WRITING PROGRAM ADMINISTRATION

Writing Program Administration

Journal of the
Council of Writing Program Administrators

Council of Writing Program Administrators

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WPA: Writing Program Administration publishes empirical and theoretical research on issues in writing program administration. We publish a wide range of research in various formats, research that not only helps both titled and untitled administrators of writing programs do their jobs, but also helps our discipline advance academically, institutionally, and nationally.

Possible topics of interest include:

- writing faculty professional development
- writing program creation and design
- uses for national learning outcomes and statements that impact writing programs
- classroom research studies
- labor conditions: material, practical, fiscal
- WAC/WID/WC/CAC (or other sites of communication/writing in academic settings)
- writing centers and writing center studies
- teaching writing with electronic texts (multimodality) and teaching in digital spaces
- theory, practice, and philosophy of writing program administration
- outreach and advocacy
- curriculum development
- writing program assessment
- WPA history and historical work
- national and regional trends in education and their impact on WPA work
- issues of professional advancement and writing program administration
- diversity and WPA work
- writing programs in a variety of educational locations (SLACs, HBCUs, two-year colleges, Hispanic schools, non-traditional schools, dual credit or concurrent enrollment programs, prison writing programs)
- interdisciplinary work that informs WPA practices

This list is meant to be suggestive, not exhaustive. Contributions must be appropriate to the interests and concerns of the journal and its readership. The editors welcome empirical research (quantitative as well as qualitative), historical research, and theoretical, essayistic, and practical pieces.

Submission Guidelines

Please check the *WPA* website for complete submissions guidelines and to download the required coversheet. In general, submissions should:

- be a maximum 7,500 words;
- be styled according to either the *MLA Handbook* (8th edition) or the Publication *Manual of the American Psychological Association* (6th edition), as appropriate to the nature of your research;

- include an abstract (maximum 200 words);
- contain no identifying information;
- be submitted as a .doc or .docx format file; and
- use tables, notes, figures, and appendices sparingly and judiciously.

Submissions that do not follow these guidelines or that are missing the cover page will be returned to authors before review.

Reviews

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Relevant announcements and calls for papers may be published as space permits. Announcements should not exceed 500 words, and calls for proposals or participation should not exceed 1,000 words. Submission deadlines in calls should be no sooner than January 1 for the fall issue and June 1 for the spring issue. Please email your calls and announcements to wpaeditors@gmail.com and include the text in both the body of the message and as a .doc or .docx attachment.

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Correspondence relating to the journal, submissions, or editorial issues should be sent to wpaeditors@gmail.com.

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WPA: Writing Program Administration is published twice per year—fall and spring—by the Council of Writing Program Administrators. Members of the council receive a subscription to the journal and access to the *WPA* archives as part of their membership. Join the council at http://wpacouncil.org. Information about library subscriptions is available at http://wpacouncil.org/library-memberships.
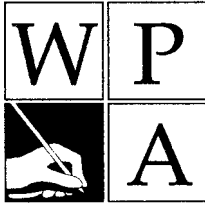
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Contents

Extending an invitation to join the

Council of

Writing Program Administrators

The Council of Writing Program Administrators offers a national network of scholarship and support for leaders of college and university writing programs.

Membership benefits include the following:

- A subscription to *WPA: Writing Program Administration*, a semi-annual refereed journal
- Invitations to the annual WPA Summer Workshops and Conferences
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Editing *WPA*: Taking Wing

Lori Ostergaard, Jim Nugent, and Jacob Babb

Forty years ago, the very first issue of the *WPA Newsletter* was pulled from a typewriter platen, photocopied, and mailed to everyone who had paid their $10 annual membership fee to the CWPA. The goals of that newsletter were as modest as its production values: it aspired "to address some of the issue which WPAs face" and to provide administrators with "helpful ways of solving common problems." Two years later, editor Kenneth A. Bruffee recognized the field's need for an even more vibrant, scholarly forum and transformed the newsletter to "a full-fledged journal." In his introduction to the the first issue of *WPA: Writing Program Administration* (vol. 3, no. 1), he noted

> we really didn't expect to leave the comfortable nest of newsletter publication so soon. . . . We're still a little shaky on our pinions. Our first few flights are likely to be short ones. But we are glad we've taken wing, and we hope our fellow WPAs share our exhilaration. (97)

In assuming the editorship of *WPA* nearly four decades later, we find ourselves, like Bruffee, both a little wobbly and very much exhilarated by what lies ahead.

In 1979, Bruffee outlined a seemingly simple, two-pronged vision for this publication: the dissemination of "thought, information, and expertise relevant to the teaching-administrative function of writing program administration" and public and professional advocacy for the "special needs, values, and aims of writing program administrators" (7). As the eleventh editorial team to lead this journal, we find it remarkable that *WPA*'s mission has changed so little over time. Of course, we are pleased to continue the journal's mission to publish "thought, information, and expertise" relevant to the work we do as program administrators. But we are also dismayed that the need is perhaps more urgent than ever for us to convey our value and values to broader publics. Reviewing the earliest issues of this journal,

we can't help but observe—simultaneously and paradoxically—that *what's past is present* and *we've come a long way.*

We will be instituting some changes to the journal over the next few years to address the current values, research, and challenges of the field. For example, we are now accepting proposals for policy symposia that will engage with state, regional, or national policies of interest to WPAs. For these symposia, we would like to have one expert introduce the policy and its significance for WPAs, followed by a collection of two or three scholars from different institutions who can explain how that policy has impacted their writing program.

In response to the changing shape of our research, including the field's increasing embrace of the methods of social science, we are now accepting articles in either MLA or APA editorial style. Our wish is for the journal to reflect the wide range of research methods currently being used by WPAs and to allow *WPA* contributors to use the style most rhetorically appropriate for their purposes.

We are also delighted to bring Courtney Adams Wooten onboard as our new book review editor. Courtney is an assistant professor and writing program administrator at Stephen F. Austin State University. She has served as an assistant editor for *College English* and she is co-editor (with Jacob) of the collection *WPAs in Transition: Navigating Educational Leadership Positions.* Courtney is already hard at work on reviews for the spring 2018 issue, which will be the first issue in which she assumes full control of the book review section. We are very pleased to have her as part of our editorial team.

In addition to our core editorial team, we are pleased to welcome three graduate students, each of whom will serve for a one-year term. We've appointed two assistant editors to aid us with copyediting and author correspondence. Katie McWain is a doctoral candidate in composition and rhetoric at the University of Nebraska–Lincoln, where she co-directs the Writing Lincoln Initiative and serves as a Husker Writers teaching fellow. Molly E. Ubbesen is a doctoral candidate at the University of Wisconsin–Milwaukee, where she studies composition pedagogy, writing program administration, and feminist and queer rhetorics and she serves as the English 101 coordinator. We have also appointed Amy Cicchino as our new advertising manager. Amy is a doctoral candidate at Florida State University, where she studies WPA scholarship and digital multimodality and she teaches both in the college composition program and the editing, writing, and media major. We're grateful to Katie, Molly, and Amy for jumping into these new positions with enthusiasm and for helping us to get this first issue ready for press.

We'd like to thank the members of the editorial board who have agreed to continue their service to the journal for the next year and beyond. Members of the board met with us in Knoxville in July, providing us with advice, encouragement, and input on the direction of the journal. We're also grateful for the service of our colleagues who are cycling off of the board this year: Norbert Elliot, Kristine Hansen, Martha Townsend, and WPA-GO representative Al Harahap. The CWPA and this journal are better because of you. Finally, this journal would not be possible without the active and engaged membership of the CWPA. As a discipline of program administrators, we understand the importance of resources for maintaining vigorous institutions. Please help support the work of the council by checking your CWPA membership status on the *WPA* website. In addition, please consider becoming a sustaining member.

In This Issue

In this issue, we will continue the work of the previous editors by seeing the articles that they selected and developed to publication. We remain struck by the quality of works that Barbara L'Eplattenier and Lisa Mastrangelo cultivated and, as we have worked with them during the editorial transition, we have seen firsthand how constructive, generous, and thoughtful they were in their responses to articles; how closely they worked with *WPA* contributors; and how meticulous they were in every aspect of this journal's production. We are fortunate to follow in their footsteps. It will probably also surprise no one that these two historians of the field maintained a careful archive for the journal that enabled us to make a smooth editorial transition. Barb and Lisa have been generous, instructive, and supportive during this past year as we shadowed their work for the journal, and we are grateful for their mentorship.

This issue opens with an article by Alexis Teagarden and Michael Carlozzi that investigates models for information literacy instruction in first-year writing courses and asks "what does good information literacy instruction look like?" While library researchers generally agree that "one-shot" instructional approaches are inadequate, the more resource-intensive, embedded librarian approach may not be any more effective. They suggest that WPAs should consider alternative models, including the four approaches these authors describe: online embedding, "train-the-trainer" models, "macro-embedded librarian positions," and "campus-wide curriculum remapping."

Diane Kelly-Riley's argument for a "think little" model of assessment emphasizes the importance of contextualizing assessment data within a

local setting. Drawing from a junior-level portfolio assessment at a single institution, Kelly-Riley addresses how to use local assessment data along with broader, multi-institutional data from sources such as the National Survey of Student Engagement. Following from the naturalist Wendell Berry's invitation to think little, Kelly-Riley argues that WPAs can do more with assessment than just satisfy institutional assessment mandates. Her article offers a model for gathering and analyzing data about student writing that can enable WPAs to make assessment mandates "more meaningful for our programs and the faculty and students who occupy them."

