



WAC and NaNoWrimo: Lessons in Letters and Symbiosis

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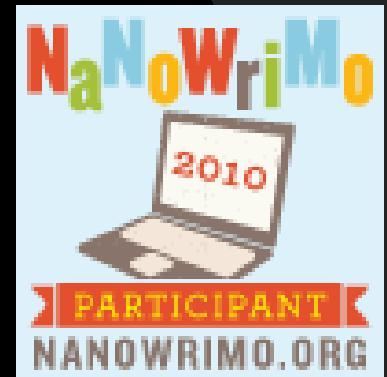
Agenda

- NaNoWrimo – Who, What, When, Where, Why, How
- Results – Numbers and Names
- NaNoWrimo Programs and Resources
- NaNoWrimo and Higher Education
- How NaNoWrimo and WAC Goals Intersect and Support Each Other
- Bringing NaNoWrimo to Developmental Education
- NaNoWrimo Outside the Writing Classroom
- Case Study: PSYC3004 Writing for Psychology
- Model Plan for implementing NaNoWriMo on a Campus
- Q&A



National Novel Writing Month

- **What:** Writing one 50,000-word novel from scratch in a month's time.
- **Who:** You! We can't do this unless we have some other people trying it as well. Let's write laughably awful yet lengthy prose together.
- **Why:** The reasons are endless! To actively participate in one of our era's most enchanting art forms! To give yourself permission to write without obsessing over quality. To be able to make obscure references to passages from our novels at parties. To stop being one of those people who say, "I've always wanted to write a novel," and become one of those people who can say, "Oh, a novel? It's such a funny story—I've written three."
- **When:** You can sign up anytime to add your name to the roster and browse the forums. Writing begins 12:00:01 November 1. To be added to the official list of winners, you must reach the 50,000-word mark by November 30 at 11:59:59. Once your novel has been verified by our web-based team of robotic word counters, the partying begins.



Timeline -How it All Began

- ◎ 1999 – It started as a fun challenge and 21 people
- ◎ 2000 - A website, a movement, and rules
- ◎ 2001 – 5000 writers, backlogs, and reality checks
- ◎ 2002 – Automation and solvency
- ◎ 2003 – MLs, Monks, and Russ
- ◎ 2004 – Book Tours, Room to Read, and NaNo Everywhere



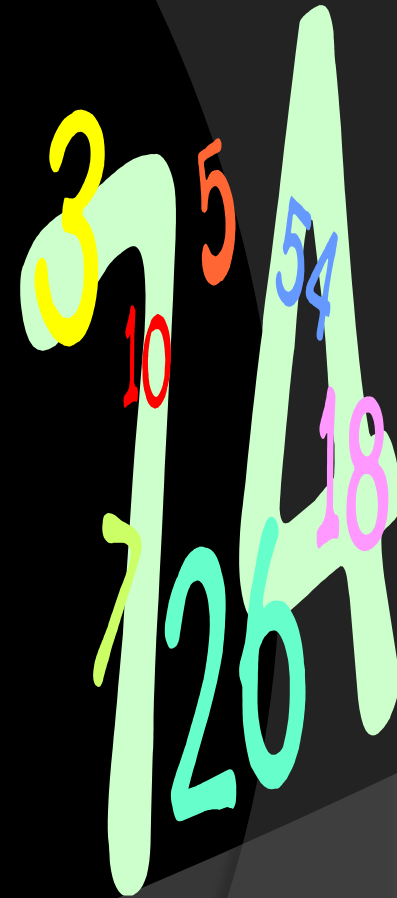
Timeline – Growing Up

- 2005 - Server problems solved, the YWP, and WrimoRadio
- 2006 - The Office of Letters and Light and Essential Success
- 2007 –Script Frenzy, Pep Talks, and Cash Flow
- 2008 – Strategic Planning and a Community Liaison
- 2009 – Planning, Clouds, and Write Ins
- 2010 – Fresh faces, programs, and problems
- 2011 – 256,000 participants and Camp NaNoWrimo
- 2012 – a new captain steering the ship



NaNoWrimo By the Numbers

Year	Participants	Winners	K-12 Schools	Words Logged
1999	21	6	****	****
2000	140	29	****	****
2001	5000	700	****	****
2002	13,500	2,100	****	****
2003	42,000	6,000	****	****
2004	59,000	9,769	****	428,164,975
2005	79,813	12,948	100	714,227,354
2006	101,510	15,333	300	982,564,701
2007	101,510	15,333	366	1,187,931,929
2008	119,301	21,683	600	1,643,343,993
2009	167,150	32,178	1,295	2,427,190,537
2010	200,500	37,500	1800	2,872,682,109
2011	256,618	36,843	2000	3,074,068,446



