Thinking Writing:
Writing Development in the Disciplines

As the name 'Thinking Writing' suggests, we believe that writing activity can be immensely productive for thought, allowing and sometimes forcing the writer to develop and apply understanding, to explore and push at the boundaries of new ideas and ways of expressing them, to develop an argument, work through an analysis, articulate a critique.

Writing is a significant means by which we judge the work and worth of our students; it is also how employers and the wider world will come to judge them. Students who don't develop the ability to express themselves and their ideas clearly in writing and in speaking whilst they are with us and who don't grasp the significance of anticipating the expectations of the reader (if only creatively to subvert them), will be at a disadvantage when they come to compete for employment. At Queen Mary there is understanding of this - it is why communication is a prominent part of the College's Graduate Attributes Statement and why the powerful potential of writing 'for learning and reflection' is also recognised there.

The important trick for educators is to work out ways of asking learners to write that simultaneously get them to think. This is why course and assignment design is such a crucial part of the educator's job; not just what students have to learn *about*, but *how* they are going to learn; what activities, experiences they'll have that'll help shape their understanding and enable them to deploy it in ways that are interesting and meaningful to themselves and within their disciplinary fields. Working in Thinking Writing, we hear about, and help support, teaching that has this kind of goal. In this newsletter you'll find a number of examples.

In Thinking Writing we're also aiming for a holistic, joined up approach, dispensing where possible, with the rigid binaries of research/teaching, teacher/student, writing expert/disciplinary expert - to foster more broadly a sense of Queen Mary as a writing community. This newsletter captures some of the ways we are working: **writing retreats for staff and postgraduate students** which support research productivity whilst drawing attention to ways in which writing and thinking processes can be nurtured in the classroom;

curriculum development projects which position students as the creators and disseminators of new knowledge; **collaborative teaching practices** that integrate and challenge content and writing 'expertise'; initiatives which raise students' critical awareness of how writing works through in one case, **peer assessment,** and another **working with writing mentors.**

We hope you'll be interested.
Please get in touch.

A collaborative approach to teaching (writing)

There are limits to what a 'writing teacher' brought in to a discipline-focussed course to run a one-off session can achieve. Students may get some general rules for writing and some tips on how to approach a task, but their 'take-home message' may be that writing is separate from everything else they are learning, a task that the disciplinary teacher sets and marks but otherwise has little to say about.

Wherever possible we try to resist reinforcing this message to students, and working with a number of Intercalated medical degree programmes we've had some success. Recognising that medical specialists, though frequently expert writers in their fields, may not have thought explicitly about how they and others construct and communicate knowledge through language and genre; and recognising too that people who do know broadly about how language and genre work cannot hope to talk with authority about specialised scientific methodologies or the robustness or otherwise of particular studies – we've developed some collaborative teaching partnerships. Here some of those involved describe what they do and reflect on what they've learnt as teachers.

Julian Ingle joined the Thinking Writing team in December 2009

My first teaching experience as a new member of Thinking Writing was co-teaching on the Intercalated Sports Exercise Medicine BSc. My collaborator was Dr Mark Perry, the students' research supervisor. Would the students take the sessions more seriously, I wondered, if there were two of us, or would they see it as a bizarre double act?

Discussions with Mark – at the planning stage and in class – gave me insight into the processes of preparing a scientific research paper and the way that knowledge is constructed and articulated in the discipline. I noticed how Mark doggedly urged the students to look critically at the validity of the research they were reading to see if they could identify any holes. And I came to realise that in some cases, what I thought was a repetitive style of language was in fact a deliberate attempt to avoid ambiguity.

There were also lighter moments. I was surprised how most of the students took to freewriting (a simple-to-use idea where you put pen to paper and write for a stated length of time, sometimes as short as a couple of minutes), and still don't know why they all seemed to find it so hysterically funny to read each others' texts. Although very articulate, the students talked about a lack of confidence in their writing. Most of them were writing 'up to the wire' without any time for planning or re-drafting, which was partly a result of their heavy workloads, but also, according to Mark, a cultural phenomenon of medical students who like to showcase their ability to work under pressure.

