

**Centre of Writing and Pedagogy, Krea University**  
Presents its Inaugural Conference  
**Online and Downloadable: Writing Pedagogies in the Pandemic**  
February 12 and 13, 2021  
For queries: [cwp@krea.edu.in](mailto:cwp@krea.edu.in)

**Contents:**

- Note About the CWP ----- 1
- Note About the Conference ----- 2
- Overview of the Conference Events ---- 3
- Note on the Asynchronous Events ----- 5
- Conference Events in Detail ----- 6
- Participant Bios ----- 12
- Acknowledgements ----- 17
- In lieu....

**Note on CWP**

The Centre for Writing and Pedagogy (CWP) is a teaching, training and research centre at Krea University devoted to developing writing pedagogy or the teaching of writing. The CWP is utilizing the methods of writing pedagogy to develop reading-writing focussed classroom pedagogies for the social-sciences, sciences, humanities and the arts. The idea of learning writing as a way to learn the habits and practices of scholarly work in academia is a relatively new concept in Indian higher education. To develop and establish it, we are initiating work with school teachers and collaborations with universities in India and abroad to help build relevant and effective training and pedagogic material. The CWP at Krea University is a peer among those leading the charge to make the teaching of writing a transformative move in Indian higher education.

The CWP enables Krea University's mandate of a writing intensive curriculum where writing is a tool for critical and creative thinking, and a skill to be learned for clarity of communication and thoughtfulness of expression. By working closely with the students and faculty, CWP faculty are creating course content and support-structures that meet the evolving needs of the university community. A specially trained team of teachers teach the foundational skill course called Writing and Oral Communications, as the CWP develops other courses in the curriculum. The Krea community can look forward to creative writing workshops, conferences, research oriented and extra-curricular events that promote a culture of writing, publication, peer work and collaboration.

Anannya Dasgupta directs the CWP with the help of Vasudha Katju, Sameer Abraham Thomas and Greeshma Mohan who are Faculty Associates and Pritha Chakrabarti who is a Visiting Faculty. In Term 1 of 2020-2021, the CWP also initiated the peer-tutoring work-study programme. Our peer-tutors were: Karthika Satyanarayanan, Kaustav Mehta, Priyanka Shah, Ishita Pradeep and Shreya Hegde. Other faculty members who have taught with the CWP are: Naina Manjrekar, Prayaag Akbar, Rakshi Rath, Akhila Ramnarayan - all from SIAS - and Sayantan Datta and Neha Mishra as Visiting.

## Note on the Conference:

### Online and Downloadable: Writing Pedagogies in the Pandemic

We did not think that the inaugural conference of the CWP would be all online. But not only is it online, it is about what happened to writing pedagogies that went online in the Covid semesters of 2020 and 2021. We circulated an open call for papers and while waiting to hear back it occurred to us that a usual paper reading format of 3 to 4 sessions a day for 2 days would likely be too exhausting for everyone to attend. As has been the demands of online pedagogy too, we changed the format. No day-long paper readings. No keynote. No plenaries. No snacks. No conference memorabilia. But a chance to reach out to more people than we could have ever imagined, and a chance to plan each session for a different target audience keeping screen fatigue in mind.

We have two workshops: one for Krea students on effective speaking communication conducted by Suha Gangopadhyay who was been developing ways of teaching professional speaking communication online since before the pandemic, and the second that the CWP faculty - Anannya Dasgupta and Vasudha Katju - are offering as an open call on sentences in academic writing. The latter call has over 500 registrations (and growing) from a very diverse community of university-affiliated and independent academic writers - students at every level as well as faculty. The two academic paper panels speak to CWP's interest in pedagogy research and hands-on strategies for critical reading and writing online. The two roundtable discussions address two significant aspects of writing pedagogy at the university: 1) the place of creative writing in a university curriculum and its relationship to academic writing 2) tutoring support and the invaluable work that tutors do on campus. The two roundtables put CWP folks in conversation with peers in other universities. We are grateful to have two powerful and gentle poets K Srilata and Ahkhil Katyal join our own award-winning debut novelist Prayaag Akbar to talk about what it means to teach creative writing in a university classroom in a discussion moderated by Anannya Dasgupta. Sameer Abraham Thomas the Tutoring Coordinator for CWP brings tutors from Ashoka, Azim Premji, JGU and Krea together to discuss the challenges of online tutoring support. Finally, CWP is happy to host a closed group meeting of Writing Centre administrators and curriculum developers from across the country in the hope of creating a professional group that can share resources and collaborate on research, training and teaching.