Bethany Davila, Tiffany Bourelle, Andrew Bourelle, and Anna Knutson explore "Linguistic Diversity in Online Writing Classes" by describing an online writing curriculum that enacts our field's commitment to honoring "linguistic diversity and multilingual writers" in our programs. Among the findings of their study, which was conducted at a Hispanic-Serving Institution, Davila et al. note that while students in "traditional" sections of the course referenced their exposure to other languages in their portfolio reflections, students enrolled in the language-focused classes seemed to recognize that "language choices vary based on the expectations, affordances, and limitations of discourse community values and genres."

Melanie Burdick and Jane Greer investigate how secondary educators define "college-level writing" and document the outside sources that shape these teachers' definitions and practices. Their survey of secondary educators in thirteen counties demonstrates that these teachers "draw upon a wide range of professional resources and theories as they work to prepare students for writing in college," and they encourage WPAs to "engage more energetically" with these practitioners and develop additional studies to determine "how both high school teachers and college writing instructors synthesize different sources of professional knowledge."

While Burdick and Greer researched secondary educators' definitions of college-level writing, Neil Baird and Bradley Dilger's article examines the metaphors writing-in-the-disciplines faculty use to describe transfer. Their study, "Metaphors for Writing Transfer in the Writing Lives and Teaching Practices of Faculty in the Disciplines," presents data from interviews with fifteen faculty at their state comprehensive university and illustrates a disconnect between these instructors' understanding of transfer in their own learning, and their construction of transfer for their students. Baird and Dilger demonstrate that a majority of instructors in their study employed more complex metaphors for transfer when describing their own experiences, but used much "simpler metaphors and approaches when teaching writing."

This issue concludes with review essays from Alice Horning and Jonathan Alexander, both commissioned by outgoing book review editor Norbert Elliot. As her title suggests, Horning's "Critical Reading: Attention Needed!" calls attention to works on reading in writing studies. Exploring recent books by Ellen C. Carillo, Daniel Keller, and Amy Wan, Horning ultimately asserts that these texts offer "various ways to achieve the outcome of intentional critical literacy" and that it is the "responsibility of writing program administrators" to strive to incorporate critical literacy instruction in their programs. Alexander's "Queer Ways of Knowing" provides a review of research on queering the WPA, calling back to past president Rita Malenczyk's 2013 CWPA conference theme. Alexander offers a review that examines the "relative irreconcilability of queerness and WPA work while also . . . maintaining an eye on both for any generative tensions that might yield useful insights." We hope you find these reviews to be useful, engaging, and thought-provoking.

Time Enough?: Experimental Findings on Embedded Librarianship

Alexis Teagarden and Michael Carlozzi

Abstract

We often assume first-year composition (FYC) involves outside research and that information literacy (IL) is a necessary component of a college education. Yet scholarship routinely shows that students struggle with college-level research, writing instructors struggle to teach it, and librarians struggle to connect with curriculum and students. What can be done? This article reports on a semester-long controlled study measuring the effect embedded librarianship had on FYC students' basic IL skills, library attitudes, and source synthesis. Across three measures, embedded librarianship failed to demonstrate significant improvement in comparison to the controls. Our results provide further evidence that one-shot sessions are insufficient means of reaching IL objectives set by professional organizations. We conclude by overviewing four possible alternative approaches to structuring information literacy education.

Introduction

What does good information literacy instruction look like? As a WPA and a librarian teaching in the same first-year composition program, we found this question critical to pose and challenging to answer. Like many universities, our campus lacks courses dedicated to IL or basic research methods. Instead, our required general education curriculum assigned research skills to English 101 and 102, 14-week courses that deliver research instruction through a librarian-led single class period on library resources—a "one-shot" session. This solution fit our time constraints and matched common practice but meant that students had approximately one hundred minutes to master IL objectives. Unsurprisingly, this approach failed to meet required course outcomes.

The term one-shot names its trouble. Artman et al. argue it "describe[s] and convey[s] the futility of these sessions" (94). We further worried one-shot sessions could hinder students' IL development. One-shots can misrepresent research as a single database foray, realized in the product of a found source—any source that seems to work. This contradicts the Association of College and Research Libraries' (ACRL) *Framework for IL*, which emphasizes recursivity and practice, how compositionists define research as a process (Perl; Brent "The Research Paper"; Fister), and how professionals and lay people acquire information (Haglund and Olsson; Jamali and Asadi; Haines et al.; Nuti et al.; Stevens; Hightower and Caldwell; Sennyey et al.; Rowlands et al.).

Recognizing one-shots as pedagogically unsound, our FYC/library faculty team sought alternatives. While composition studies has called for new ways to teach research, library science has proposed an improvement—the embedded librarianship model. The model is not without issues. First, it demands time and personnel from departments often lacking both. It increases librarians' classroom contact hours and necessitates planning sessions and regular communication with faculty. The model requires writing instructors to emphasize research skills without necessarily reducing other curricular expectations. Such rearrangements of staff time and class hours call for careful deliberation and well-grounded hope. Grounded hope speaks to the second issue: embedded librarianship research often relies on small case studies, making it difficult to generalize positive results.

Our team thus not only developed an embedded librarian–based curriculum but also ran the pilot as a controlled experiment, intending to collect robust, generalizable data. Over a semester, we tested the effects of embedded librarianship against those of a traditional one-shot instruction model. We hypothesized that embedded librarianship would prove a worthy investment of class time, as we thought its effects would extend beyond basic IL skills. Extra time spent working with librarians, we speculated, would help model academic research as an iterative process arising from responsive and responsible inquiry. We thought the model would improve the timing of research activities in our curriculum and provide students more time to search, to analyze sources, and to integrate those sources into their arguments.

Ultimately we found both the control and experimental groups demonstrated minor improvement in IL, but the general improvements fell far short of our objectives and there was no significant difference between students in the one-shot model and students in the embedded librarian model. Our findings add to the growing concerns about the one-shot model of IL instruction; they also raise questions about the efficacy of embedded librar-

ianship. We offer details in our conclusion, where we concentrate on the timing of IL education. Our results suggest more time in itself may not significantly improve students' research skills. This opens the question of how much time research deserves in FYC classrooms, and how we balance that allocation with other commitments.

What's Past: A Review of IL Studies

How have previous programs taught research skills and fostered IL? The field of composition studies acknowledges the importance of IL while illustrating deficits in its instruction. Students are argued to lack general IL skills (Calkins and Kelley; Haller), the higher-level research skills college demands (Purdy and Walker; McClure and Clink; McClure "Examining"), and the motivation to invest in research (Brent "The Research Paper"). But such misery has not sought company. Perelman points out that librarians are stakeholders and willing collaborators in IL discussions (193), yet few compositionists publish on joint efforts (Birmingham et al.). Journals mostly offer case studies on specific assignments (Vetter; Rosinski and Peeples; McClure et al.; Kadavy and Chuppa-Cornell). Brady et al. do provide an overview of a joint library/FYC program, but offer as evidence only positive student feedback while noting the publication dearth of such collaborations (see also Rabinowitz). Anecdote suggests FYC programs and libraries cooperate, but such work remains within campus walls.

Instead of library collaborations, composition scholars often propose revising curricula. In a trend that spans decades, a number of articles offer intriguing ways to teach research-based argument but provide little detail about what the associated library activities entail (Birmingham et.al). For example, Petersen and Burkland provide detail on generating effective research questions but state students "research it" without elaborating how (239). Capossela outlines an inquiry-based, conversation model, claiming "This logical, need-based way of approaching the library is more reasonable and psychologically realistic than the traditional prompt for research papers" (78). Her model, however, offers no insight into the library research component beyond select student praise. More recently, Davis and Shandle's plea for reimagined research assignments gives multiple approaches but never mentions librarians as a resource (see also Coon; Mueller; Keast; Sura; Foster; Sánchez et al.). Corbett even rejects the need for librarian presence in his FYC courses. The siloed effect persists at the national level; Addison and McGee's review of the NSSE questionnaire shows twelve questions about writing assignments, none of which even suggests a library interaction.

Academic librarianship, in contrast, has produced robust work on teaching IL, one of which as recently as 2013 suggests writing studies to be "blissfully unaware" (Brent, "The Research Paper" 43). A review of the field finds strong consensus against one-shot models (Kvenild and Calkins; Walker and Pearce; Kesselman and Watstein). As far back as 1988, Engeldinger acknowledged one-shots were "universally lamented by instruction librarians." Now librarians increasingly promote the embedded librarianship model.

Embedded librarianship in general means that "the librarian becomes a member of the customer's community rather than a service provider standing apart" (Si et al.). Within this approach, Si et al. summarize the literature by defining two continua of embedded programs: micro to macro and physical to online. Micro-embedding involves library intervention at the course or program level. Macro-embedded models integrate librarians within a department, so much so that librarians may even "permanently reside in the department" (Si et al.). This approach somewhat differs from traditional library liaison programs by formally placing librarians within other departments. One of our project's librarians, for example, was the English department's library liaison, but she operated from within the library and did not have dedicated requirements in place for instruction or research assistance outside of delivering one-shot sessions. Physical-embedding enhances the librarian's presence by increasing the frequency of visitations or by expanding availability (e.g., office hours). Online embedding typically occurs within the university's learning management software (Daly; Matthew and Schroeder).

In the past decade, many librarians implemented embedded librarianship. Some report generalizable results (see Sapp et al.), but most draw on case studies (Helms and Whitesell; Hall; Kim and Shumaker). So while we saw great promise in the theory of embedded librarianship, we recognized a need to examine embedded librarianship's efficacy in a wide-scale, rigorous study. This is especially true given embedded librarianship's demands on all parties involved. Such "costs" require careful study before wholesale adoption, and we wanted to implement programmatic and interdepartmental changes only with sufficient empirical evidence, advice we offer any WPA.

To test the effects of embedded librarianship, we piloted a micro-level, physical model, as we worked with a particular course rather than an entire department. We also used the physical method as it was most familiar and appealing to our librarians.