Although we had done a lot of preparation prior to the classes, when it came to teaching, there was inevitably a lot of discussion between us about the points and questions raised by the students. Having two of us there unsettled the traditional teacher–student relation; we felt, though, that it was useful for the students to see us thinking on our feet and approaching the class from quite different perspectives and academic backgrounds. The sessions were very thought provoking, neither of us tried to take charge and so it felt like a genuine collaboration, and one in which I felt that I was also learning a lot. Not so bizarre a double act!

Mark Perry reflects on teaching with someone from a very different disciplinary background:

Co-teaching was a unique but enjoyable experience for me. In a way I was surprised because I thought that Julian's humanities background, in contrast to my scientific one, would make it difficult. There were indeed differences: I see the scientist's aim as trying to get at the "truth", and so the writer will firstly evaluate each piece of research in relation to an external set of validity criteria; Julian was more interested in analagous thinking, seeing the connections or comparing and contrasting ideas, which seemed looser, and with less of a drive towards objective truth. But we enjoyed discussing these differences and found that we also had many similarities of approach. We shared the same liking for simplicity of language, grammatical rigour, a logical flow of ideas, moving from the general to the specific, and the importance of absolute clarity through "signposting".

Jonathan Spiers is a Teaching Fellow in the Language and Learning Unit

Team teaching is something that has always appealed to me and when I was asked to be involved in this Thinking Writing initiative three years ago, I jumped at the chance. My collaborator is Dr Cathy Baker who is very sympathetic to the philosophy behind Thinking Writing as is Professor Steve Greenwald who often participates too. The collaboration involves me as the writing specialist and Dr Baker as the subject specialist, co-teaching medical students who are spending an extra year taking a BSc degree in Experimental Pathology, and who require some input into writing their research reports and also writing in their exams for their assessment.

Cathy and I together run 4 writing workshops on different aspects of the research report: Literature Review, Relationship between the Literature Review and the Discussion Section, Abstracts and finally, Titles and Sub titles. The main idea is to deconstruct and analyse the specific language of each section of the research report and to stimulate the students to do some writing themselves during the sessions. We use examples of specialised research papers, from the Journal of Pathology for instance, and the previous year's students' reports. Students have the chance to 'mark' the reports according to criteria and to discuss why they have marked them in the way they have before finding out what the assessor's mark was. This type of exercise helps students discover for themselves what kind of writing is required for an excellent mark.

Feedback from the students suggests the workshops have been a resounding success. I have also learned much and increased my knowledge and experience of writing and assessment in Medicine as well as had the privilege of working and teaching with distinguished medical educators. Finally, according to many of the internal examiners and an External Moderator, our collaboration has resulted in a noticeable improvement in many students' writing and a consequent increase in many students' marks overall – a more than satisfying result for all concerned.

Thinking Together About Writing:
Students Mentoring Students

The veteran children's educator, Donald Graves, wrote in 1978:

'Writing is extolled, worried over, cited as a national priority, but seldom practiced. The problem with writing is not poor spelling, punctuation, grammar and handwriting. The problem with writing is no writing'.*

In Thinking Writing we agree with this view. At the same time we consider that students may sometimes need to look at and learn about their writing in order to develop a critical sense of how it works and how, if different choices are made, it might work differently. We've been pursuing this idea over the last couple of years, developing activities and materials to use with local sixth form students. Working with these students, in a short course based at Queen Mary and in workshops in schools and colleges, we have been aided by a group of writing mentors who have helped us to trial and develop our materials and who have offered us regular feedback, via a wiki, on how the sixth formers have responded. The mentors are drawn from undergraduate and postgraduate programmes and from a range of educational backgrounds.