## Overview of the Conference Events

### Day 1, Friday 12 February, 2021

#### Session 1

9:45-11:30am - Online Workshop 1

Hello and Welcome Note:

Sivakumar Srinivasan, Chair of the Division of Sciences, Krea University

#### **Sentencing: Making Academic Writing Less Punishing and More Enjoyable**

Conducted by

Anannya Dasgupta (CWP, Krea University)

Vasudha Katju (CWP, Krea University)

Open to All. Registration Link: <https://forms.gle/cUYXVL43ZHQ45ULu6>

(Closes on February 7th)

Zoom link will be emailed to registered participants

#### Session 2

11:45-1:30pm - Academic Presentations and Papers 1

Hello and Welcome Note:

Prithvi Datta Chandra Shobhi, Chair, Division of Humanities and Social Sciences,  
Krea University

#### **Panel 1: Responding to the Challenges of Online Teaching**

Chair: Aditi Sriram (Ashoka University)

❖ Bringing Mindfulness to Reading in an Online Writing Module

Deepti Sreeram (Anant National University)

❖ Worksheets: Asynchronous Learning Tools in Online Writing Pedagogy

Greeshma Mohan (CWP, Krea University)

❖ Maximum Engagement, Minimum Distraction: In-Class Writing Activities

Jooyoung Kim and Sharmita Lahiri (IIT Gandhinagar)

Open to All. Registration link: <https://forms.gle/zPBdRKNWcBbTCmUu9>

Zoom Link: <https://zoom.us/j/95600071621?pwd=d2puTHJod09ySlh3SEVkOUswK0trQT09>

Passcode: 123456

### **Session 3**

5:15-6:45pm - Round Table Discussion 1

Hello and Welcome Note:

Sunder Ramaswamy, Vice Chancellor, Krea University

### **Easy A? Teaching Creative Writing in University Classrooms**

Discussants:

K Srilata (IIT Madras), Akhil Katyal (Ambedkar University, Delhi) and Prayaag Akbar (CWP, Krea University)

Moderator: Anannya Dasgupta (CWP, Krea University)

Open to All. Registration Link: <https://forms.gle/QisfvUa4pxeRyDgQ9>

Zoom Link: <https://zoom.us/j/95342322682?pwd=RldBOUNwMnhFU3d4ZGpRSVR2YWJSdz09>

Passcode: 123456

## **Day 2, Saturday 13 February, 2021**

### **Session 4**

9:45am-11:30am - Online Workshop 2

Hello and Welcome Note:

Bishnu Mohapatra, Professor, Division of Humanities and Social Sciences

### **How to Own an Interview? (By Preparing Like a Boss)**

*A Workshop on Effective Professional Communication*

Conducted by Suha Gangopadhyay (Michigan State University)

For students of Krea University only. Registration link shared via email

Zoom link to be shared with registered participants only

### **Session 5**

11:45am -1:30pm - Round Table Discussion 2

Hello and Welcome Note:

Sumitra Ranganathan, Faculty in the Arts, Humanities and Social Sciences Divisions

### **Face-to-Screen: The Challenges of Online Tutoring**

Discussants:

Ila Ananya (Azim Premji University), Naincy Catherine (Ashoka University),

Shachi Seth (O.P. Jindal Global University) and Shreya Hegde (Krea University)

Moderator: Sameer Abraham Thomas (CWP, Krea University)

Open to All. Registration Link: <https://forms.gle/9z9wymW4xvaf6gXm6>

Zoom Link: <https://zoom.us/j/98353049246?pwd=b1dZZWY2MURzR200dIUvVTNwNVdDZz09>

Passcode: 123456

### **Session 6**

3:15-5:00pm - Academic Presentations and Papers 2

Hello and Welcome Note:

Akhila Ramnarayan, Chair, Division of Literature and the Arts

### **Panel 2: Making Offline Strategies Work Online**

Chair: Madhura Lohokare (CWS, O.P. Jindal Global University)

- ❖ Focussed Groups: Improving Student Engagement in a Critical Writing Course  
Sandeep Sen (Vedica Writing and Communications Centre)
- ❖ Playful Pedagogy: The Possibilities of Role-playing in Co-Teaching  
Sayan Chaudhuri and Monishita H Pande (YIF, Ashoka University)
- ❖ The Animate Life of PPTs: Reclaiming a Much-Maligned Teaching Tool  
Pritha Chakrabarti (Visiting Faculty, Symbiosis International-Deemed University and Krea University)

Open to All. Registration link: <https://forms.gle/tC46mFukdQMsHjdA6>

Zoom Link: <https://zoom.us/j/97626581521?pwd=TG5YbnMwbINKZW5scFU0eTFtMStpdz09>

Passcode: 123456

### **Session 7**

5:30pm- 6:45pm - Closed Group Meeting

#### **Writing Center Administrators' Meet**

Led by Anannya Dasgupta (CWP, Krea University) and Anuj Gupta (University of Arizona)

### **Note on the 2 Asynchronous Events of the Conference**

As a lead-up to and a follow-up from the conference, the CWP is hosting two events asynchronously on its social media platforms. The first is a call to write blessings for writers: one-liners on the insight and experience of writing made into a writerly benediction. The second is a short video series called "Pedagogy Insights" which will feature two-minute videos of faculty sharing their insights from teaching in general and teaching online in particular.

## Conference Events in Detail: Descriptions and Abstracts

### Session 1

9:45-11:30am - Online Workshop 1

#### **Sentencing: Making Academic Writing Less Punishing and More Enjoyable**

Conducted by

Anannya Dasgupta (CWP, Krea University)

Vasudha Katju (CWP, Krea University)

Academic prose is alleged (and sometimes it is even true) to be tooth-breakingly punishing to read and write. Does it have to be that? At Krea-CWP, we don't think so. From the many workshops and courses we have been developing to make academic writing enjoyable and meaningful, we bring you a small bit on appreciating sentences, and on learning methods of writing them. From succinct simple sentences to the nuancing nooks offered by complex and compound structures, we will unmuzzle sentences for their bite to see if they can equip our writing with more teeth. After all we are dedicated to keeping teeth unbroken!

This workshop will be of interest to anyone who trades in any level of academic reading and writing - new undergraduates, old-hand researchers steeped in field and archive or those looking for methods to teach reading and writing at the university level.

### Session 2

11:45-1:30pm - Academic Presentations and Papers 1

#### **Panel 1: Responding to the Challenges of Online Teaching**

Chair: Aditi Sriram (Ashoka University)

#### **Bringing Mindfulness to Reading in an Online Writing Module**

Deepti Sreeram (Anant National University)

This paper is an outcome of my teaching experience at Anant Fellowship. In September 2020, I was asked to design an online writing module that would introduce students to the basics of academic writing. Though I was prepared to deliver the module, I was forced to rethink my original plan when several students discussed their difficulties with academic readings. Students told me that faculty had asked them to 'situate' the assigned readings or 'engage' with the text, when they write. Given that many students had little to no exposure to academic texts, it was quite challenging for the students to understand what was asked out of them. It is at this point that I decided to include mindful reading as a crucial component of the online writing module.

Current research in composition studies have explored the reading-writing connection in classrooms. Bunn's "reading like a writer" strategy (2011) for instance, encourages students to read and understand the rhetorical moves that writers adopt in their texts. Carillo (2017) on the

other hand, suggests that teachers should introduce students to different types of reading strategies (skimming, rhetorical reading, ‘reading like a writer’) and help them become deliberate and reflective readers. Drawing on Carillo’s work (2017) on “mindful reading”, I divided the module into three components: Reading, Note-taking and Writing. At the beginning of the module, students were encouraged to select a reading and participate in a few reading exercises that would introduce them to reading strategies. Following this, they were expected to document their notes on an excel sheet. The final element of the module was planned so that students could include their reading notes and draft a response essay.