There are more than 500 Official NaNoWrimo Chapters around the world

From <http://www.nanowrimo.org/>

NaNoWrimo Published Authors

- Rebecca Agiewich**— *BreakupBabe* (Ballantine Books, 2006). Contact: www.rebecca.agiewich.net
- Jocelyne Allen**— *You and the Pirates* (The Workhorsery, 2009). Contact: www.theworkhorsery.ca
- J. Rose Alliman**— *Contains adult content* *Their Secret Paradise* (Eternal Press, 2009), *Kata Sutra* (Simon & Schuster, 2010), and *A Grand Seduction* (published under Lisa Logan by Eternal Press, 2010). Contact: www.jrosealliman.com
- Laura L. Alton**— *Toy* (Fireside Mysteries, 2009). Contact: www.lauralalton.com
- Jacob Anderson**— *Blind Curves: A Blind Eye Mystery* (Bold Strokes Books, 2007). Contact: www.jacobanderson.com
- Amelia Atwater**— *Amelia Atwater* (Delacorte Books for Young Readers, 2008). Contact: www.randomebooks.com
- Robyn Bachar**— *Blood* (Delacorte Books for Young Readers, 2011). Contact: robynbachar.com
- Jill Baguchinsky**— *Spooky* (Delacorte Books for Young Readers, 2011). Contact: mintconspiracy.blogspot.com
- Jenna Bayley-Burke**— *Just One* (Delacorte Books for Young Readers, 2011). Contact: www.jennabayleyburke.com
- Katherine Bell**— *Amaranth: The Pretender* (Delacorte Books for Young Readers, 2011). Contact: www.KatherineBell.net
- Hannah Biemold**— *In het hooi* (Uitgeverij Vuurpauze, 2011). Contact: www.hannahbiemold.nl
- B.A. Binns**— *Pull* (WestSide Books, 2010). Contact: www.baabinns.com
- Megan Bostic**— *Never Eighteen* (Graphia, 2012). Contact: www.meganbostic.com
- Gayle Brandeis**— *Self Storage* (Ballantine Books, 2007). Contact: www.gaylebrandeis.com
- Ophélie Bruneau**— *Et pour quelques gigahertz de plus* (Ad Astra, 2011). Contact: histoiresdoph.blogspot.com
- BethAnn Buehler**— *Broken Together* (Rebel Ink Press, 2010). Contact: www.bethannbuehler.com
- Jessica Burkhart**— *Take the Reins* (Simon & Schuster, 2007). Contact: www.jessicaburkhart.com

NaNoWrimo Published Authors

Geonn Cannon— *On the Air* (P.D. Publishing, 2007), *World on Fire* (P.D. Publishing, 2009), and *Confused by Shadows* (P.D. Publishing, 2010). Contact: [P.D. Publishing](http://www.pdpublishing.com).

Kathy Cano-Murphy— *Chickadee* (Grand Central Publishing, 2007) Contact: www.CraftyChica.com

Teryl Cartwright— *Wanted* (Vintage Romance, 2007) and *Courting Constance* (Vintage Romance Publishing, 2009). Contact: www.terylcartwright.com

Dave Casler— *Flying Broomstick, Book 1: Genesis* (Mt. Sneffels Press, 2007). Contact: www.mtsneffelspress.com

S. Christopher— *Onyx Neon* (Onyx Neon Publishing, 2007) Contact: www.onyxneon.com

Elaine Corvidae— *Elaine Corvidae* (Elaine Corvidae Publishing, 2007) Contact: www.elainecorvidae.com

Julia Crouch— *Cuckoo* (Julia Crouch Publishing, 2007) Contact: www.juliacrouch.com

Lisa Daily— *The Dreamgirl Accidents* (Lisa Daily Publishing, 2007) Contact: stopgettingdumped.com

Martine Daniel— *Legacy of Lies* (Martine Daniel Publishing, 2007) Contact: martinedaniel.co.uk

Corinne Davies— (**Note: Contains adult content**) *Believing is Trusting* (Siren Publishing Inc., 2010), and *Believing is Trusting* (Siren Publishing Inc., 2010). Contact: www.sirenpublishing.com

Farhan Devji— *Hockey Farmer* (Cacoethes Publishing, 2007) Contact: www.cacoethespublishing.com

Saranna DeWylde— *How To Lose a Demon in 10 Days* (Kensington Brava, 2012) and *How to Seduce an Angel in 10 Days* (Kensington Brava, 2012). Contact: www.kensingtonbrava.com

Sarah Dooley— *Livvie Owen Lived Here* (Feiweil and Friends, 2007) Contact: www.feiwel.com

Moondancer Drake— *Worlds Collide* (PD Publishing, 2007) Contact: www.moondancerdrake.com

Delphine Dryden— *Snow Job* (Ellora's Cave, 2008), *When in Rio* (Ellora's Cave, 2009). Contact: www.delphinedryden.com

Cecile Duquenne— *Entrechats* (Voyen, 2010). Contact: entrechats.over-blog.net

Hallie Durand— *No Room for Dessert* (Atheneum Books for Young Readers, 2012). Contact: authors.simonandschuster.com/Hallie-Durand/46783748

Julia Durand— *Segredos do Submundo: A Herdeira* (Minerva Coimbra, 2010). Contact: minervacoimbra.com/

Published

NaNoWrimo Published Authors

- Erastes**— *Standish* (P.D. Publishing, Inc., 2006). Contact: www.pdpublishing.com/standishendpage.html
- Mette Finderup**— *En kærlighedsroman* (Gyldendal, 2009). Contact: www.finderup.dk/blink
- Anthony Franc**— *...* (Bell Bridge Books, 2010) and *Blood Rock* (Bell Bridge Books, 2011). Contact: www.dresan.com
- Edgar Franz**— *...* (Franzmann-Verlag, 2009). Contact: www.franzmann.de
- J.M. Frey**— *...* (2011). Contact: www.jmfrey.net
- Colin Ful**— *...* (2008). Contact: www.blaurockpress.com
- Donna C**— *...* (Source Press). Contact: donnaephart.blogspot.com
- Terie Gerriso**— *...* (Book 3) and *SummerDanse* (Llewellyn Worldwide). Contact: www.TerieGarris.com
- Ann Gonzalez**— *...* Contact: www.AnnGonzalez.com
- John Gorman**— *Shades* (2009). Contact: www.shadesofluz.com
- Erin Grace**— *The Indefatigable* (2008). Contact: www.jumping-duck.com
- Anna Scott Graham**— *Drop the Bomb* (2008). Contact: www.annascottgraham.com
- Bosley Gravel**— *The Movie* (BeWrite.com, 2008). Contact: www.bosleygravel.com
- T. Greenwood**— *The Hungry Season* (Kensington, 2008). Contact: www.tgreenwood.com/thindex.html
- Sara Gruen**— *Flying Changes* (HarperCollins, 2007) and *Ape House* (Spiegel & Grau, 2010). Contact: www.saragruen.com
- Rebecca Hart**— *Call of the Sea* (Inkspell Publishing, 2008). Contact: www.rebeccahart.com
- Abigail J. Hartman**— *The Soldier's Cross* (Ambassador Press, 2008). Contact: www.abigailhartman.com
- Elizabeth Haynes**— *Into the Darkest Corner* (Myriad Editions, 2008) and *...* (2012). Contact: www.elizabeth-haynes.com
- Simon Haynes**— *Hal Spacejock No Free Lunch* (Fremantle Press, June 2008). Contact: www.simonhaynes.com
- Liz Hegarty**— *Salt River* (Scholastic New Zealand, April 2009). Contact: www.lizhegarty.com
- Eric Hendrixson**— *Bucket of Face* (Eraserhead Press, October 2010). Contact: www.erichendrixson.com
- Rachael Herron**— *How to Knit a Love Song: A Cypress Hollow Yarn* (Avon, 2010). Contact: www.rachaelherron.com
- Harry Hol**— *Bagage* (L.J. Veen, 2010). Contact: www.harryhol.com
- Magdalena Zschokke**— *Maybe Tomorrow* (Windstorm Creative, 2007). Contact: www.magdalena-zschokke.com