Steph Pickerill (English and History) and Aysha Hasan (English Language and Linguistics) report on their experience.

We ranged from first year under grads to PhD level, from language and linguistics to drama, English, politics, law and history students, but the thing we most shared was our uncertainty at what being a 'writing mentor' actually meant, and surprise at what it turned out to mean for us. Ready to take on every challenge, we bonded over some great successes and learnt from the more difficult ones as we visited a number of sixth forms, as well as welcomed students to Queen Mary.

The key message of our sessions with students was, 'keep it clear'. An A level student trying to unpick the complex formalities of a textbook can, as we learnt, be baffled into attempting to baffle their own readers. Essentially we were looking at style and the variations of writing rather than the superiority of one style over another. Once the students were able to reach an understanding that we are all different kinds of writer rather than better or worse writers, they could begin to really scrutinize pieces

of text, find out how the sentences produce their effects and take an active approach to making their writing work. What we wanted to get across was openness, awareness and the feeling of being comfortable with the role of editor of your own work. We began to think about the absurdity of feeling that strange embarrassment at the thought of a teacher reading an assignment: as writers, academics have to go through the same thing. This common tool, writing, and what logically is the most basic connection between academics and students, often seems to create more of a sense of difference than a sense of community.

During these sessions it seemed as though some of these gaps were closing; the students were seeing that the daunting

prospect of writing at a more academic level, even writing as part of a degree at university, was not beyond their abilities. Working together as a group of mentors we felt that gaps were closing for us too. Offering up our own experiences with writing helped us to connect with the sixth form students, but also gave us the opportunity to talk to each other about our experiences. It was great to meet students from different departments, to see how writing styles varied across subjects, and also to spot techniques which were similar. We also learnt valuable skills which can now be applied to our own university writing – and some of us even learnt some A Level biology!

* Graves, D. (1978) 'We would let them write',
Language Arts, 55, 635- 640

Bridging the gap between research and teaching – **Urban Writing Retreats**

This year Thinking Writing has used Dean Rees House in Charterhouse Square to run Urban Writing Retreats for academic staff and doctoral students across the disciplines. Writing retreats provide participants with the opportunity to make progress with their own writing, reflect on new practices and then share these practices with their students. Responses to the two days of structured and intensive writing have been very positive:

'I thought this retreat was terrific – has really made me reflective in many ways about my writing…'

'The major benefit was breaking the back of a writing project I'd become blocked on….'

'I managed to break through a real writer's block... starting writing and getting the introduction under my belt was a real breakthrough.'

'It was excellent just having physical and mental space to concentrate on writing and quite reassuring to hear that other participants were grappling with similar issues and hindrances as myself.'

'It was brilliant being able to get writing done with others around and get feedback ... got more done in a few days that I would have done in a space of weeks!!'

'It would be great to do this every month!'

Michael McKinney, Head of Drama, was inspired by his own experience to put on a retreat specifically for PhD students in his department. Michael writes of his motivation:

"My aim in holding a PhD writing retreat for Drama students was to try to encourage them to write earlier and more often. Our students are strong: most of them hold research council or Queen Mary studentships. But a side-effect of this is that they're sometimes reluctant to write and share work-in-progress before they think their thoughts are perfectly formed. This moment may never come, though, and in the long run waiting for it can make research more stressful than it needs to be (and less productive than it could be along the way). One goal of the retreat was to encourage students to see writing as being generative for their research—rather than transcriptive of it—and something that they might usefully do in different forms at any time, with each other's support."

