their actual living and learning.
- In graduate teaching courses, teachers also write and talk about their teaching and thinking during every class. Together, we not only listen to how others are talking about writing when we talk about teaching writing; we also try to help each other re-frame our talk about writing and to care for doing so in ways that align with our complex understandings about writing (and not just what is easiest to say and move on from).

### **Writing and teaching are co-learning activities**

In addition to being multimodal, learning is also always socialized co-learning, in ways that my pedagogies structure in to be explicitly articulated, visible, and valued. Without question, co-constructing knowledge is a collective activity that everyone deserves to be explicitly welcomed into—in ways that also present co-learning as an accessible research tool for lifelong learning and social change.

- In undergraduate writing courses, students share their thinking about readings, writing projects, and learning with each other as a matter of everyday practice. Not only do we collaboratively determine peer feedback guidelines and project grading criteria; we also read and respond to others' documentation of learning from the entire course.
- In graduate teaching courses, teachers co-construct activities and artifacts for teaching and learning about teaching. Not only do we collaboratively respond to each other's thinking about weekly readings; we also structure in continual peer feedback to each other's writing for the course, including writing in unfamiliar genres, articulating full course plans, and making artifacts for use with actual writing student audiences.