From <http://www.nanowrimo.org/>

NaNoWriMo Published Authors

Denise Jaden— *With* (Simon Pulse, 2010). Contact: www.denisejaden.com

Kathleen K— *The Museum* (Way Things Are Publications, March 2009). Contact: www.WayThingsAre.com

Heather Kuehl— *Forever* (Eternal Press, 2010). Contact: heatherkuehl.blogspot.com

Suzanne— *The Aether Chronicles* (Flux, 2012). Contact: www.ageofsteam.wordpress.com

Amy— *Wings* (Wings Publishing LTD, 2010). Contact: wtrs.info

C.J. Linares— *Cilines* (Cilines, 2007). Contact: cilines.com

Kimberly Llewellyn— *Kimberly Llewellyn Books* (Kimberly Llewellyn Books, 2007). Contact: www.KimberlyLlewellyn.com

Marissa Meyer— *Marissa Meyer* (Feiwel & Friends, 2012). Contact: marissameyer.livejournal.com

Greg McCarthy— *The Otherworld Publications* (The Otherworld Publications, 2010). Contact: www.otherworldpublications.com

Maureen McGowan— *Cinderella* (Maureen McGowan, 2011). Contact: <http://maureenmcgowan.com/>

Jon F. Merz— *The Destructor* (Pinnacle Books, 2003). Contact: Pinnacle Books

Erin Morgenstern— *The Night Circus* (Doubleday, 2011). Contact: erinmorgenstern.com/

Ian O'Neill— *Endo* (BookStrand Publishing, 2011). Contact: ianoneill.com

Paula Offutt— *Butch Girls Can Fix Anything* (Paula Offutt, 2011). Contact: paulaoffutt.com

Jacqueline Paige— *Mystic Perceptions* (Class Act Books, 2011). Contact: jacquelinepaigebooks.com

Stephanie Perkins— *Anna and the French Kiss* (Dutton, 2011). Contact: stephanieperkins.com

Nathan Poell— *Post-Apocalypse Dead Letter Office* (Oso Press, 2011). Contact: nathanpoell.com/

Kalayna Price— *Once Bitten* (Bell Bridge Books). Contact: www.kalaynaprice.com

Prem Rao— *It Can't Be You* (Cedar Books/Pustak Mahal). Contact: www.premrao.com

Rashbre— *The Triangle* (Trafford Publishing, 2010). Contact: rashbre.com

Lani Diane Rich— *Time Off for Good Behavior* (Warner Books, 2004), *Max* (Warner Books, 2006), *You Were Here* (Warner Books, 2008). Contact: www.lanidianerich.com

From <http://www.nanowrimo.org/>

NaNoWriMo Published Authors

Vanitha Sankaran— *Watermark: A Novel of the Middle Ages* (Avon A, 2010). Contact: www.vanithasankaran.com

Francesca Segre— *Water of the Bride* (Berkeley Books, 2006). Contact: www.FrancescaSegre.com.

Yolanda Sefetsos— *My Sister* (Eternal Press, 2010). Contact: www.yolandasfetsos.com

K.C. Shaw— *Wanted* (Ancient Tomes Press, 2009). Contact: www.kcshaw.net

Anna Sheehan— *Wanted* (Sandlewick Press, 2011). Contact: www.annasheehan.com

Arianna Skye— *Wanted* (Eternal Press, 2010). Contact: www.ariannaskye.com

L. Neil— *Wanted: Sleuthing and Vampires* (Arc Manor/Phoenix Pick). Contact: www.elneil.com

Diana Sousa— *Wanted* (Temas Originals, 2010). Contact: www.temas-originais.pt

Keris Stainton— *Wanted* (Temas Originals, 2010). Contact: www.keris-stainton.com

Ransom Stephen— *Wanted* (The God Patent, 2010). Contact: [thegodpatent.com](http://www.thegodpatent.com)

Amber Stockton— *Promises* (Barbour Publishing, 2009), *Copper and Candles* (Barbour Publishing, 2009), and *Liberty's Promise* (Barbour Publishing, 2009). Contact: www.amberstockton.com

James R. Strickland— *Looking Good* (The God Patent, 2010). Contact: www.jamesrstrickland.com

Stephanie Stuve-Bodeen— *The Complete* (Rock for a Doll, 2010). Contact: www.rockforadoll.com

Kyle Michel Sullivan— *Bobby Carapisi* (Nazca Plains Corporation, 2010). Contact: www.nazcaplains.com

J.H. Trumble— *Don't Let Me Go* (Kensington, 2010). Contact: www.jhtrumble.com

Pamela Turner— *Death Sword* (Lyrical Press, 2011). Contact: www.lyricalpress.com

Catherine Wade— *Let's Dish* and *Another Time Around* (Samhain Publishing, 2010). Contact: www.samhainpublishing.com

Alayna Williams— *Dark Oracle* (Pocket-Juno Books, 2010). Contact: www.alaynawilliams.com

David Niall Wilson— *Vintage Soul* (Five Star/Gale, 2007) and *The* (Five Star/Gale, 2006). Contact: [Five Star/Gale](http://www.fivestar.com)

Nora Zelevansky— *Semi-Charmed Life* (St. Martin's Griffin, 2012).