More Urban Writing Retreats this year

For Staff – 10th and 11th November 2010, 27th and 28th April 2011

For PhD students – 12th and 13th January 2011

For further details or help in setting up your own retreat, contact Teresa McConlogue: t.mcconlogue@qmul.ac.uk

From Writing Retreat to Undergraduate Workshops

Bridget Escolme (Department of Drama) describes how developing awareness of her own writing practices has helped her support her undergraduate students as writers and thinkers

I had reached the point in my current book project where it needed some radical refiguring and I booked onto the Thinking Writing retreat for staff, simply in order to get some time to write without distractions. The techniques TW offered were not only hugely beneficial for my own writing (6,000 words in the two days of the retreat, for a start) - I am also developing them for use on the Department of Drama's project, Supporting Student Writing in Drama . This project is researching the kinds of support students coming to us, mostly from A-level backgrounds, need for academic writing in the field of Drama, Theatre and Performance Studies.

The four elements of the retreat I found most beneficial were

- **the short, timed periods of writing**

- **the creation of manageable goals for each writing period**

- **the lack of reading material to refer to whilst writing, including other documents and drafts written by myself**

- **the sharing of goals and short pieces of writing with colleagues outside of my field.**

My most startling discovery was how much continuous prose I could produce without referring to other published work or previous drafts. My first reaction to this prohibition on the retreat was that I would have to leave large gaps in the writing for later completion – 'As so-and-so argues so suggestively [insert argument here]'. It soon became apparent that I would not even have thought of referring to the work of Dr So-and-So in the first place, had I not had a good idea of what her suggestive argument was and how it fitted mine. Apart from the odd missing date, I found there was nothing I had to add when I looked back over the articles I'd referred to, once the retreat was over. It became clear to me that a great deal of pouring over other work that I do whilst writing is a displacement activity, a means of putting off writing.

I also found that explaining a project to someone else (a colleague in Dentistry, in my case) was an excellent way of forcing myself to think clearly about what I wanted to argue - and that deciding one small, almost ludicrously manageable goal for a two hour session of writing (for example 'to write something about what is going to go in this chapter', a goal one has accomplished after a couple of sentences) produces a delightful, almost child-like effect of pleasure when the goal is attained.

The undergraduate workshop for which I adapted these seemingly simple techniques was a voluntary writing session attached to the Level 4 (first year) Drama course, Performance in History. The students are assessed through a two-part assignment about a period of theatre history of their choice. Part 1 is a piece of creative writing for which they must undertake archival and secondary research: it is a fictional first-person account by an audience member attending a performance event from a period of the student's choice, before 1918. Many students produce engaging accounts of their persona's theatre experience in remarkably plausible period idiom. The second part of the assignment is a performance historian's analysis of the Part 1, in which the students comment on the challenges of research in performance history and analyse the meanings produced by the theatre event in ways that their fictional persona cannot. This strikes fear into the hearts of many students; it is odd that some find it so much easier to write in the 'voice' of, say, a late seventeenth century prostitute visiting a Restoration playhouse, than they do in that of a twenty-first century performance history scholar. But it struck me after the writing retreat that what these first year undergraduates shared with my PhD students, myself and many of my colleagues is a fear of writing which we hide from with worthy-seeming displacement activities and that the techniques of the retreat might help 'trick' students out of their fearful state, as I felt had happened to me.

The writing workshop was for very small groups of students and was also attended by one of our graduate Teaching Associates. The fear of writing, in my opinion, is exceeded only by the fear of showing early drafts of writing, so this is what we did first. The students swapped introductions to their Part 2 assignment and underlined what they felt to be each other's most significant sentence (a reading technique from another Thinking Writing event run by colleagues from Quinnipiac University). They did the same for their own introductions before finding out which sentence the other had chosen. They then compared their choices and if they'd both chosen different key sentences from one piece of writing, discussed what this said about what was being communicated to the reader. This was a lively discussion and the pleasure that was felt by the students when they found a fellow student had discovered anything significant or interesting about their work was palpable. Having to explain the project 'from scratch' in the same way as we had done on the retreat was clearly a useful exercise.