Since reading is often dismissed as a solitary interpretive activity, there aren’t many conversations on the importance of mindful reading. I hope that my experience with using such strategies in class can emphasise the importance of developing a good reading practice.

### **Worksheets: Asynchronous Learning Tools in Online Writing Pedagogy**

Greeshma Mohan (CWP, Krea University)

My presentation looks at the use of worksheets as an asynchronous tool for teaching reading comprehension in the online writing classroom. While worksheets can be used in offline classes, my paper looks at what worksheets make possible in an online workshop style writing classroom. The worksheet, at its simplest, comprises questions and prompts that gesture towards ways in which any text can be read. These questions can be of two levels of complexity: they can either elicit information already inherent in the text (what, when, where, how questions achieve this) or allow students to break down conceptual categories (through how, why questions) encountered in the text. Such a breaking down into easily “digestible” portions, gets students to read the essay multiple times, and see for themselves how the essay has been organized in terms of claim, evidence, summary and argument.

In my presentation I will look at two worksheets that were designed by me to teach two very different essays: the first was a piece of longform journalism titled “Is Google Making Us Stupid?” by Nicholas Carr published in 2008, the second is a journal article titled “Maps and Mother Goddesses in Modern India” by Sumathi Ramaswamy published in 2001. These worksheets were circulated on the day the essay was assigned and briefly introduced and they were given five days to submit it with their responses. By using student responses in my presentation, I argue that worksheets not only function as an asynchronous teaching tool, but also a measure of comprehension which allows instructors to prepare for upcoming classes. In other words, worksheets allow students to assimilate concepts discussed in class, map their learning trajectory by taking the learning process beyond the classroom.

## **Maximum Engagement, Minimum Distraction: In-Class Writing Activities**

Jooyoung Kim and Sharmita Lahiri (IIT, Gandhinagar)

Virtual learning environments drawn by the pandemic called for a fundamental change in academic writing pedagogy. One of the biggest fears to the academic writing instructors at our institute was management of in-class writing activities including tutors' interactions on the spot, which had taken up half of the tutorial session, if not more. This presentation showcases two successful strategies conceived by the instructors of (i) undergraduate (UG) and (ii) postgraduate (PG) foundation writing courses in August to December 2020 for maximum engagement and minimum distraction. The UG and PG writing courses differed in goals of writing, expected learning outcomes, and practicality. The former was conducted on the basis of general writing with intensive discussion components, whereas the latter offered balanced instructions on general and technical writing with practice highly relevant to the students' scholarly work. Firstly, we will present how the UG writing instructors used "collective notepads" to cater to less motivated UG students' in-class writing in a visible and trackable way. Using the notepads had two advantages: Instructors could spot students' speed of writing and the students could stay motivated by their classmates' writing progress. Secondly, we will present the tutorial management of the PG course using "scaled-down feedback sessions" via Google Meet. The success of the scaled-down, smaller group feedback sessions was built upon the fact that postgraduate students were more self-disciplined and motivated to complete their draft. Finally, we will conclude the presentation with the summary of UG and PG courses' key components and the points for future improvements. We can imagine this presentation provided in the format of a "workshop-style demonstration of a pedagogic method and tool" or "academic paper".

### **Session 3**

5:15-6:45pm - Round Table Discussion 1

## **Easy A? Teaching Creative Writing in University Classrooms**

Discussants:

K Srilata (IIT Madras), Akhil Katyal (Ambedkar University, Delhi)  
and Prayaag Akbar (CWP, Krea University)

Moderator: Anannya Dasgupta (CWP, Krea University)

In public universities and more recently in private universities, creative writing pedagogies have been quietly evolving in individual courses or curricula of electives, minors and on occasion as a degree. Keeping in mind that universities tend to valorise the language of critical thinking and knowledge production, this panel will examine if and how the demands of universities have been shaping the teaching of creative writing in its classrooms. What do creative writers actually teach when they teach creative writing? What do they see as institutionally and pedagogically challenging or enabling? Do they reinforce or reformulate binaries that academia perpetuates between knowledge and skill, thought and practice, criticality and creativity? Is it an easy A for students and teachers? Will our panelists cover common ground to pull together a systematic pedagogy that speaks to creative writing teachers inside and outside the university?