Published

And that was just a partial list...

- ⦿ Kerri Augusto has received interest from four literary agents on the YA novel she wrote during NaNoWrimo
- ⦿ One Kaplan colleague has self-published her NaNoWrimo on CreateSpace
- ⦿ Another is working on self-publishing her YA Novel from NaNoWrimo
- ⦿ As the Composition Department Chair said recently, coming together in that way for the sake of creativity showed us what we could do (and its apparent in the redesign of our Composition I and II Courses).



NaNoWrimo Tools

- ◎ The NaNoWrimo Site Provides a wide range of tools for using NaNoWrimo in the classroom
- ◎ These tools include archived pep talks dating back to 2007
- ◎ There is also a special NaNoU section



From <http://www.nanowrimo.org/>

The NaNoWrimo Pep Talks

The pep talks from authors began in 2007. Who better to give advice on writing than other writers? Every year, we collect requests from staff and participants on the blog for authors they'd like to hear from. We compile the requests and reach out to as many of the popular requests as we're able to. Many authors are simply too busy with their own writing and other obligations to submit a pep talk, but we've been immensely gratified and thrilled by the caliber of writers who have taken time out of their busy schedules to write pep talks for our participants. –Sarah Mackey, Community Liaison, Offices of Letters and Light



A Word Of Caution...

- ◎ If you plan to share a NaNoWrimo Pep talk with your students either during NaNoWrimo or just as a general prompt/pep talk about writing
- ◎ Listen to it/read it *first*

CAUTION

The Young Writers Program

The Young Writers Program was founded in 2005, in response to the countless teachers who wrote in wanting to bring noveling to the classroom. From there, it's grown by leaps and bounds! In 2011, we had approximately 1730 classrooms and around 81,000 students participating in the NaNoWriMo YWP. - Sarah Mackey, Community Liaison, Offices of Letters and Light



The Development Of NaNo U – How and Why

There were already university and community college instructors adapting the challenge to classes, and we wanted to facilitate a way to share their knowledge and experiences with other instructors who may be interested in teaching a class around the concept--and for the students, there was an existing population of college age students participating in clubs on campuses--many of whom couldn't get off campus to join regional events. So we provided formalized resources to two existing demographics in higher education. It's largely been an organic development. We asked for input on what would be most helpful and tried to work from a place of meeting demand—pep talks for college students from college students, for example, was a direct result of many requests. Our ultimate goal here is just to broaden the reach (and benefits!) of the event by providing resources to those populations uniquely suited to benefit from our programming, which we felt university/college/community instructors and students certainly are. - Sarah Mackey, Community Liaison, Offices of Letters and Light



NaNoWrimo and Higher Education

One fascinating element of the challenge in the university is that professors-- including Natalie Goldberg, and a number of published authors who also teach--have students that participate and based on the effect it has on those students, these professors have caught on to something very special in this approach to teaching writing. So our ultimate goal is to share this transformative experience with as many professors and instructors as possible so their students may also benefit from the amazing creativity and confidence building this challenge engenders. - **Sarah Mackey, Community Liaison, Offices of Letters and Light**



NaNoWrimo and WAC Goals



NaNoWrimo Forces Participants To Write	WAC Forces Students To Write
NaNoWrimo Wants Participants To Take Risks	WAC Wants Students to Take Risks
NaNoWrimo Fosters Creativity	WAC Fosters Creativity
NanoWrimo Provides Structure and Deadlines	WAC Assignments Have Structure and Deadlines
NanoWrimo Requires Preparation	WAC Assignments Require Preparation
NanoWrimo Builds Community	WAC Builds Community
NanoWrimo Makes Wannabe Novelists Into Novelists	WAC Makes Reluctant Writers Into Writers
NanoWrimo Births Novels and Novelists	WAC Births Writing and Writers

NaNoWrimo and Developmental Education Courses at Kaplan University

In 2010, two online developmental education instructors committed to participating in NaNoWrimo and sharing their experience with their students.

This meant :

- *50,000* words of original fiction from November 1 to November 30.
- Average of *1667* words a day
- All this in addition to typical responsibilities



What This Meant For Our Students

This also meant a terrific learning opportunity for our students !

- ⦿ Invited students to join
- ⦿ Invited students to follow and comment on blog
- ⦿ Tweeted updates
- ⦿ Discussed hurdles and strategies for overcoming
- ⦿ Students became our biggest cheerleaders – an absolute role reversal



Teacher as Writer, Student as Observer

What We Learned.....

- ⦿ Although they weren't participating, students enjoyed watching their instructors
- ⦿ Students followed blogs, commented on blogs
- ⦿ Students Re-tweeted and replied to Tweets
- ⦿ Role reversal refreshing for all
 - Students encouraging instructors
 - Modeling
 - Students enjoy hearing our struggles and how we work to overcome them and stay on track !