Semester of Change: Study Design And Participants

In spring 2015, we conducted our experiment at University of Massachusetts Dartmouth. Students were drawn from eighteen sections of ENL 102, the second course in the required FYC sequence (N = 248). Half the sections received the project's intervention and the rest served as controls. Of those 248 participants, 150 students completed both the IL pretests and posttests and 146 completed both the attitudinal survey pretests and posttests. All participating ENL 102 sections shared curriculum as well as major writing assignments. Five instructors taught all of the project's sections. Each instructor taught an equal number of control and experimental sections. The two participating librarians handled the library instruction for all sections involved. Prior to the semester, we divided sections among the instructors and librarians. Following an IRB-approved protocol, we requested participation from all students in each of the eighteen sections on the first week of classes. There was no incentive for student participation.

Control sections received a one-shot instruction session taught by a team librarian. Experimental sections received the same one-shot session as controls as well as an additional three lessons all run by their embedded librarian. The additional lessons included a dedicated introductory session, further training in database navigation and source evaluation, and practice with selecting objects of analysis for the final essay. The team's two librarians coordinated lessons so all classes received similar material.

To measure IL skills and attitudes, we analyzed three forms of student data.

1. Pretests and Posttests

We based our test format on Hufford's published work. Both the pretest and posttest assessed the same content and took the same form, differing only in question order and detail (e.g., the pretest used climatology while the posttest used astrophysics). Test content included general IL skills, skills covered by the one-shot sessions, and skills to be re-emphasized during the extra "Library Connection" sessions. The pretest was distributed in the first two weeks of classes, the posttest during the penultimate (13th) week of the semester. Each test had 15 multiple choice questions.

2. Attitudinal Surveys

Just as composition scholars note the disjunction between high school and college English classes (Applebee and Langer), the literature of library science shows that many first-year students fail to comprehend university libraries: they frequently come from high schools with one librarian and feel

unprepared for comparatively massive university libraries (Head). The university landscape—with subject-specialist librarians and discipline-specific discourse communities—confuses many first-year students. Thus library sessions often aim to familiarize students with university librarians; Markgraf et al. argue, for instance, that "having a librarian come to a class for an instruction session can reduce library anxiety" (15).

We also created a six-question survey about students' comfort level with using online research skills and campus library services. Four of the questions were Likert-type items and two were yes/no. This attitudinal survey was administered twice, once with the pretest and once with posttest.

3. Student Essays

We collected and analyzed final papers—an argumentative essay meant to contribute to a class's themed "conversation." As every section taught the same assignment sequence, all essays responded to essentially an identical writing assignment.

Over the summer and fall of 2015, we analyzed the project's data. We first, however, omitted five questions from the pretests and posttests that failed to capture what both the one-shot session and additional library instruction lessons covered. After a norming session, the team coded for and graded 130 student essays (with controls and experimentals distributed evenly), having disregarded work from sections whose instructors altered assignment requirements (e.g., some instructors did not require their students to acquire scholarly sources).

Statistical analyses were conducted with IBM's SPSS software. In all cases, we followed convention by setting an alpha of 0.05 to determine statistical significance.

Our Moment of Truth: Review of Results

1. IL Pre- and Posttests

While many students completed at least one pretest or posttest ($n = 248$), we examined only completed pairs of pre- and posttests ($n = 150$), leading to 82 controls and 68 experimentals respectively. The data show the experimental sections scored higher than the control sections on the posttest, but pretest means varied widely (table 1). Thus, comparing posttest means would not inform us about changes brought on by the intervention because the experimentals began with a considerable "head start." We analyzed the data with a repeated measures analysis of variance (ANOVA), a useful

method to compare improvement between groups. We did not find significant differences between groups, $F(1, 148) = 1.20$, $p = .275$.

Table 1
Mean Results for Pre- and Posttests

	Control (*SD*)	Experimental (*SD*)
n	82	68
Pretest Mean	47.0 (20.3)	55.1 (21.90)
Posttest Mean	63.9 (21.7)	67.8 (19.0)

2. Attitudinal Surveys

146 students completed both attitudinal surveys. Students improved in most categories (table 2). To determine the influence of the intervention on these gains, we ran a repeated measures ANOVA on each item. Some controversy exists with using parametric tests on ordinal, Likert-type data, but Norman and Murray find that such tests are appropriate. Question 6 alone demonstrated significance ($p = .003$).

3. Student Essays

The final assignment called for students to synthesize one outside, scholarly source into an academic camp/perspective. We found this the one area where some instructors diverged from the pre-established curriculum; we removed divergent classes from the dataset and then rounded to the closest even number ($n = 130$, split evenly for controls/experimentals). Coding identified what kind of source, if any, a student used beyond the required readings, i.e. "Outside Source Present" and "Scholarly Source Present." For all categories other than "Outside Source Present," we coded only those students who had included an outside source, $n = 110$, 54 controls and 56 experimentals (table 3).

Table 2
Results for Attitudinal Surveys

	Control		Experimental		ANOVA Results
	Pre-Survey Mean (SD)	Post-Survey Mean (SD)	Pre-Survey Mean (SD)	Post-Survey Mean (SD)	
Q1. I can find information in databases.	3.82 (.86)*	4.17 (.83)	3.60 (.83)	4.15 (.72)	$F=1.855$ $p=.175$
Q2. I feel comfortable evaluating credibility.	3.59 (.90)*	4.08 (.86)	3.47 (.87)	4.03 (.77)	$F=.186$ $p=.667$
Q3. I feel comfortable asking librarians for help.	3.87 (1.07)*	3.85 (1.00)	3.72 (1.20)	3.94 (1.00)	$F=2.031$ $p=.156$
Q4. I can integrate sources into my writing.	3.86 (.89)*	4.28 (.68)	3.84 (.87)	4.22 (.750)	$F=.075$ $p=.784$
Q5. I go to a librarian for help with research.	1.27 (.45)†	1.22 (.42)	1.28 (.45)	1.34 (.48)	$F=1.689$ $p=.196$
Q6. I use the library's resources for my research.	1.87 (.34)†	1.81 (.40)	1.76 (.42)	1.91 (.29)	$F=9.253$ $p=.003$

* Scale: 0–3
† Yes = 2, No = 1

Within this subset, coders scored Synthesis Effectiveness from 0 to 3. When a student used multiple sources in a paper, the coders scored the source which appeared to facilitate the best synthesis. A paper which made no discernible synthesis received a 0, e.g. explaining a source in isolation or using a source as evidence for a student's individual claim. A score of 1, the most common score given, made a superficial connection between the outside source and the synthesis camp, e.g.: "Like Adichie, Marco Caracciolo contributes an argument that proves authors have a personal impact on readers." This level of synthesizing names a connection but leaves it undeveloped.

A score of 2 demonstrated a more specific connection among authors. For example:

> This camp believes that writers are not writing about anything important. Currey argues that emails taking over letters is hindering the quality of writing because writers don't think about what they're saying. Nehring presents the lack of reading by people today being due to writers not talking about important subjects that would be worth reading. Prato also complains that the largest problem facing the news industry is sloppy writing by reporters that no one wants to read.

While a 2 score reflects a vague connection which requires the reader to connect the pieces, a 3 shows a specifically named and fully supported connection:

> This Creative Camp, instead of paying attention to audience, sees writing as a way to create ideas and be creative. Mason Currey argues how writing is an outlet which gives the writer the ability to create new ideas without any limitations. Currey views letter writing as a way of "easing in and out of a state of mind" which permits the writer to create more meaningful and "in depth work" (Currey). The idea is that letter writing is what writing should be. Similarly, Flower and Hayes argue that authors should free write, and in so doing, build on previous ideas through creation: "this act of creating ideas, not finding them, is at the heart of significant writing" (22). A similar stance is found in Lou LaBrant's work, who believes that good writing allows the writer to focus on expression, writing without any limits. In all of these authors, writers should not be restricted by any rules, and are truly able to convey the thoughts that they have—writing is basically a way to create and to solve problems, not so much to reach an audience.

This excerpt connects the outside source to the synthesized perspective and then gives this set of authors a concrete description of shared values.

To test for significance, we ran an ANOVA on each of the categories, finding no significant differences between groups.

Table 3
Mean Results for Student Essay Synthesis Coding (0–3 Scale)

	Control	Experimental	Significance
Outside Source Present (*n* = 130)	84.6%	86.2%	$F = .061$ $p = .806$
Scholarly Source Present (*n* = 110)	78%	84%	$F = .665$ $p = .417$
Synthesis Effectiveness Score Outside Source (*n* = 110)	0.50	0.64	$F = .203$ $p = .275$

Time to Reflect: Discussion of Results

After analysis and review, two key findings emerge. First, both groups improved their basic IL skills. Gains from the IL pretest to the posttest were significant ($p < .001$) and responses of "I don't know" declined by almost half (320 to 161). We recognize too many extra-classroom factors to claim responsibility for the students' gains: we acknowledge, for example, the presence of a "maturation effect" as well as corroboration (other courses covering IL skills). These factors, and more, may have caused such improvement. Still, these results show that FYC students improve in basic IL skills, even without focused training. Such findings might temper the widespread concern that college, and FYC in particular, does not improve students' IL. Yet these slight gains fail to represent either our program's objectives or expectations set by the CWPA or ACRL.

This foreshadows our second, more pressing conclusion: the data show no significant differences between our experimental and control groups. Absent any discernible effects from our embedded librarianship project, we cannot claim that the intervention improved students' IL skills and attitudes. The findings provide further evidence that one-shot sessions are insufficient means of reaching IL objectives set by professional

organizations. They also complicate the current optimism for embedded librarianship.