### Session 4

9:45am-11:30am - Online Workshop 2

#### **How to Own an Interview? (By Preparing Like a Boss)**

*A Workshop on Effective Professional Communication*

Conducted by Suha Gangopadhyay (Michigan State University)

This is a workshop open to SIAS and GSB students on effective oral communication in the context of internship or job interviews. This will be a hands-on, real-time speaking workshop that will equip participants with some tools to prepare for the expected elements of an interview, and tips to navigate the unexpected moments.

### Session 5

11:45am -1:30pm - Round Table Discussion 2

#### **Face-to-Screen: The Challenges of Online Tutoring**

Discussants:

Ila Ananya (Azim Premji University), Naincy Catherine (Ashoka University),

Shachi Seth (O.P. Jindal Global University) and Shreya Hegde (Krea University)

Moderator: Sameer Abraham Thomas (CWP, Krea University)

The role of the tutor is imagined as distinct from that of the instructor by virtue of the more targeted and personal attention it makes possible. With the pandemic rendering education increasingly impersonal as a result of the unplanned shift to an online format, writing tutors have found ways to adapt their pedagogical practice to the needs of this new paradigm. This round table features writing tutors from Krea University, Azim Premji University, Ashoka University and O.P. Jindal Global University sharing the challenges and solutions that were part of their attempt to offer face-to-face assistance when those faces are mediated by the screens of our devices.

### Session 6

3:15-5:00pm - Academic Presentations and Papers 2

#### **Panel 2: Making Offline Strategies Work Online**

Chair: Madhura Lohokare (CWS, O.P. Jindal Global University)

#### **Focussed Groups: Improving Student Engagement in a Critical Writing Course**

Sandeep Sen (Vedica Writing and Communications Centre)

Distance learning imposed by Covid-19 lockdown resulted in a sudden drop in student engagement in the classroom and in submission of assignments. This paper will examine a critical writing module, Focussed Groups, that was used to improve student engagement during the pandemic, at a management programme for women. Three elements set this module apart:

- Small heterogeneous discussion groups
- Exposure to multiple faculty for one module
- Greater degree of freedom in choice of Assignments

The module was led by five instructors and the cohort was split into four heterogeneous groups (15 students each) based on their language and academic proficiency. Each instructor spent 3 hours in class with each group, and at the end of the module students were given a choice to pick any one topic and write an 800 words assignment on it. The topics were all centred around workplace communication – Grammar and Rhetoric, Multilingualism, Gender, Narrative building and the Role of Truth.

*The Focussed Groups* yielded positive results. 98.4% of the class scored a B grade and above, student engagement was at an all time high and the instructors were in favour of discussions in small heterogeneous groups. Although this module improved engagement in this setting, the scope of such writing modules in professional programmes in other settings is yet to be tested. The scope of shorter writing modules in combination with relevant topics for discussion could be extremely beneficial for post graduate professional programmes.

### **Playful Pedagogy: The Possibilities of Role-playing in Co-Teaching**

Sayan Chaudhuri and Monishita H Pande (YIF, Ashoka University)

How do we build a sense of community in the online classroom? How do we address the palpable sense of alienation among students and teachers in the online space? How do we work through our pedagogic anxieties, vulnerabilities, and confusions in the current scenario? Keeping these questions in mind, the two of us, writing faculty at the Young India Fellowship, decided to explore co-teaching, as a way to bring together our respective classes (who had limited opportunities to engage with each other otherwise) and facilitate a dialogue between our pedagogic approaches. The online medium, for all its annoying disruptions, made it logistically easier for us to collaborate.

We co-taught two classes of two and a half hours each at different points in the semester. The first one explored how we can critically navigate the rather murky territory of evaluation; and the second one probed how we can interpret ‘critical writing’ as a category. We centrally used the technique of role-playing to encourage reflective discussion on some of the problems we were introducing: the politics of peer feedback; the performance of ‘critical thinking’ and ‘critical reflection’ in the classroom; and the assumptions guiding the institutional construction of writing programs in higher education.