NaNoWrimo Outside the Writing Classroom

- ⦿ Using NaNoWrimo or a similar assignment in content areas allows application of knowledge and creation of something new from the knowledge
- ⦿ Both activities are higher order thinking skills in Bloom's Taxonomy
- ⦿ Most professions require some type of writing
- ⦿ Many famous writers came from other professions
 - ✓ John Grisham, Lawyer
 - ✓ Michael Crichton, Doctor
 - ✓ Dick Francis, Jockey
 - ✓ Diana Gabaldon, PhD in Biology



From Demonstrating to Applying - Example 1

Traditional Assignment

Creative Writing Assignment

Outcome: Demonstrate understanding of the different types of faults and the types and variety of earthquakes that the cause.

Seismology Course Final Paper

Using 5-7 sources compare and contrast the various types of earthquake faults. Include information on the largest recorded quake on that fault, what magnitude the type of fault is capable of producing, how damage differs between the types of faults, and how far shaking and damage radiate out from the epicenter.

Seismology Course Final Assignment

Research the various types of earthquake faults and the largest recorded or best known quakes on that fault. Write 20,000 words in a novella, 3-4 short stories, or creative nonfiction from a first person perspective that describes what someone experiencing one of those quakes would have gone through, including the strength and length of the shaking, how damage differs between the types of faults, and how far shaking and damage radiate out from the epicenter.

From Demonstrating to Applying - Example 2

Traditional Assignment

Creative Writing Assignment

Outcome: Apply mathematical concepts to starting or running a small business.

Business Math Course Final Paper

Consider the mathematical concepts we've covered this term. Create a business plan that employs at least five of those concepts. Include references that explain how the concepts apply to running a small business.

Business Math Course Final Assignment

Consider the mathematical concepts we've covered this term. Write 20,000 words in a novella, 3-4 short stories, or 20,000 words of creative nonfiction that relates the story of starting and running a small business. Your work should demonstrate understanding of at least five of those concepts, Be sure to address successes and challenges.

Why Pick Just One?

- ◎ Both activities are higher order thinking skills in Bloom's Taxonomy
- ◎ A content heavy rubric could be designed that can be applied to both types of projects
- ◎ This would allow students of multiple learning styles to benefit.
- ◎ Big plus – the creative writing assignments may lead to less plagiarism.





Case Study: PSYC3004 Writing for Psychology Getting Psyched About NaNoWriMo



Observations Prior to PSYC3004

- ◎ Students engaged in procrastination writing
- ◎ Students fixated over individual words and fail to write complete thoughts
- ◎ Students frequently failed to draft their work



Rationale Given to Students

- ◎ Students in PSYC3004 are training to be counselors.
- ◎ Counseling necessarily involves stories.
 - We listen to stories.
 - We tell stories.
 - We craft metaphors.
 - We look for themes and patterns.
- ◎ Exercising the creative mind helps one be a better story-teller and a better audience for other's stories.



September

- ◎ Students selected a novel about an adolescent struggling with a psychological issue.
- ◎ The student located 5 primary source journal articles on the relevant issue.
 - Assignment 1: Annotated Bibliography
 - Assignment 2: Book Review with critique of accuracy of presentation of issue/treatment.
 - Assignment 3: Oral Presentation
 - Assignment 4: DAP & SOAP Notes
 - Assignment 5: Treatment Plan



Sample Topics

- ⦿ Domestic Violence
- ⦿ Depression
- ⦿ Narcissism
- ⦿ Parent Diagnosed with Cancer
- ⦿ Living in Foster Care
- ⦿ Immigration
- ⦿ Anxiety



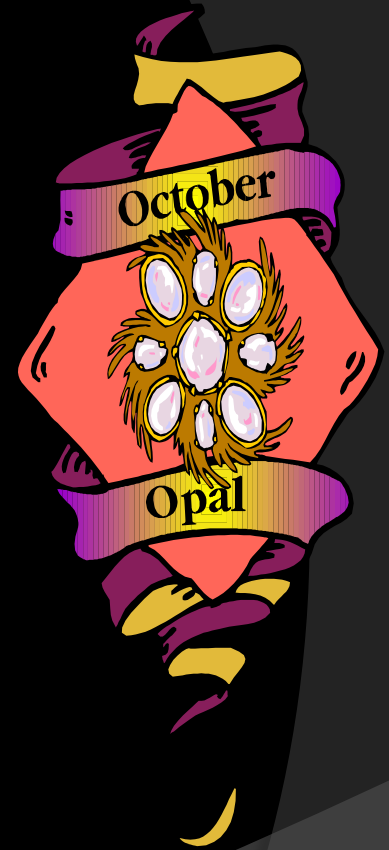
October

◎ Literature Review

- Minimum of five primary source articles
- Minimum of eight sources
- APA style
- Draft
- Peer Review
- Final Copy
- **Emphasis on integrating sources**

◎ Writer's Workshops Offered One Day a Week

- Character Development
 - Pictures, names and bios for all major characters
- Plot Development
 - Basic Story-Arc with Conflict
- Additional Research



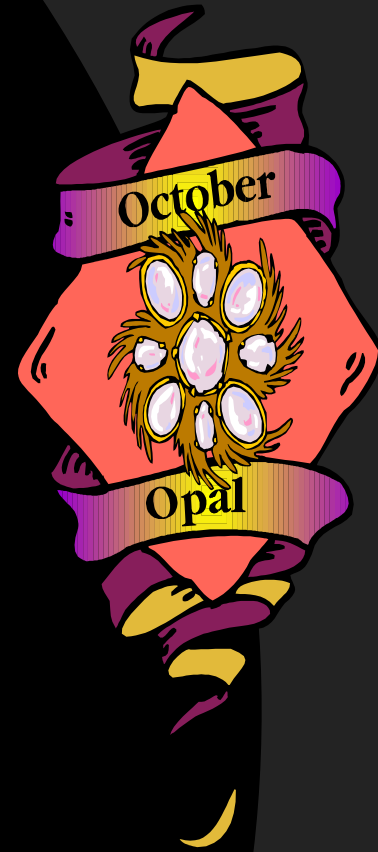
Late October

Contracts were signed...