Our survey results also illustrate the difficulty in improving students' library attitudes. We assume that a large majority of students coming into our experiment received library instruction, since most ENL 101 classes included a one-shot. But just 27% of pre-intervention students claimed to ask librarians for research assistance, and 27% post-intervention students made the same claim. Similarly, students did not feel comfortable working with librarians at the project's end relative to other scores; the posttest result of 3.81 barely increased and remained the lowest score on the same scale. Our hypothesis that additional librarian visits would improve students' comfort of the library and its librarians, unfortunately, did not prove true.

We did find notable improvement on one question: students in the embedded librarian sections reported a statistically significant increase in using library resources. Such results call for further exploration through corroboration (e.g., tracking library visitations). But overall the attitudinal surveys show, at most, that the embedded librarianship model slightly increased the number of students who report using the library's resources. In our targeted areas of improving comfort and contact with librarians, the embedded librarianship model cannot be considered an improvement over the one-shot model, and neither model demonstrates much efficacy.

The student essay results, which examined synthesis skills, also raised concerns. Source selection is a common IL assessment measure within library studies, and one in which embedded librarianship has shown improvement (Sapp et al.). We hypothesized that embedded librarianship would result in more students finding appropriate outside sources during class and/or be more likely to consult librarians. We predicted the experimental sections would use more outside sources that matched the assignment criteria (peer-reviewed, scholarly articles), yet we found no differences between groups.

We had also speculated our intervention's early work identifying "outside sources" might give students more time to unpack these difficult texts and thus improve their ability to integrate outside research. But all students struggled to synthesize outside material. Most students could retrieve scholarly sources (81%), but few could effectively integrate these found sources into larger discussions. In contrast, students were more able to synthesize class readings, identifying and analyzing connections among authors (scoring 1.27 out of 3.00, over a 200% improvement from synthesizing outside sources). We thus suggest that the low synthesis scores reflect not an inability to synthesize but rather a difficulty engaging independently with scholarly work. This echoes Doug Brent's experiences, where his students

"learned how to find information in the library and how to document it . . . But their research papers, by and large, remained hollow imitations of research, collections of information gleaned from sources with little synthesis, evaluation, or original thought" (*Reading* 3). These conclusions also complement The Citation Project's finding that students pick up a source's individual sentences rather than engage with its entire argument (Howard et al.).

We find our results surprising and disappointing, especially when similar programs reported success with embedded librarianship. We postulate several hypotheses for this difference in findings. First, we may not have "embedded" librarians enough. The experimental classes received three times more exposure and interaction with librarians—a serious investment of class time and curricular focus. However, three days comprise little of the semester's 40-some sessions and do not offer much reinforcement or guided practice. Unfortunately, this is where the resource-intensiveness of embedded librarianship factors in: a practical look at staff resources and curricular demands finds our model already strains campus capacity. More library sessions would be infeasible.

We also considered that our test instrumentation failed to capture the intervention's effects. We acknowledge the difficulty inherent in measuring literacy growth. Pre- and posttests are the norm for library science research (Helms and Whitesell), but they might not fully capture student development. However, we argue that our data collection—tests, surveys, and student writing—is too robust to dismiss solely in terms of erroneous assessment measures.

Instead we wonder if our study's design affected results. We were able to work within a semester-long timeframe; previous work did not often probe "long lasting" effects. Gandhi, reporting on an often-cited successful embedded librarianship project, administered IL pretests on week two, reviewed them with experimental sections in week three, and then administered posttests on week four. If we wish to measure gains in IL, then considering a full semester seems to us the basic unit of time; advanced study would consider transfer across semesters and even beyond college.

We could also control many variables among the 18 involved sections, another feature not always possible in previous work. Mery et al. found that students receiving online embedded instruction performed much better on posttests than students receiving traditional instruction. Yet they acknowledge that for "students [receiving online instruction], both the pre- and posttests had points toward the final grade associated with them. However, students in the other groups did not have this grade incentive" (375). Connecting student grades to test performance for one group will confound

results. Archambault's multi-year assessment of first-year student learning admits a "major limitation of [her] research study is its methodology . . . seven different librarians taught the face-to-face segments, and while standardization was attempted, there may have been some inconsistencies in delivery . . . No control group was used . . . there was no pre-test, and so it is unknown whether the students in each year started from different baselines of knowledge" (100).

However, our results do concord with some previous research. One-shot models have been shown ineffective at meeting IL learning outcomes (Mery and Newby; Artman et al.). Furthermore, Hufford's study of a library-run research course found that, while students improved from beginning to end, they could not satisfy the course's objectives. Thus while previous studies of intensive embedded models have reported some success, even IL-centered, library-run courses report problems teaching this complex topic successfully.

In summary, while students show minor improved basic IL skills and attitudes over the semester, we find no meaningful difference between students receiving one-shot or embedded instruction. Furthermore, there is no evidence of advanced IL improvement as defined by students' ability to successfully synthesize "outside sources" into their arguments. Thus neither the one-shot nor the embedded librarianship model helped students achieve the course's IL learning outcomes.

The Future Tense: Alternative Approaches to Teaching IL

A writing program's best approach to IL must balance generalizable research with local needs, resources, and constraints. But because our findings suggest the embedded model is itself insufficient for improving student literacy, and the model is particularly resource-heavy, we caution against its adoption. Yet we also recognize the need to move beyond one-shot models. What, then, might be done? The literature provides several alternatives. They all reimagine what good IL education looks like; each may also create strain within and between stakeholders. We recommend reviewing all of these models before planning pilot interventions; each offers a different arrangement of costs and benefits.

Moving Embedding Online

For programs interested in extending time spent on IL and with librarians, embedding online might offer a feasible and efficacious model. Physical embedding is limited by staff availability whereas online librarians can simultaneously assist many classrooms. While studies of online embedded

are few, they show potential. Heathcock, for instance, found no significant differences in student performances when they received "limited-duration [online] embedded librarians" or "full-semester embedded librarians," although with a limited sample (n = 22).

The online embedded model, however, often takes a one-on-one approach. This can shift a librarian's perceived role from teacher to tutor, possibly challenging professional identity and training. An ACRL report finds librarians often fail to include interactive tutoring sessions in descriptions of valuable work (Oakleaf 134). While ACRL defends the importance of such online support, the shift requires more than a change in role definition. Studies find classroom-based instructional strategies do not effectively transfer to tutoring (Eldredge; Waite; Gannon-Leary and Carr), so successful online embedding can require new skills. We see a need for more research in online embedded librarianship's effects, especially controlled studies comparing one-shot and physically embedded models to online forms and what works for training staff and designing curriculum.

Adopting a Train-the-Trainer Model

For programs prepared to rearrange instructional responsibilities, another possibility is adopting the "train-the-trainer" model. This approach shifts IL teaching entirely to the FYC faculty. Librarians, in turn, instruct faculty on how to best teach IL. White-Farnham and Gardner report their successes with faculty and librarians co-developing online course-content and then having faculty integrate it in their courses. Their study speaks to the larger research agenda in library science called "train-the-trainer" (for parallel quantitative arguments, see Samson and Millet; Wolfe). At its best, this model increases teaching adaptability while also efficiently allocating time. The librarians concentrate on supporting the writing faculty who in turn meet their classes' unique needs with well-trained methods. But train-the-trainer undercuts an important goal of many FYC/library collaborations—increasing students' comfort and engagement with librarians to create thereby transferable, cross-campus connections. Its paired potential and risk call for more research.

Developing Macro-Embedded Librarian Positions

Micro-level, physical embedded librarianship might be the most resource-heavy of current IL instruction models. Macro-level embedding, with its program/department-level dedicated librarian, could require fewer long-term resources. When working on the micro-level, library-based instruction staff must juggle university-wide commitments, coordinate schedules, stan-

dardize instruction, and collaborate with all interested faculty. A macro-embedded librarian can concentrate on developing expertise and connections within a smaller, stable sphere. The cost of such positions is upfront and serious. Yet after establishment, these positions abound with time to create and implement IL education throughout a program or major.

Such dramatic role realignments and institutional change require buy-in from various stakeholders and cannot be easily implemented. For most universities, macro-librarianship cannot be the short-term or even mid-range solution to IL education's issues. What WPAs could do, however, is advocate for these kinds of positions in their institutions and their professional organizations.

Remapping IL Outcomes

Turning to the inward logic of the above solutions, however, we note these approaches all raise the question why FYC should include IL or research objectives at all. The assumption FYC advances IL through outside research is thoroughly embedded, though its efficacy has been questioned for decades (Larson). The current WPA outcomes statement expects students to locate, evaluate, and integrate sources, and ACLR's *Framework* more fully depicts college-level IL's complexity. Mazziotti and Grettano argue that previous incarnations of these documents demonstrate cross-field consensus points—foundations for cooperative IL teaching efforts. Their work illustrates a collaboration-based perspective to IL, one seemingly premised on many hands make light work.

Yet is teaching IL an issue of coordinating multidisciplinary hands? Meeting the IL portion of CWPA outcomes, let alone the ACRL *Framework*, seems to require at least its own class, a conclusion reached by some librarians (Cook; Eland). Perhaps effective teaching requires us not to make light work of IL (and perhaps unintentionally make light of it), but rather to shift focus from collaborative planning to curriculum timing. What if both fields turned their attention to redesigning IL education, making time for it throughout an entire college education and/or developing research skills within concentrated classes?

With such a change, FYC could devote more time to teaching students how to unpack complex readings and then integrate them meaningfully into argument. Adler-Kassner and Estrem, with many others, have called for a renewed FYC focus on reading (Bunn; Rhodes; Howard et al.), and Keller concludes his book-length study of the issue arguing "As literacies accumulate composition must position and reposition itself amidst receding, merging, and emerging literacies, as well as in respect to its purposes

and responsibilities" (157). We wonder what would happen if FYC repositioned its contribution to IL as that of increasing reading and writing skills and teaching students to understand and respond to arguments. Later courses could assume the responsibility of teaching discipline-based IL and research skills.