In this workshop presentation, we wish to demonstrate the first role-play we did together, where we enacted a ‘peer feedback’ situation. The characters (with deliberately contrasting personas) will verbally respond to each other’s writing, followed by a reflective discussion with the audience. Through this exercise, we wish to discuss how role-playing can be productively used as a tool for collaborative teaching, especially in the online mode—to challenge power hierarchies and build a sense of community among teachers and students, and encourage critical reflection on the experience of teaching and learning in writing classrooms.

## **The Animate Life of PPTs: Reclaiming a Much-Maligned Teaching Tool**

Pritha Chakrabarti (Visiting Faculty, Symbiosis International-Deemed University and Krea University)

In the vast majority of work on teaching tools in academia, little kindness has been shown to the presentation slides. In writing classrooms, worksheets have always got prioritized over the slides and the ppt has had little function over and above displaying the topic of the session or acting as cues for the instructors. Yet the Krea-CWP instructors' bootcamp, held online in August 2020, revealed how the ppt can be more than a 'passive'/'static' background presence in an online classroom: it can become the collaborative space of performance for the participants.

In this presentation, I discuss this performative aspect of the presentation slides which became the only other 'animate' presence besides my own face among the sea of black boxes during the online semester. Reflecting upon the online transition of my pedagogic journey at Symbiosis International (deemed university) and Krea University, where I taught Creative Writing and Academic Writing respectively, I will try to illustrate the potential of a presentation slide in a writing classroom. I will show how the slides have the potential to not only lead/guide the narrative of the class but also to become a live/active space of interaction.

This, I argue, is indicative of a shift from an authoritative to a more collaborative mode of teaching which has become more essential than ever at a time when the online class cannot be driven by 'control', but by mutual respect, trust and empathy. In the light of this, I claim that it is perhaps time to reclaim the ppt for the writing classroom.

## Participant Bios

**Aditi Sriram** runs the Undergraduate Writing Program at Ashoka University, whose principal offering is "Introduction to Critical Thinking". She began at Ashoka in 2016 and has taught a range of Academic Writing and Creative Writing courses. She is also helping develop Ashoka's English Language program, which supports students whose native language is not English. Prior to joining Ashoka, Aditi taught College Writing and Creative Writing at State University of New York (SUNY) Purchase for two years. She pursued graduate studies in Creative Writing at The New School, before which she had worked as a consultant for Accenture in New York City, and earned a bachelor's degree in Mathematics and Economics from Columbia University. Her first book, *Beyond the Boulevards: A Short Biography of Pondicherry*, was released in March 2019, as part of Aleph Book Company's [series](#) on Indian cities. In addition, Aditi freelances for several publications including *The New York Times* and *Asian Age*. For more details, visit [www.aditisriram.com](http://www.aditisriram.com).

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**Akhil Katyal** is a poet, translator, scholar and queer activist who teaches in the School of Culture and Creative Expressions at Ambedkar University, Delhi in a programme that is dedicated to a Masters degree in creative writing. Prior to that he taught in the English Department at Shiv Nadar University where he first worked out the teaching of creative writing as a part of courses in the literature major. Some of his latest publications include *This World Belongs to Us* (2020 Ed. with Aditi Angiras), *Blood on a Bitten Tongue: Delhi Poems* (2020), *A City Happens in Love* (Tr. 2018), *How Many Countries Does the Indus Cross* (2018).

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**Anannya Dasgupta** directs the Centre for Writing and Pedagogy at Krea University where she is also an Associate Professor of Literature in the Division of Literature and the Arts. Prior to this she set up the Centre for Writing Studies at O.P. Jindal Global University and taught at Shiv Nadar University where her journey in writing pedagogy in India began. She trained in writing pedagogy at the Writing Program at Rutgers University where she also earned her doctorate from the Department of Literatures in early modern literature. Among her publications are *Magical Epistemologies: Forms of Knowledge in Early Modern English Drama* (2020) and a book of poems *Between Sure Places* (2015). She has also co-edited, along with Madhura Lohokare, a collection of essays *Writing In Academia* (2019).