Students signed a contract at the end of October.

- They agreed to one of the following:
- 50K -- Upon successful completion, students may earn an A-grade
- 35K -- Upon successful completion, students may earn a B-grade
- 30K -- Upon successful completion, students may earn a C-grade

Students thought long and hard about their personal obligations and willingness to invest in this project. We discussed what this meant in terms of pages of output, making sure to highlight the Thanksgiving holiday as a challenge. All but 1 of the students selected the 50K or 35K option



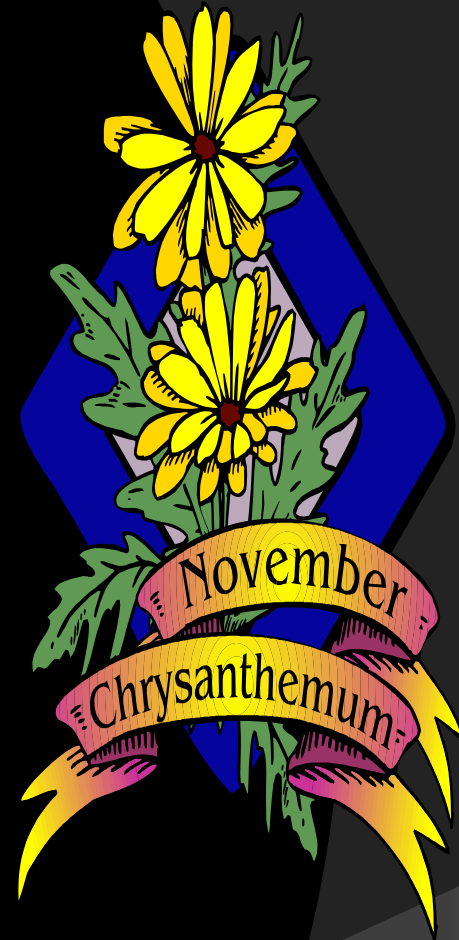
November

◎ Writers Write

- Students brought laptops and wrote for the entire class period.
- Students generated a class blog, rotating authors and responding to each post.
 - What are your challenges?
 - Post an excerpt.

◎ Writers Read

- Random students were asked to provide a summary of their novel to a given page number and then read a 2-3 page excerpt.