The most pleasing part of the workshop of all was the (very) short writing exercise I asked the students to do, the goal of which was to write something from the part of the assignment about which they felt least confident, either because it felt under-researched, hard to express, hard to fit in to the overall argument or simply hadn't been started yet. The students could choose to write as if already in the middle of their assignment or to start with something like 'the section I'm least confident about is …, and in it I think I'm going to be dealing with…'. Just as I had on the retreat, the students had questions about not being able to surround themselves with other documents to refer to and some of them understandably wanted to know how they could write about something the research for which they hadn't finished – or even started. I referred to my experience on the retreat in such a way as to let them know that I, too, had problems with writing – and this sense of an intellectual community all working at the same challenges was affirmed by the presence of a PhD student. I told the students that they did already have something to say about the section they were considering or they would not have thought to put it in their project at all. And I was only making them write about it for twelve minutes. The small group were all surprised and pleased with what they accomplished in this tiny period of time and felt that it had either shown them exactly what they needed to research or given them a new idea for their project.

There are a variety of challenges the first year undergraduate in the Arts and Humanities faces, coming, as the majority of ours do, from an A Level system that demands writing to highly specific prescribed criteria. One of these challenges is to understand that writing about and forming ideas, making claims for material, developing an argument are as important a part of any piece of work as 'doing the research'. The fact that this tiny writing task, for which there was a clear goal, a limited time and no written distractions actually produced ideas for the students was something of a break through in their understanding that thinking and writing are inextricably linked.

Student Writing, Feedback and Assessment

A Working Group in Geography

Aiming to help staff find time to explore issues of teaching and learning in some depth, Thinking Writing has given support to departmental working groups and awaydays. The Geography Department took the opportunity to explore the topic of student writing, feedback and assessment.

Beth Greenhough and Simon Carr write:
We formed an active working group which met regularly and consulted with colleagues and students to uncover practices and concerns. Keen to identify opportunities for students to practice writing and to learn from feedback, but also to achieve an overall reduction in staff workload, we set about analysing patterns in staff marking and student work.

We identified two broad patterns across programmes in the department: first, a cycle of regular small peaks of assessment load and feedback, with a progressive ramping-up of assessment towards the end of each semester (Figure A). It seemed to us that this pattern (known as the 'Nessie' model, for obvious reasons!) was likely to promote development in student writing, since it provides students with repeated opportunities to receive and reflect upon feedback on submitted work. By contrast, the other pattern we identified (Figure B) showed bunched deadlines towards the end of semesters, placing substantial pressure on students (hence the term 'Volcanic' model), yet offering few opportunities for timely feedback to improve future work. We concluded that programme level sequencing of assessment and feedback could have a substantial impact on opportunities for students to learn how to write effectively, and also that it could influence staff perception of the volume of marking and feedback provided.

We shared our findings as part of a well-attended Awayday at the Royal Geographical Society in April. Members of the department spoke about their teaching practice (see Cathy McIlwaine's account), whilst break-out groups provided a valuable opportunity to share experience, as well as space to reflect on broader issues in teaching and assessment practice. We've subsequently produced a report for the department distilling out a number of recommendations to take forward over the coming year. The report, together with our document 'Making feedback more effective', can be found at: www.thinkingwriting.qmul.ac.uk/srb.htm