As the college-wide ACRL standards acknowledge, FYC cannot be the sole provider of IL; it might not even be a good provider. WAC, WID, or even major-based classes in research offer more contextualized, dedicated, and extended time for research skills training. But alike to macro-embedded librarianship, this dramatic a change extends beyond the power of a WPA or even an FYC/library collaboration. Such work might begin, though, with FYC/library advocacy against one-shot instruction and one-class mastery. And both composition studies and library science can shape research and policy agendas that support substantial IL education.

Now is not the time to be coy about teaching IL; its importance deserves our best efforts. But IL is a long-term project and an FYC semester is short. How to balance FYC's sometimes iron-wrought time constraints requires individual, programmatic, and cross-field study. However, we acknowledge the wide consensus that one-shot sessions show little success. Similarly, our findings suggest "micro-level" embedded librarianship will not necessarily improve student learning. For WPAs intrigued by embedded librarianship models, we recommend careful study of their efficacy, especially before moving whole programs to such a resource-intensive approach. We also suggest considering the wider set of options currently under study, from online embedding to campus-wide curriculum remapping. Overall, we join voices from both composition and library science calling to develop further, empirical studies of IL interventions.

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A Case Study Exploring the Connections between Locally Defined Writing and Student Engagement: Toward a "Think Little" Model for Assessment and Accountability

Diane Kelly-Riley

Abstract

WPAs are positioned to provide valuable perspective on local and broader assessment and accountability conversations, and can also contribute to the larger understanding of what writing is and how it operates. This article reports on an exploratory case study that conducts an extrapolation inquiry looking at connections between writing, evaluated in a local context through a campus-wide, junior writing portfolio, and student engagement, measured by the National Survey of Student Engagement. The article advocates for WPAs to use assessment data from local contexts as a way to document the complexity of postsecondary writing.

> *We are going to have to gather up the fragments of knowledge and responsibility that we have parceled out to the bureaus and the corporations and the specialists, and put those fragments back together again in our own minds . . . .*
>
> —Wendell Berry, "Think Little" (76–77)

Introduction

Connections between the National Survey of Student Engagement (NSSE) and writing are often framed through the lens of accountability. Recently, Paul Anderson et al. detailed a large-scale study examining the relationship between writing and engagement across multiple institutions, an important perspective in the current assessment and accountability climate. Their study provides a high-level view of what students report learning across

multiple disciplines and institutions, and provides evidence for the value of writing and engagement practices in postsecondary settings. George Kuh, one of the creators of NSSE, states "student engagement . . . has emerged during the past fifteen years to become one of the most important 'organizing constructs for institutional assessment, accountability, and improvement'" ("Conceptual and Empirical Foundations" 5). In "What is NSSE?," Charles Paine et al. explain NSSE's definition of engagement as "a construct that represents the degree to which (1) students devote time and effort to educationally purposeful activities, and (2) schools, programs, and teachers organize curricula to support and encourage students to devote time and effort to these activities (267). Additionally, Charles Paine details the work of the CWPA/NSSE Consortium, a collaboration which created twenty-seven additional writing-focused questions administered with the regular NSSE survey to establish writing-specific benchmarks comparable across institution types. Addison and McGee note that such data provide "more information on writing instruction in the United States [and] also an understanding of the extent to which engaging in certain types of writing instruction measures up to NSSE's benchmarks" (152). However, all of the NSSE survey questions (including the twenty-seven Consortium items) are self-reported student responses about their connection to and engagement with writing. NSSE results do not reflect actual writing performance. Paine et al. offer valuable suggestions for how WPAs might use NSSE data in their work, but the use only considers writing and engagement data parallel to each other, and never in direct relationship.

Often, WPAs aren't positioned to participate in such large-scale research projects. In this paper, I want to turn attention to opportunities WPAs have to explore how local assessment data—often arising from classroom settings—can be used to explore local definitions of writing, which also contributes valuable perspective to the larger understanding of what writing is and how writing works. In particular, I report on an exploratory case study of how writing—assessed and defined in a local context—relates to student engagement—assessed and defined by NSSE, a construct with high value for and within writing programs. Examinations of local definitions of writing against external measures help illuminate how writing operates in natural settings. Such an analysis is considered extrapolation inquiry as detailed by Diane Kelly-Riley and Norbert Elliot in "The *WPA Outcomes Statement*, Validation, and the Pursuit of Localism."

In an essay from 1969, naturalist author Wendell Berry reflects on the tendency of large social movements to stall, and asserts that

> for too many they have been the fashionable politics of the moment . . . undertaken too much in ignorance . . . too much simplified . . . powered . . . by impatience and guilt of conscience and short-term enthusiasm, and too little by an authentic social vision and long-term conviction and deliberation. For most people those causes have remained almost entirely abstract . . . [with] too little personal involvement, and too much involvement in organizations that were insisting that *other* organizations should do what was right. (69)

Berry warns of issues that become "public cause[s], served by organizations that will self-righteously criticize and condemn other organizations, inflated for a while by a lot of public talk in the media" (70). He argues that the solution to this disconnect is to "think little," to take direct and specific action toward solving problems. For Berry, planting a garden is a more meaningful act that does more "to solve [a problem] than any bureaucrat who is talking about it in general" (78). Certainly, for WPAs, assessment and accountability represent the Big Issues of which Berry warns. Chris Gallagher notes that assessment is a daily reality for WPAs with multiple guises: "politics and pedagogy, burden and opportunity, threat and promise, weapon and tool" (29). The assessment and accountability mandates result from broader, national political initiatives that suggest that students aren't learning enough in college (see Arum and Roksa's *Academically Adrift*) and other national conversations that politicize the ills and problems of public education.

As Linda Adler-Kassner and Susanmarie Harrington observe in "Responsibility and Composition's Future in the Twenty-first Century: Reframing Accountability," accountability efforts tend to define writing—and other constructs—in very limited ways. They argue "writing is narrowly conceived, sometimes as grammatical correctness or, more recently, as the reproduction of particular interpretations or modes" (74–76). As a result, the complexity of writing is seldom captured in materials or reports that respond to assessment and accountability mandates. Similarly, the domain of engagement also has been narrowly defined. Michael Olivas argues that "the rise of the [Surveys of Student Engagement] was spawned in the tidal wave of the [No Child Left Behind]-related ethos, where assessments matter at all levels, including structural didactic shifts, such as the widespread use of instructional technology, asynchronous learning, and web-based teaching" (2). Alexander McCormick states that "accountability is accomplished by the marketplace—that is, the response of students and their parents—which rewards and punishes institutions based on publicly reported performance information" (98). In other words, writing and

engagement exist in politically charged contexts, and writing programs experience these pressures at multiple levels.

Gallagher observes that WPAs occupy unique terrain from which meaningful assessment data can be drawn and conclusions can be made, and, in this paper, I advocate that a "think little" approach can be used effectively by WPAs to respond to problems observed in local, institutional, and broader assessment and accountability efforts. It's important that WPAs don't conflate Adler-Kassner's and Harrington's caution about narrowly defined constructs of writing with localness, because writing practices within our local contexts represent a great deal of diversity and variety. For local inquiry, it's important to include writing that comes from unique situations of instructional settings.

Our WPA work requires us to be attentive to the accountability context, but we also are stewards of writing enacted in multiple, complex sites. Brian Huot, Linda Adler-Kassner and Peggy O'Neill, and I assert that local definitions of writing situated within instructional contexts should be the primary focus within an assessment and accountability frame. In "Standards, Outcomes, and All that Jazz," Kathleen Blake Yancey describes how the WPA Outcomes Statement for First-Year Composition was deliberately articulated in terms of common areas for learning rather than specific levels of performance. This nuance is important. Rather than reporting how well we meet an arbitrary and external level of performance, the terms we have set for ourselves in the Outcomes Statement invite us to investigate the ways our programs and students meet our common goals through differentiated levels of performance. As a result, WPAs should document the local varieties of writing, and it's important to demonstrate these local yields by virtue of considering what is produced in instructional settings. There is an inherent tension within our work to quantify and measure what students can do, but we also need to expand and explore broader notions of writing in the academic and public realms.

Case Study: Considering Writing through Engagement

In "The *WPA Outcomes Statement*, Validation, and the Pursuit of Localism," Kelly-Riley and Elliot argue for the need to consider extrapolation evidence related to writing performance in writing programs by posing three questions:

1.   How does . . . writing . . . relate to other measures of writing?

2.   What methods can be used to examine the nature of the relationship of the given model to related ones?

3. What methods can be used to expand the construct model so that its relationship to robust measures may be increased? (102)

Looking at writing in particular contexts defined in relationship to other learning outcomes helps build more complex views of writing. Extrapolation is "defined as the extension of [a] limited representation [of a construct] to the full range of performances in the target domain" (92). In other words, extrapolation inquiry considers the variables within and external to writing that help give it shape. For WPAs, empirically based inquiry offers one way to explore and answer extrapolation questions. A common approach for empirically based extrapolation inquiry explores postsecondary writing ability in terms of performance on standardized measures, such as the SAT and ACT, and then subsequent writing performance in first-year writing curricula through course grades. In 2008, Ernest Pascarella et al. used extrapolation techniques to explore how engagement benchmarks related to other measures that support behaviors of "quality of undergraduate education." Precedence has been established using these techniques for both writing and engagement, and extrapolation inquiry often considers different measures at relatively close, but distinct points in time. Often data used in extrapolation inquiry must be drawn from staggered points because of the nature of the timing of the administration of various assessments.