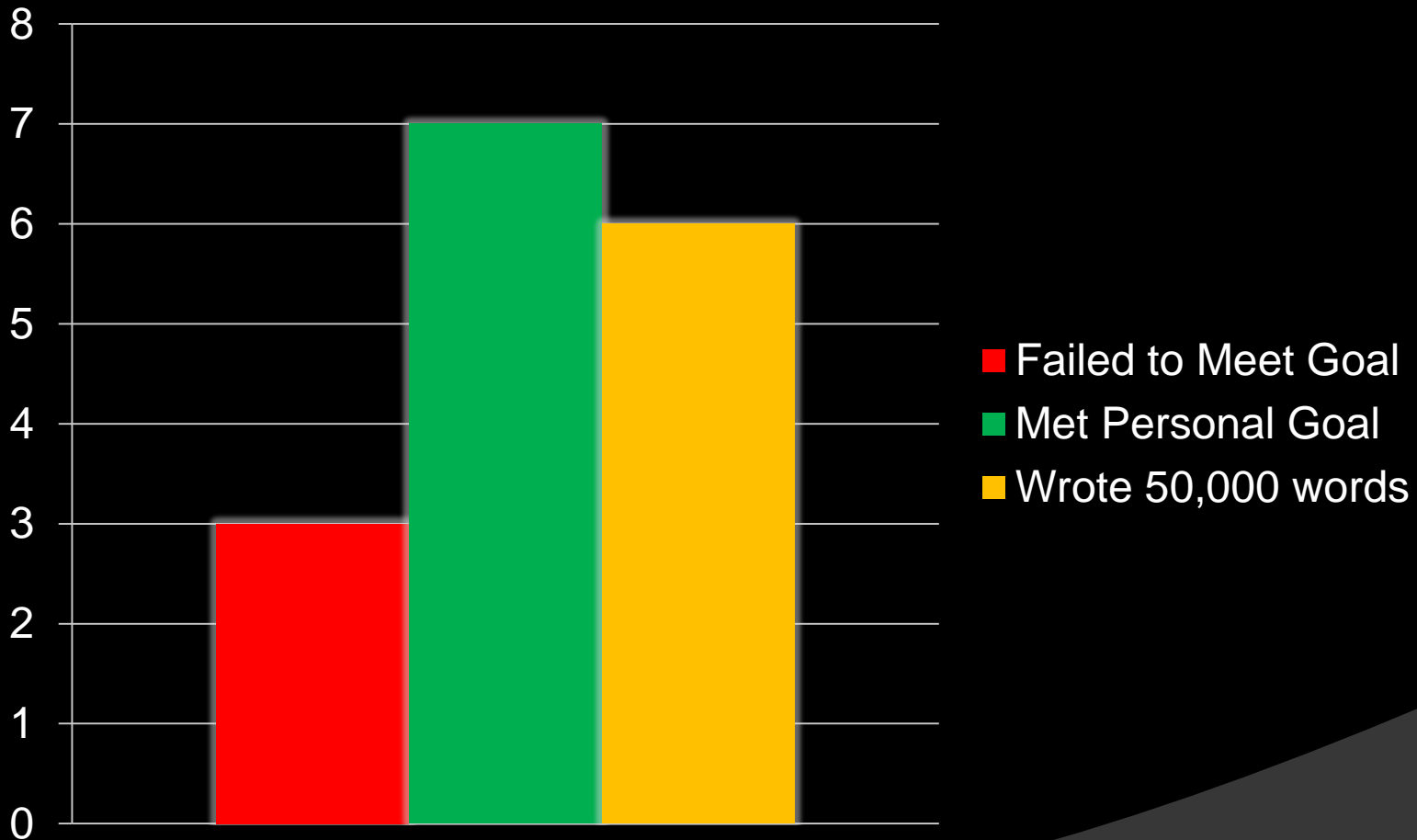


The Experience

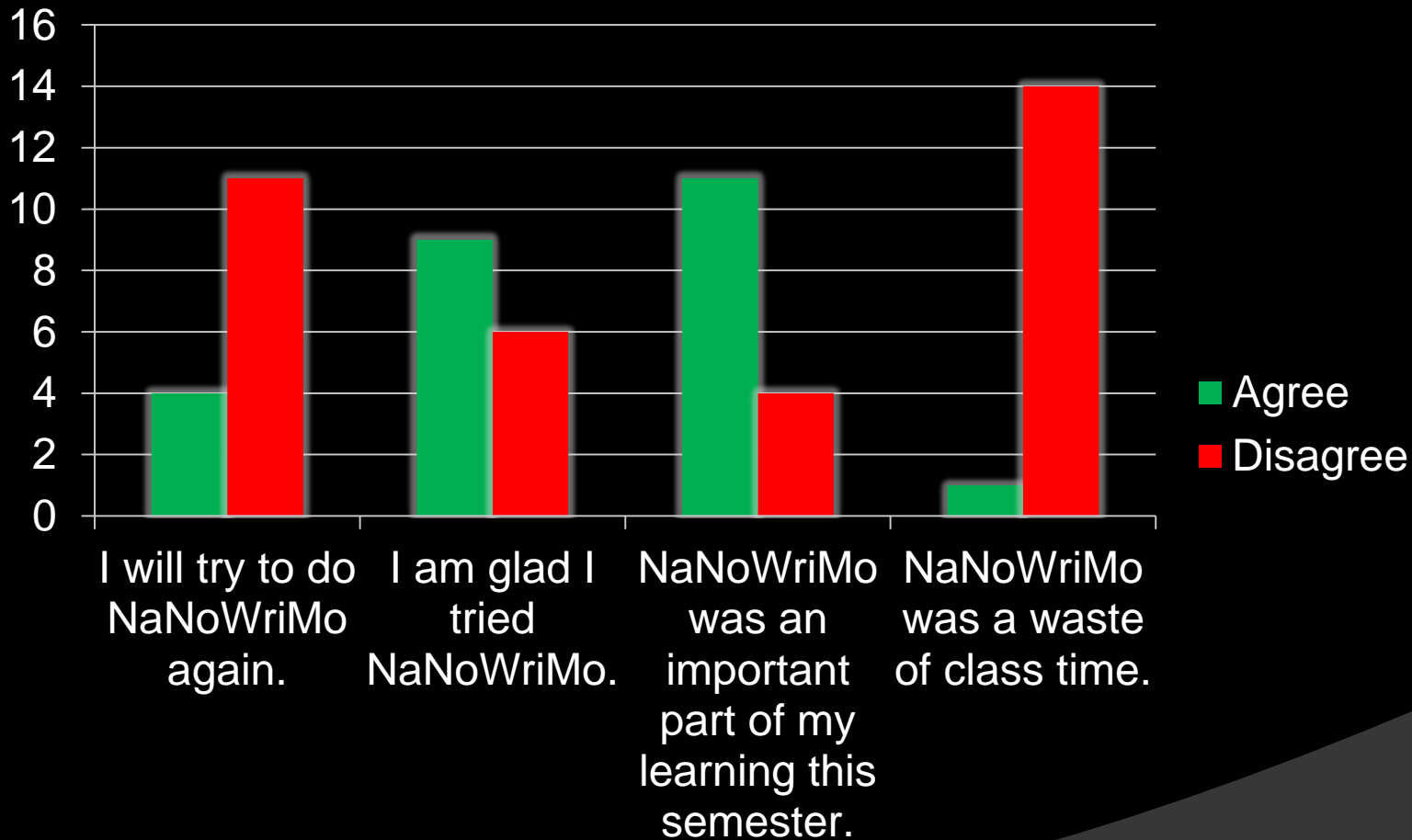
- ◎ As the instructor, it felt awful
 - I was terrified I was wasting their time.
 - I sought constant reassurance from my colleagues.
 - I convinced myself I would never do this again.
- ◎ As a student it was stressful
 - Students all over campus were saying
 - “...the Psychology professor is crazy.”
 - “I’m so glad I’m not in that class!”
 - “Did you know they have to write a 250 page paper?!”



And then it was over



A Little Feedback....



What Students Learned

- ◎ “I learned how to write fluidly.”
- ◎ “In all of my papers now I think about how the information goes together to tell a story. I am better at writing papers because I try to make it all flow.”
- ◎ “I learned that if I get stuck somewhere in my paper there is always something that can be written. If I just keep going, I usually figure out the stuck part. Then I can just go back later to that particular part and fix it up. It works better than just stopping because you are stuck.”



What Students Observed

- ◎ “My time management is way better now.”
- ◎ “I used to wait until the last minute to write my papers. I couldn’t do that with NaNoWrimo. And I have found I don’t do that in my other classes now either.”
- ◎ “Time management. Mine is SO MUCH BETTER NOW!! This is true in all areas of my life because I had to manage everything just to get this done!”



What Students Had To Say After NaNoWrimo

- ◎ “I am capable of writing large papers.”
- ◎ “It made us have no choice but to try to get comfortable with writing. Whether we are writing reports or charts or treatment plans or research, we can’t be scared of it anymore.”
- ◎ “This experience makes writing papers that are 8-10 pages long not so scary. I wasn’t intimidated by my last 5 page assignment. In fact, I wrote 8 pages and didn’t even know I had that much to say.”