A: 'Nessie' model

Semester 1
Semester 2

B: 'Volcanic' model
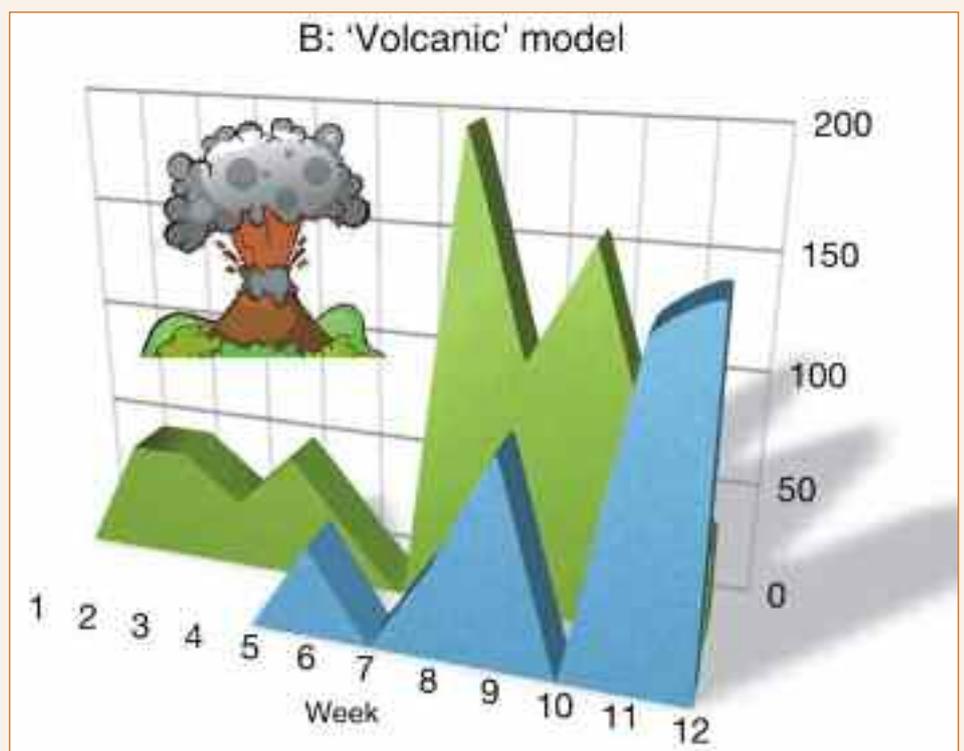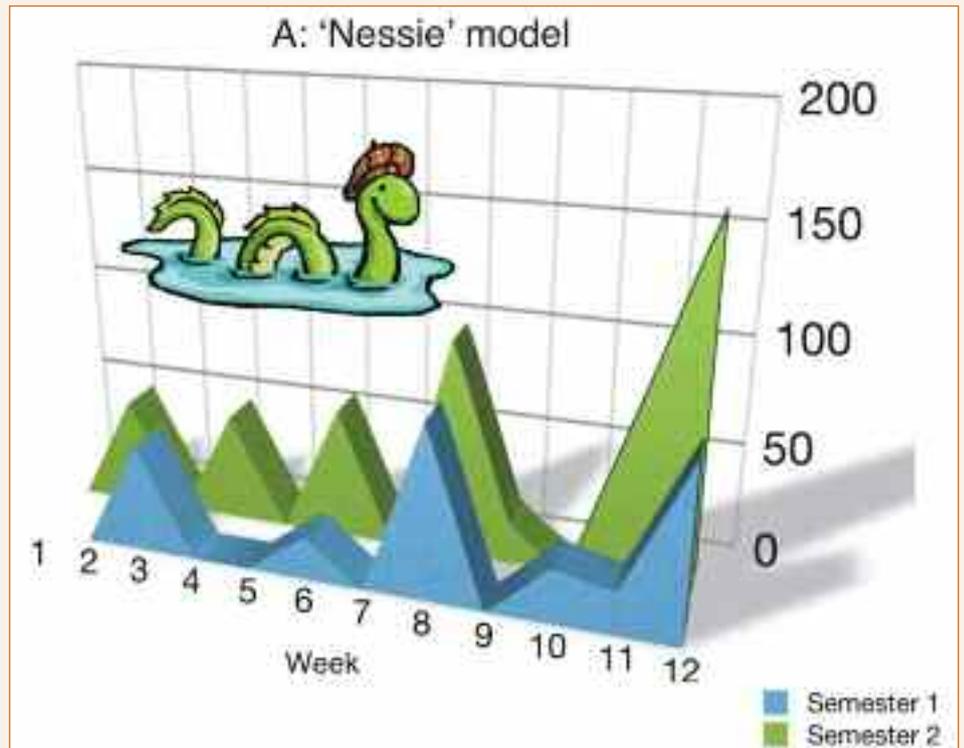
Simon Carr (centre) with colleagues in the RGS garden

(From left) Alastair Owens, Dave Horne and Beth Greenhough

Checking up before moving on: short writing tasks and formative feedback in 'Gender and Development' lectures.