Study Description

My study took place at a large, public research university in the Pacific Northwest that has maintained a mostly constant presence on the list of *U.S. News and World Report*'s "College Rankings Writing in the Disciplines Academic Programs to Look For." The institution touts that it robustly promotes writing throughout the entire undergraduate experience, stating that writing happens in every department on campus, and documents such in biennial reports about the institution-wide, junior-level Writing Portfolio assessment. Evans and He observe "papers submitted for the Portfolio came from nearly every program at the institution" (48). The institution has a writing-rich undergraduate curriculum with embedded writing requirements throughout all areas of study; writing assessment requirements at the entry and junior levels; and a writing center that supports writers through small group and face-to-face tutorials.

Situating this study in the junior-level writing portfolio assessment allows for exploration of a broader definition of writing—one that goes beyond the traditional conception of WPA work as something limited to first-year composition, and encompasses a multi-disciplinary perspective. The domain of writing is explored in relationship to data about stu-

dent engagement reported as students prepare to exit their undergraduate study. The junior writing portfolio is comprised of an impromptu essay and three course papers written for college courses that have been approved by the original instructor for inclusion in the portfolio and serves as a mid-career placement test (see Haswell and Wyche). An expert-rater system for evaluation—one that relies on teachers' classroom expertise about student and classroom expectations to make direct placements into Writing in the Major courses—is used to evaluate the portfolios (Smith; Haswell).

Faculty members approve course papers originally written in their classes for submission in the Writing Portfolio. The original course instructors evaluate the papers as Acceptable or Outstanding, and this part of the evaluation informs the assessment process. Broadly stated, faculty make one of three decisions: the writing in the portfolio demonstrates a need for supplemental support in Writing in the Major courses; the writing demonstrates readiness to enter into the curriculum unassisted, or the writing demonstrates with a level of quality worthy of recognition beyond acknowledgement of readiness for the upper-division curriculum. Evaluators decide on a range of options for assessment—from needing supplemental writing instruction to deeming the writing exceptional. The actual assessment is communicated in words—Needs Work, Acceptable, Distinction—since the purpose of the assessment is to ascertain instructional needs or accomplishments.

For a WPA, their institution has likely participated in the administration of NSSE at some point in time. NSSE developed out of Chickering and Gamson's "Seven Principles for Good Practice in Undergraduate Education" and emphasizes "student faculty contact, cooperation among students, active learning, prompt feedback, time on task, high expectations, and respect for diverse talents and ways of learning" (Kuh, "Conceptual and Empirical Foundations" 5). The scope and impact of NSSE is impressive. In 2014, 355,000 first-year and senior students attending more than seven hundred colleges and universities completed the survey, and the surveys were first administered in 1999. NSSE partners with institutions to facilitate decision-making about undergraduate practices and policies to make decisions about program improvement. In particular, the NSSE website touts more than five hundred examples of how "faculty, staff and others can use NSSE results almost immediately to improve the quality of the undergraduate experience" (Kuh, "Conceptual Framework"). There are customizable reports by institution type, size, student-level, and other demographic indicators. In "What Is NSSE?," Paine et al. detail additional background on NSSE and ways in which WPAs can use that data to understand and improve their programs.

The general NSSE survey includes several questions or survey statements related to writing. I identified common groupings, and organized writing-related survey items into six categories: individual writing process, collaborative writing process, interaction with faculty, mental process, length of assigned papers, and educational expectations.

Research Questions

I wanted to explore the relationship between the definition of good writing enacted locally through the required, university-wide, junior-level writing portfolio assessment and engagement as articulated through several questions on the main NSSE survey. I adapted my research questions from the three previously articulated extrapolation questions (above), and the following questions guided my research:

1. What is the relationship between student engagement (defined by the NSSE) and writing (defined within a locally developed, university-wide, junior-level writing portfolio assessment)? In other words, how does writing relate to other measures that quantify writing?

2. What can exploratory techniques reveal about ways in which the six areas relevant to writing on NSSE account for writing performance in the local writing portfolio assessment?

3. What does an expanded view of writing say locally about writing on campus and more broadly?

Methods

I collected archived data of student writing performance assessed in the junior-level, university-wide writing portfolio at a large, public research university in the Pacific northwest and the students' senior-year NSSE responses on the 2004 or 2006 surveys. I worked with the institution's Institutional Research Office to get an archival data set of 2,180 records. Random samples were drawn from this larger set for analysis, and the individual sample sizes for each analysis are reported. The main sample included 42% males and 58% females. Also, 80% of students indicated that English was their first language; 6% indicated that they spoke another language other than English; and 14% did not report their language background.

Since my project focused on extrapolating writing scores to engagement scores, I used scores that were administered as closely together as possible. The junior Writing Portfolio is supposed to be a rising junior exam completed at around sixty credit hours, but in practice, students submit it much

later. According to He and Evans, 65% of students who completed the Writing Portfolio in 2003–2006 did so as rising seniors or later. Additionally, senior-level NSSE questions ask students to recall their undergraduate experiences, so their recollections on these senior surveys include the time during which they compiled and submitted their writing portfolios. Given the exploratory nature of this study to identify trends, these two points in time seemed reasonable to investigate.

Writing and Engagement Scales

Extrapolation inquiry often requires analyzing measures that have different scales. Survey questions on NSSE are phrased in Likert scale statements convertible to 4- or 5-point numeric scales. These statements ask students to comment on frequency (how much or how often). On the 2004 and 2006 NSSE survey questions, I identified six writing behavior–related categories: individual writing process; collaborative writing process; student-faculty interaction; mental activities; length of writing; and educational expectations. Table 1 lists my groupings of writing-related behaviors and individual variables represented as statements on the survey of 2004 or 2006.

For writing, a numeric scale presented more of a challenge since the writing portfolio is assessed using a two-tiered, expert-rater process that makes assessment recommendations geared directly toward a course or instructional decisions. The first tier combines the classroom instructor's assessment of the individual course paper with faculty assessment of impromptu exams; at this point, many of the portfolios are deemed ready for the Writing in the Major courses, and have no further evaluation. Portfolios that are evaluated as potentially weak or potentially very strong move on to the second tier of evaluation. A Writing in the Major faculty member assesses portfolios at the second tier to determine whether the student needs additional help with the M-course requirements or not, or whether the students has submitted an exceptional Writing Portfolio or not (Haswell, "Two-Tier Rating System"). The rating process asks faculty to make placements directly into the curriculum rather than assign a number to represent an arbitrary value. In the Writing Portfolio, a Needs Work rating means that the student's writing demonstrates a need for additional writing instruction concurrent to the Writing in the Major course; an Acceptable rating indicates a student's readiness for Writing in the Major course work; and an Outstanding rating means that the student's writing is superior as he or she enters the Writing in the Major course requirements.

Table 1
Study Grouping of NSSE Items Related to Writing Process

Writing Behavior Grouping	Specific NSSE variables from 2004 or 2006 survey
Individual Writing Process	• Prepared two or more drafts of a paper or assignment before turning it in • Worked on a paper or project that required integrating ideas or information from various sources • Included diverse perspectives (different races, religions, genders, political beliefs, etc.) in class discussion or writing assignments • Put together ideas or concepts from different courses when completing assignments or during class discussions
Collaborative Writing Process	• Worked with other students on projects during class • Worked with classmates outside of class to prepare class assignments • Tutored or taught other students (paid or voluntary) • Used an electronic medium (listserv, chat group, internet, instant messaging, etc.) to discuss or complete an assignment
Student-Faculty Interaction	• Used email to communicate with an instructor • Received prompt feedback from faculty on your academic performance (written or oral) • Worked harder than you thought you could to meet an instructor's standards or expectations
Mental Activities	• Memorizing facts, ideas, or methods from your courses and readings so you can repeat them in pretty much the same form • Analyzing the basic elements of an idea, experience, or theory, such as examining a particular case or situation in depth and considering its components • Synthesizing and organizing ideas, information, or experiences into new, more complex interpretations and relationships • Making judgments about the value of information, arguments, or methods, such as examining how others gathered and interpreted data and assessing the soundness of their conclusions • Applying theories or concepts to practical problems or in new situations
Length of Writing	• Number of written papers or reports of 20 pages or more • Number of written papers or reports between 5 and 19 pages • Number of written papers or reports of fewer than 5 pages
Educational Expectations	• Writing clearly and effectively • Thinking critically and analytically

In order to explore how writing and engagement interact, I needed to convert the writing results to a numerically based scale. Given that my study was exploratory in nature, I converted the nine possible configurations of writing portfolio scores to represent a numeric scale, as there is a logical hierarchy to the range of possible scores. The combinations of the assessments of the impromptu evaluation with the overall results determine the placement on the hierarchical scale (see table 2).

Table 2
Study Scale and Original Writing Portfolio Rating

Study Scale Conversion	Tier I: Timed Exam + Evaluation of Course Papers	Tier II: Overall Rating
1	Needs Work	Needs Work
2	Acceptable	Needs Work
3	Needs Work	Acceptable
4	Acceptable	Acceptable (No further review)
5	Acceptable	Acceptable (Reviewed by faculty)
6	Distinction	Acceptable
7	Acceptable	Distinction
8	Distinction	Distinction (Not reviewed)
9	Distinction	Distinction (Reviewed by faculty)

In other words, a one, the lowest point on the scale, represents a student who earned a Needs Work rating on the impromptu exam portion of the writing portfolio, and on the overall course papers. The highest point of the scale, a nine, is an impromptu exam deemed outstanding, and upon further review of the course papers earned a Distinction rating by faculty evaluators. While a timed exam can be evaluated as Needs Work, and later the entire portfolio can be evaluated as Distinction, such moves are rare, and represent outliers. My sample did not include any such portfolios. Additionally, this analysis only included the evaluation of the portfolios as a whole, rather than an analysis of the individual portfolio components. The

nine-point scale also provided adequate distribution in order to do a meaningful analysis.