Use three words to describe this experience....

- Accomplished (n=2)
- Annoying
- Are. You. Serious?
- Boring
- Creative
- Done
- Exhausting
- Empowering (n = 6)
- Encouraging (n = 2)
- Fulfilling (n = 4)
- Interesting
- Proud (n = 4)
- Stressful (n = 5)
- Valuable (n = 3)
- Overwhelming
- Unmotivated



As a participant in NaNoWriMo, did you discover anything about yourself?

- ◎ “I have been doubting myself as a writer for a long time. But through this experience I am fully aware that I AM a writer. I am a person who is eager to learn more about my writing ability and style.”
- ◎ “I have been worrying about writing for way too long. There is no need for that.”



December

Sample Student Summary:

Identity in Shadows by K.D.

Sofia is a thirteen year old girl living in the Ivory Coast, Africa with her Mama and little brother, Obed. Her world is a dark one, offering little hope. But when Sofia's family gets the chance to go to America she is too troubled to see this as the opportunity it is. She rebels, and accidentally puts her little brother's life at risk. Is she really the horrible person everyone thinks she is? Or did she simply make a horrible mistake?



The Next Step

- ⦿ I have revised the project for next year. (And yes, I am doing it again next year!)
- ⦿ Not only have my colleagues become adamant cheerleaders for the project, but I now have students running up to me in the halls saying, 'Dr. Augusto, I'm in your Writing class next year and I'm so excited. I have an awesome idea for my novel!'
- ⦿ The reputation of the project has moved from negative to positive.
- ⦿ Just this past week, I had a nonmajor ask if he could enroll in my class 'just because I want to be part of that novel thing you do.' Of course I said yes! :))

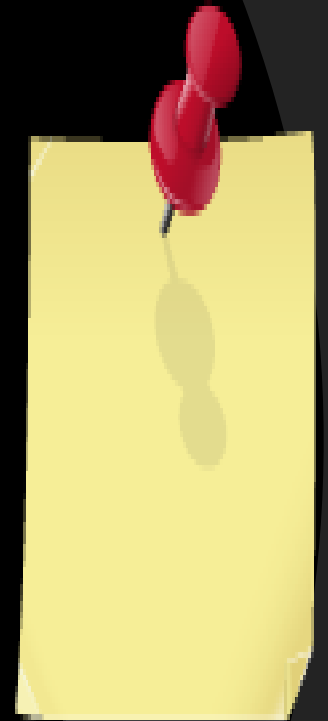


You Can Do It Too! Model Plan For Implementing NaNoWrimo on a Campus

Phase	Activity
1	Gather a small group of instructors, staff members, students, etc., to informally participate in NaNoWrimo. Encourage participants to share their experiences via blogs, Facebook, Twitter, etc., as a modeling activity. Track participation, hold write-ins (physical or virtual) and make use of NaNoU.
2	Expand the group using a call for all members of the campus community to participate. Keep participation voluntary. There are sample flyers at the NaNoWrimo Site. Strongly encourage participants to share their experiences via blogs, Facebook, Twitter, etc., as a modeling activity. Track participation, hold write-ins (physical or virtual) and make use of NaNoU.
3	Incorporate NaNoWrimo Type Assignments into Writing Courses (Composition, Creative Writing, Etc).
4	Incorporate NaNoWrimo Type Assignments into content areas

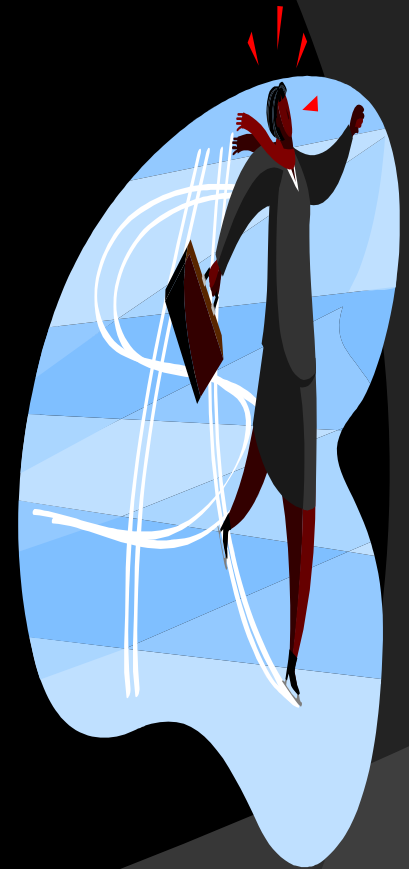
Special Notes About the “Model Plan”

- ◎ Don't be afraid to 'skip' steps. If you already have large members of your community participating in NaNoWrimo Step 1 may not be necessary.
- ◎ You don't have to wait a year between steps. This is not necessarily a four-year plan. More on that in a moment.
- ◎ These are concurrent steps. Some participants will always feel more comfortable staying at step one while others will want to fly to step two.



Think Flexibility Not Rigidity- NaNoWrimo On Your Terms

- ◎ You have the resources available year round
- ◎ You are not tied to November or June (CampNaNoWrimo)
- ◎ You are not tied to length or format
- ◎ You could assign a shorter novel, a series of related short stories, or any other creative work
- ◎ Keep in mind to provide clear structure, time limits, and word limits as well as tying the assignment to course content and outcomes



Conclusions

- ◎ NaNoWrimo and NaNoWrimo like activities can be a tool for incorporating Writing Across the Curriculum.
- ◎ NaNoWrimo can be a tool for personal growth for students and instructors.
- ◎ NaNoWrimo can be adapted to fit your school, department, or course needs.
- ◎ Creative thinking equals learning. Use NaNoWrimo to motivate and inspire your students.



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Questions ?

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Be sure to take a handout. It contains useful links as well as a link to this presentation.