Cathy McIlwaine, Department of Geography
Returning to teaching my final year module on Gender and Development in 2009-10 after a break of 5 years, I felt it was a good opportunity to think about how to embed continuous feedback into the module in a much more explicit manner than I had previously done. As with many modules, there were some core concepts that formed the foundation for all the lectures and I was keen that students should grasp these early on. The concepts were also essential to completing the written assessment – an outline of a fictitious development project.

Introductory lectures in week 1 covered the core concepts: the difference, for example, between 'Women in Development' (WID) and 'Gender and Development' (GAD) approaches to understanding how women and men have been treated in the field of international development theory and policy as well as the difference between addressing 'practical gender needs' (of women as mothers and housewives) or 'strategic gender needs' (of women in challenging traditional gender stereotypes).

Then in week 2, I introduced a set of brief in-lecture written exercises. There was a quiz to test some basic knowledge of the concepts through short written answers eg. definitions and explanations. I also provided some 'real life' examples of development projects that aimed to reduce gender inequalities. Students were asked to identify whether the projects addressed 'practical' or 'strategic gender needs' and provide an written explanation for their choice. The following week, I gave general feedback to the group as a whole, commenting on common errors and misconceptions as well as how in reality practical and strategic gender needs can overlap.

At the end of the module in weeks 11 and 12, students were asked to return to the core concepts and to design their own fictitious development project that would address gender inequalities and 'strategic gender needs' in a sustainable way. They had to design this in small groups, make a presentation and then incorporate verbal feedback from their peers and from myself into their individual written assessment.

Many of the projects were excellent reflecting a really sophisticated grasp of the issues as well as some very creative thinking. For example, one group designed a project based around the use of theatre workshops in Sierra Leone where the young people participating had to dramatise being a man or a woman in their society.

It was extremely satisfying that the students received the highest proportion of first class marks that any cohort had received in this module over all the 10 years it has been running. I can't be sure, but I suspect the early consolidation of core concepts through writing and feedback made a positive difference to what the students were able to achieve.

Peer Assessment in a Large First Year Engineering Module

A recent report of the National Union of Students Charter on Feedback suggests that students should be helped to critique their own work and to understand marking criteria. **Jens-Dominik Müller** *in the School of Engineering and Material Science describes how he worked to make this happen with a large group of first year students.*

Class sizes in first year Engineering modules have grown over the last few years, reaching an intake of over 280 in 2009-10. With the amount of coursework marking growing at the same rate, we've needed a strategy to provide students with effective feedback on their coursework. Peer Assessment seemed potentially to offer a scalable solution and has now been tried for the large first year cohort taking a 'Fluids' module.

In the past the coursework for the Fluids module was a lab report, written individually, marked by a group of post-graduate students, and moderated by the module coordinator. Feedback from the markers was at times scarce and uneven in quality and volume, and this led to concerns about fairness amongst students. In 2009-10 the 500 word background section of the report was selected as the basis for a Peer Assessment

(PA) task, worth 5% of the module mark. The volume of submissions required an online system, but our SEMS web developer, David Lockwood, was able to do this quite easily. Students then had a training session that explained the mechanics of the system; they also developed marking criteria in class and marked sample essays against them.

When the students had uploaded their short texts to the server, we selected a number of very good and rather poor examples from them. Students were then assigned randomly 6 texts to mark, though the 6 contained a good one and a poor one to provide some benchmarking. Students then downloaded their 6 texts and for each returned marks and feedback against the marking criteria. They also returned feedback on the PA exercise itself. We then gave the students a mark for the quality and volume of their feedback to the other students.