Statistical Procedures

I used a technique called statistical stepwise regression to investigate how the six areas of engagement may contribute to writing performance. There are a variety of regression techniques available. According to Barbara Tabachnick and Linda Fidell, "standard multiple regression is atheoretical—a shotgun approach" (143), and "statistical (stepwise) regression analysis is a technique that focuses on "model-building rather than model-testing" (144). Statistical stepwise regression can determine how much one domain can be explained by other variables in a separate domain. In this case, I was interested in seeing how much engagement (as self-reported by seniors on the NSSE survey) could be accounted for in writing quality demonstrated in the university-wide writing portfolio assessment results. This type of analysis is commonly done in empirical research to explore how different domains border and overlap with each other, and it's a technique that can establish a causal relationship. This technique is primarily used in exploratory research, and other regression methods can be used once the initial analysis is completed if the researcher wishes to follow up on the findings.

Findings

The first research question considered the relationship between student engagement and writing, and specifically considered how writing related to other variables that quantified writing within the six NSSE categories. The following tables detail the means, standard deviations, and inter-correlations for the six groupings of engagement variables with the writing portfolio score.

Table 3

Means, Standard Deviations, and Inter-Correlations for Individual Writing Process Variables (measured 1–4, *n* = 474)

Variable	*M*	*SD*	Portfolio score	Wrote multiple drafts	Integrated information	Included diverse perspectives	Used ideas from other classes
1. Writing portfolio score	4.18	1.71	—	–.014	.032	.095*	.067
2. Wrote multiple drafts	2.38	0.94		—	.329**	.207**	.223**
3. Integrated information from various sources	3.29	0.74			—	.465**	.317**
4. Included diverse perspectives in assignments	2.70	0.87				—	.294**
5. Used ideas from other classes in course	2.86	0.76					—

Correlations are significant at *p* = .05. **p* = .01 (1-tailed)

Table 3 details that the Writing Portfolio score had a weak, but significant correlation with inclusion of diverse perspectives.

Table 4

Means, Standard Deviations, and Inter-Correlations for Collaborative Writing Process Variables, (*n* = 474)

Variable	*M*	*SD*	Portfolio score	Worked with other students	Worked outside of class	Tutored students	Used electronic medium
1. Portfolio score	4.18	1.71	—	–.097*	–.111**	.097*	.000
2. Worked with other students on projects	2.32	0.81		—	.317**	.046	.133**
3. Worked outside of class	2.76	0.87			—	.242**	.166**
4. Tutored students	1.91	0.92				—	.145**
5. Used electronic medium to do assignment	2.73	1.01					—

Correlations are significant at *p = .05. **p = .01 (1-tailed)

Table 4 details that the Writing Portfolio score had a significant weak and inverse relationship to working with other students on projects and working outside of class. In other words, assigning students to work outside of class and/or working with other students seemed to be related in a negative way to writing performance. The experience of tutoring students also seemed to have a positive relationship to writing performance.

Table 5

Means, Standard Deviations, and Inter-Correlations for Student-Faculty Interaction Variables and Writing, (*n* = 474)

Variable	*M*	*SD*	Portfolio score	Emailed faculty	Faculty feedback	Worked hard
1. Portfolio score	4.18	1.71	—	.034	.062	−.061
2. Emailed faculty	3.22	0.80		—	.226**	.275**
3. Received feedback from faculty on academic performance	2.66	0.75			—	.273**
4. Worked hard to meet faculty expectations	2.54	0.84				—

Correlations are significant at *p* = .05. **p* = .01 (1-tailed)

Table 5 details that no significant correlations existed between student-faculty variables and writing quality.

Table 6
Means, Standard Deviations, and Inter-Correlations for Mental Ability Variables and Writing, ($n = 474$)

Variable	M	SD	Portfolio	Memorize	Analyze	Synthesize	Evaluate	Apply
1. Portfolio score	4.18	1.71	—	−.011	.050	.055	.066	.079*
2. Memorize	2.98	0.89		—	.201**	.097*	.129**	.058
3. Analyze	3.25	0.75			—	.582**	.443**	.442**
4. Synthesize	2.93	0.84				—	.559**	.487**
5. Evaluate	2.84	0.89					—	.507**
6. Apply	3.22	0.86						—

Correlations are significant at *$p = .05$. **$p = .01$ (1-tailed)

Table 6 shows that a weak but significant correlation was found between Writing Portfolio results and Apply. In other words, asking students to apply information seemed to be related to improved writing quality.

Table 7
Means, Standard Deviations, and Inter-Correlations for Amount of Writing Variables and Writing, ($n = 545$)

Variable	M	SD	Portfolio	Small	Mid	More
1. Portfolio score	4.14	1.76	—	.007	.085*	.186
2. Small (<5 pages)	3.35	1.09		—	.394**	.138**
3. Mid (5–19 pages)	2.70	0.96			—	.383**
4. More (>20 pages)	1.58	0.81				—

Correlations are significant at *$p = .05$. **$p = .01$ (1-tailed)

Table 7 details a weak correlation between writing 5–19 pages and writing quality (.085, $p < .05$). Writing quality seems to be positively related to the length of writing assignments that fall between 5 and 19 pages.

Table 8

Means, Standard Deviations, and Inter-Correlations for Educational Expectations Variables, (*n* = 542)

Variable	*M*	*SD*	Portfolio	Think critically	Write clearly
1. Portfolio score	4.25	1.69	—	.086*	.145**
2. Think critically	3.22	0.75		—	.564**
3. Write clearly	2.97	0.86			—

Correlations are significant at *p* = .05. **p* = .01 (1-tailed)

Table 8 shows that the expectations for writing clearly and thinking critically had weak and significant correlations with Writing Portfolio scores.

The second research question explores how variables within these six engagement areas account for writing quality. The first question considered how the variables related to each other, but relationship doesn't equal causation. In other words, this question explores the extent to which the writing portfolio score can be attributed to the engagement variables using the statistical stepwise regression technique. Finding a significant regression equation between writing and variables in the engagement areas suggests that the writing and engagement affect each other more directly.

Four of the six areas for writing had statistically significant regression equations between writing quality demonstrated in the writing portfolio and engagement variables in the six categories. In other words, four of the six engagement areas included variables that seemed to have a direct effect on the quality of writing demonstrated in writing portfolios. First, for individual writing process, inclusion of diverse perspectives accounted for a small, but statistically significant amount of writing quality. In collaborative writing process, three variables significantly accounted for writing quality at small, but statistically significant levels. Both out of class work and group work had an inverse relationship to writing quality. In other words, writing portfolio scores were lower in portfolios where students reported more out of class work and/or group work. Also, the experience of tutoring accounted for a small yet statistically significant amount for writing quality. In other words, the experience of tutoring had a positive effect

on writing quality. Writing assignments that required 5–19 pages in length also contributed a small yet statistically significant amount toward writing scores. Finally, students' perception that the campus held the expectation for students to write clearly also contributed a small yet statistically significant amount to writing quality. Details about those equations are included in the appendix.

The third research question considered what an expanded view of writing says locally about writing on campus and writing more broadly. Again, this study uses a broader definition of writing enacted in multiple genres across multiple disciplines at the midpoint of an undergraduate curriculum. Student papers submitted in portfolios include lab reports, case studies, first-year composition assignments, research papers, and group projects, and, as such, the papers represent a multiplicity of what good writing might look like in various disciplines. The relationship between writing and engagement isn't particularly strong, and may reflect the kinds of writing assignments that many faculty may give, which emphasize more information exchange or verification that students have learned the course content than interaction with materials on higher-order levels. These findings are also positive in that the results from this study include writing from classroom settings in all of their complexity, and evidence suggests that certain writing-related engagement behaviors seem to promote and can directly affect writing quality.

Discussion

Given that writing and engagement are separate domains, it's not surprising that the relationship between the two here very is weak, although it is compelling and interesting that there seems to be a causal relationship between the two. As a point of comparison, Ernest Pascarella conducted a similar analysis between learning represented on standardized tests (SAT, ACT, and COMPASS) and student engagement reported on the NSSE in the Wabash National Study of Liberal Arts Education, and he reported no link between student engagement and learning represented by standardized tests. In other words, the domains Pascarella used were narrowly defined constructs for learning, which Adler-Kassner and Harrington suggest do not and cannot represent the complexity of student learning. In contrast, this study found evidence that the broadly defined domain of writing situated within a writing-rich curriculum was affected by certain engagement behaviors. Complex representations of writing—coming out of instructional settings—provided a viable way to account for the more narrowly defined domain of student engagement.

The findings in this study validate existing writing research and scholarship. Nancy Sommers and Laura Saltz's Harvard study of undergraduate writers documented that students felt their writing got better and they learned content more deeply when they had to write about topics, noting they were no longer "academic tourists" to the content (131). In this study, writing quality seems to be positively influenced by having students write about diverse perspectives and write lengthier papers (5–19 pages), and by students feeling like the institution expects them to write effectively. Anderson et al. concur that "the presence of writing in coursework enhances student participation in deep approaches to learning and also their perceived gains in learning and development as defined by the acquisition of practical competence, personal and social development, and general-education skills" (202). They also argue that the move to apply and integrate diverse sources is important: "In general, assignments that involve interactive writing processes, meaning-making writing tasks, and clear writing expectations appear to be associated with engagement in higher-order learning, integrative learning, and reflective learning activities" (231).

The value of wrestling with other perspectives and helping students on their writing also has been documented in other writing research. Janet Emig's landmark essay on writing to learn strategies corroborates the importance of using writing to help students figure out what they think about diverse topics. Research into the takeaways for undergraduate tutors is also unfolding. Harvey Kail argues that "undergraduate [peer writing tutors] work in the fraught but intellectually rich middle spaces between the formal curriculum, student culture, and individual learning" and he and his collaborators Bradley Hughes and Paula Gillespie have documented in "What They Take with Them: Findings from the Peer Writing Tutor Alumni Research Project" the rich intellectual experiences that undergraduate tutors seem to take from working with other students Such experiences also seem to translate into tutors' own writing. While the NSSE questions don't distinguish the type of tutoring, the study site has an active writing center that supports the writing-rich curriculum through face-to-face and small group writing tutorials.