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**Anuj Gupta** is a PhD scholar at the University of Arizona's Rhetoric, Composition & the Teaching of English program. His research cuts across the fields of literacy studies, sociocognitive approaches to writing, second language writing and writing program administration. He is especially interested in improving the ways Indian universities teach students how to read, write,

and think critically and empathetically. To this end, he has helped build one of India's first college-level writing programs as a writing administrator and teacher at the Young India Fellowship at Ashoka University in his hometown of New Delhi. Anuj's research and applied work are informed by a commitment to strengthen the health of emerging democracies across the world. He earned bachelor and master's degrees in English from the University of Delhi and an MPhil in English Literature from the Jawaharlal Nehru University.

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**Deepti Sreeram** completed her Masters in Linguistics from the English and Foreign Languages University, Hyderabad and MPhil in Linguistics from Jawaharlal Nehru University, Delhi. She has previously worked with *Tehelka* as Features Editor and with Pratham, as Communications/Research Associate. Over the last three years, Deepti has taught Linguistics, ELT and academic writing at the Metropolitan University of Prague, Ashoka University, Manipal University and the National Institute of Design, Kurukshetra. At AnantU, she teaches critical reading and academic writing. She also heads the Writing and Communication Studio at AnantU.

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**Greeshma Mohan** works as Faculty Associate at the Centre for Writing and Pedagogy at Krea University. She has a masters and MPhil from the Centre for English Studies (CES), JNU Delhi. Her MPhil thesis looked at the relationship between aesthetics and politics in Kannada Dalit autobiographies. She's currently finishing her thesis on comic aesthetics in Indian English Fiction from CES. She is interested in life writing, caste, aesthetics and affect.

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**Ila Ananya** teaches at the Language Centre at Azim Premji University. She has previously worked as a reporter at The Ladies Finger, and also writes fiction.

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**Jooyoung Kim** is a co-coordinator of the Writing Studio at the Indian Institute of Technology Gandhinagar. She is an assistant teaching professor in linguistics, and her current focus is second language acquisition and Indian English.

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**K Srilata** is a [Professor of literature in the HSS department at IIT Madras](#). She is a literary scholar, novelist, short-fiction writer, translator, anthologist and poet. Her list of publications and accomplishments are partially listed in a [wiki entry dedicated to her](#). Her work is available to read, view and listen to online. She is a beloved Chennai poet who brings together poets in India and abroad in collaborative projects. Her latest collection of poetry is *The Unmistakable Presence of Absent Humans* (2019). She is currently finishing up editing a multi-genre anthology that narrates experiences of disability from different points of view; it will be out in 2021. Apart from the many

courses in literature that she teaches, she has been instrumental in starting and sustaining the teaching of creative writing at IIT Madras.

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**Madhura Lohokare** is Associate Professor and director of the Centre for Writing Studies at OP Jindal Global University. She holds a PhD in Anthropology from Syracuse University, NY. Her doctoral research investigated how geographies of urban exclusion produce young men as gendered and caste-d subjects in the context of the city of Pune, in western India. Her current research interests focus on articulations between urban modernity and upper caste self-making and the politics of urban space. She is deeply invested in developing an inclusive pedagogy of critical thinking and writing and in creating methodologies towards a more publicly engaged academic practice.

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**Monishita H Pande** is Assistant Director, Critical Writing programme, of the Young India Fellowship (YIF) at Ashoka University. She teaches courses in critical writing drawing from her expertise in language education and engages with questions around the teaching of writing and reading in higher education. Her research interests include classroom discourse, cross-linguistic transfer of skills, multilingualism and learner autonomy.

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**Naincy Catherine** is a Sociologist and Translator. Her research interests include Farmer Suicides in India, Environmental History of Delhi and Hindi Literature.

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**Prayaag Akbar** is a novelist and a former journalist and editor who is now also a faculty member at Krea University. He has worked at *Scroll*, *Outlook* and written for major dailies and magazines. His debut novel, *Leila* (2017) was shortlisted for The Hindu Literary Prize and it won the Crossword Jury Prize and Tata Literature First Book Award. It was also made into a Netflix series directed by Deepa Mehta. He has taught the academic writing course offered by the Centre for Writing and Pedagogy at Krea University and has inaugurated the teaching of creative writing as a part of the literature major.

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**In lieu of all the conference photos that won't be taken!**