The student response to this exercise was overwhelmingly positive. Some did not quite feel comfortable in marking others, and some questioned their markers' competence. But there was a strong general agreement on 3 aspects: having to mark others' work made them engage more deeply with the material,

seeing other students' writing helped them benchmark their own writing, and the extensive and varied feedback comments helped them understand the strengths and shortcomings of their own work. Compared to managing and moderating the marking of the rest of the lab report, our workload in running the online system – after its design and implementation – was quite small.

We will use Peer Assessment again in first year Fluids, and are considering expanding it to a larger section of the lab report. Getting our first year students familiar with using PA should make it easier to roll out the technique in the higher years of the degree programme, improving coursework feedback, while reducing staff load.

Students creating and disseminating knowledge

Thinking Writing responded to the College's call for proposals to enhance 'the Student Experience' with a project centred on the development of research-based student learning. We saw a rich potential here for departments to think about their students not only as making meaning for themselves through writing (i.e. what we might broadly think of as 'learning'); but also as making meaning for others - for their peers, for members of the public, for their discipline. We found that there was considerable appetite amongst colleagues for giving writing this increased role and we're now working to support curriculum development projects in Geography, Politics, History, Film, English and Medicine. Each of these projects seeks to enable students to experience for themselves the challenges of research and publication. The projects report in July 2011.

For more details on this work, please contact Nadya Yakovchuk: n.yakovchuk@qmul.ac.uk

Project participants get together and exchange ideas

Similar goals, different contexts: Learning from another institution

Last summer Thinking Writing was invited by Sue Hudd from Quinnipiac University in Connecticut to apply for a Galpin International Exchange Fellowship. Sue is a sociologist and co-Director of Quinnipiac Writing across the Curriculum programme, a role she shares with Professor Bob Smart. She recognised that we have mutual interests in the integrative role that writing can play in pursuing the intellectual goals of disciplinary teaching, and she felt that we could have much to learn from each other. Excited by the opportunity to experience first hand the place of writing within the structures and strategies of our respective institutions and to exchange pedagogical ideas, we agreed to the joint application and were successful in securing the $37,000 grant.

What we've found very appealing is the cascaded approach used at Quinnipiac to promoting 'Writing across the Curriculum' (WAC – the American acronym that comes close to what Thinking Writing is all about). Though WAC at Quinnipiac has latterly been supported financially by large external grants (c. $400,000), this has not resulted in a proliferation of centrally-based 'writing specialists'. Rather the idea is that faculty (academic staff) gain experience of a number of key ideas and practices, try them out in their own teaching, and then cascade them to other faculty in their own and other disciplines (not dissimilar to our ambitions for writing retreats). The cascading is largely achieved through 'workshops' (what we would probably call a course), sustained over 3 or 4 consecutive days at two points in the year. Committed by this course structure to working together, participants can really grasp and interrogate what is being proposed, can put themselves in the position of learners and also support each other to explore, plan and develop the nitty gritty of their own teaching. Given institutional backing and a modest financial incentive over 400 faculty have been 'trained' this way since 2005.

Quinnipiac colleagues came to Queen Mary twice last year and a number of staff got a taster of their approach and the deceptively simple sequence of teaching activities that they use to scaffold students into critical thinking. Materials from the Quinnipiac team can be obtained from Thinking Writing; we're also collecting examples of how they're being adapted for use by Queen Mary colleagues. Members of the Thinking Writing team will be spending time at Quinnipiac in Spring 2011.

www.thinkingwriting.qmul.ac.uk

Thinking Writing is a Queen Mary initiative based in the Language and Learning Unit. It aims to raise awareness amongst academic teaching staff of the role that writing does, and could, play in key areas of higher education. Thinking Writing provides principled practical support for course and assignment development, including assessment and feedback.

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University of London