There are limitations to this exploratory study. The study intentionally included writing from a variety of courses, and does not adhere to strict experimental controls to control for variability. (Again, this is an intentional design decision). The subject matter is local, so the findings for this campus are not necessarily generalizable to other settings. Likewise, NSSE has its share of criticism as an instrument. Michael Olivas argues that NSSE's psychometric rigorousness is mostly based on internal report, and not the result of careful and rigorous external scrutiny. Alicia C. Dowd,

Misty Sawatzy, and Randi Korn raise concerns about the ways in which the psychometric definition of engagement does not work due to construct underrepresentation for first-generation and students of color on the NSSE. Likewise, Stephen R. Porter questions the widespread practice of using self-report surveys for college students for anything—using NSSE as an example—as college students are notoriously unreliable reporters of their own experience. In terms of extrapolation inquiry, though, studies rely on imperfect instruments. NSSE is the best available instrument to conduct this inquiry.

The convergence of these two domains affords an important perspective. Chris Gallagher argues that WPAs need to take up the mantle of writing assessment, as it

> is our purview; we have substantial expertise in it by virtue of our scholarship *and* by virtue of the work we do every day with teachers and students. We need to recognize, claim, and celebrate the expertise we already have, even as we acknowledge the need to acquire, or to call on partners to provide, further expertise. In other words, WPAs ought to embrace *writing assessment leadership*. (32)

Our expertise is local. As Gallagher notes, a WPA is positioned to engage assessment in multiple ways, and there are several ways to go beyond the limited framework of engagement defined within the context of assessment and accountability.

A "think little" approach allows WPAs to document variety locally and illuminate their unique contexts, thus adding to more expansive views of writing. Several composition researchers have documented important ways that the complexity of writing and engagement go beyond assessment and accountability. In *Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life*, Christopher Thaiss and Terry Zawacki detail robust ways to view academic writing, which they define as

> any writing that fulfills a purpose of education in a college or university in the United States. For most teachers, the term implies student writing in response to an academic assignment, or professional writing that trained "academics"—teachers and researchers—do for publications read and conferences attended by other academics. In this second sense, "academic writing" may be related to other kinds of writing that educated people do, such as "writing for the workplace," but there are many kinds of workplace writing that would rarely be considered "academic". . . . (4)

Thaiss and Zawacki argue that the "'engaged writer' has been persistent, open-minded, and disciplined in study; has reason dominant over emotion

or sensual perception, and imagines a reader who is coolly rational, reading for information, and intending to formulate a reasoned response" (12). The engaged academic writer, they argue, exists within "disciplinary discourse communities and disciplines themselves [that] evolve and change in response to a complex range of variables, including the motives underlying their production, the contexts in which they are produced, and the institutional and ideological agendas that help to shape both motive and context" (18). A WPA is positioned to support and facilitate such development. In this sense, WPAs can apply Thaiss and Zawacki's notions of writing and engagement to curricula and professional development programs that prepare teachers of writing. Likewise, their definitions of engaged writers can help us understand the range of possibilities to shape the educational experiences provided for students in our writing courses.

WPAs can move beyond reporting assessment data or considering engagement as an end or an outcome, and can look at ways that we can fulfill the aspirational definitions of engagement that purposefully exceed limited definitions of engagement. In their introduction to *WPA as Citizen Educator*, Shirley K Rose and Irwin Weiser detail the role of engagement in WPA work possible through postsecondary writing study, writing curricula, and community partnerships, and distance themselves from the definitions of engagement by assessment of student behaviors. They define engagement as a "commitment to sharing and reciprocity . . . [envisioning] partnerships, two-way streets defined by mutual respect among the partners for what each brings to the table" (9). They argue that engagement is "not simply a rhetorical strategy, but a rhetorical framework that names the civic action to which [the WPA authors of their collection] have committed themselves and their work" (13). Rose and Weiser argue for an expanded notion of engagement that serves institutional and community ideals. They consider how writing programs develop curricular engagement activities that are consistent with a "commitment to sharing and reciprocity . . . Philosophically, engagement . . . becomes an underlying principle of higher education, not simply a contribution to student success" (2). Rebecca Lorimer and David Stock's bibliography, "Service Learning Initiatives: Implementation and Administration," provides direction for continued WPA exploration in this realm. These examples of expanded notions of writing and engagement invite us to consider these domains more complexly, and can result in multi-dimensional conceptions of writing and engagement.

Finally, while assessment and accountability are unlikely to go away, the ways in which WPAs respond to those mandates can result in broader, more meaningful ways that we can understand student learning. This project serves as a model for ways WPAs can explore how writing relates to other

domains using our local situations as our sites of inquiry. We can learn a great deal about students, writing, and other broadly defined ability areas as we respond to local assessment and accountability mandates. In the process, we may be able to make those mandates more meaningful for our programs and the faculty and students who occupy them.

Gallagher states that "WPAs should take seriously the political and rhetorical potential of publicly claiming our considerable scholarly and experiential assessment expertise" (29). This paper has offered one way in which WPAs can use empirical inquiry to explore and document learning more locally. Certainly, there are myriad methodologies to conduct such inquiry. To leverage our expertise in assessment, we can begin to construct the meaning of writing from the ground up—from classroom settings into program assessments and beyond. Using our local assessment information to compare to external measures—like the National Survey of Student Engagement—can help illuminate a multi-dimensional image of undergraduate writing and other broader competency areas in which we are invested. These types of efforts help WPAs respond to myriad assessment demands. However, we can and should move beyond the simple reporting of information and look outward to ways to expand the influence and scope of writing in its multiple iterations. Such exercises also help us think about broader implications of what we do within our classrooms and programs, and ways in which we can reach beyond them.

A place to start would be to look at local institutional priorities. Adrianna Kezar and Jillian Kinzie found a strong connection to student engagement and local context as articulated by the unique institutional mission:

> The data presented demonstrate that policies and practices did indeed differ based on unique institutional mission and institutional type/ mission . . . the individual, distinctive mission of a campus appears to impact more policy and practices related to student engagement and success than the broad institutional mission related to institutional type. . . . (169)

Additionally, a WPA can look to see whether there are current efforts underway to improve certain learning areas. Colleges and universities in certain accrediting regions are required to come together around the improvement of specific learning areas, such as the Southern Association of Colleges and Schools (SACS) Quality Enhancement Projects, for example. In these instances, institutions organize collective efforts around the improvement of particular learning areas—critical thinking, reading, service learning, analytic reasoning, and so on. A WPA could meaningfully contribute to those efforts by exploring their relationship to writing. Many institutions

have adopted one or more of the sixteen Association of American Colleges and Universities' VALUE Rubrics as ways to assess learning within their general education programs. Other professional organizations, such as the Association of College and Research Libraries, have articulated guidelines and standards to help assess information literacy. These backyard, "think little" approaches will help document the diverse, unique, and varied landscapes in which WPAs work, and can keep the terms for reporting assessment and accountability information rooted in classrooms.

For WPAs, this type of project opens up some exciting possibilities. We can start to think about writing more broadly, and the ways writing is enacted across our campuses and beyond the constraints of first-year composition. What are the sites in which writing happens for students, and what are ways that campuses can look in their own yards to document writing in its variety? It's important to identify the structures that support writing at our local sites—even if they aren't as highly articulated as the site of this study. Writing can be embedded in important sites across the undergraduate experience, and WPAs can say something about that, and we can see how writing overlaps with other domains to help shed light on the complexity of postsecondary writing.

Appendix: Details from the Statistical
Stepwise Regression Analysis

Individual Writing Process

A stepwise regression analysis was calculated to account for the variability of students' writing quality based on their responses to engagement survey items that included preparation of two or more drafts of a paper or assignment before turning it in; working on a paper or project that required integrating ideas or information from various sources; including diverse perspectives (different races, religions, genders, political beliefs, etc.) in class discussion or writing assignments; and putting together ideas or concepts from different courses when completing assignments or during class discussions. A weak, but significant correlation (.095, $p < .05$) existed between Writing Portfolio score and Diverse Perspectives. A significant regression equation was found, $F(1, 472) = 4.265$, $p = <.05$, with an adjusted R^2 of .007. Students' writing quality was equal to 3.674 + .186 (Diverse Perspectives) where the criteria variable was measured from 1 to 4. The variable was significant. The effect size was small, with the adjusted R^2 at .007 ($n = 474$).

Collaborative Writing Process

A stepwise regression analysis was calculated to account for the variability of students' writing quality based on their responses to engagement survey items that included working with other students on projects during class; working with classmates outside of class to prepare class assignments; tutoring or teaching other students; and using an electronic medium (listserv, chat group, internet, instant messaging, etc.) to discuss or complete an assignment. Weak and inverted correlations existed between assigned group work (–.097, $p < .05$) and out-of-class work (–.111, $p < .01$), and a weak but positive correlation existed between tutoring and writing (.097, $p < .05$). A significant regression equation was found, $F(2, 471) = 6.890$, $p < .01$, with an adjusted R^2 of .024. Students' writing quality was equal to 4.477 + –.279 (outside-of-class work) + .246 (Tutoring) where the criteria variables were measured from 1 to 4. The variables were significant. The effect size was small, with the adjusted R^2 at .024 ($n = 474$).

Student-Faculty Interaction

A stepwise regression analysis was calculated to account for the variability of students' writing quality based on their responses to engagement survey items that included using email to communicate with an instructor; receiv-

ing prompt feedback from faculty on academic performance (written or oral); and working harder than they thought to meet an instructor's standards or expectations (n = 474).

Mental Activities

A stepwise regression analysis was calculated to account for the variability of students' writing quality based on their responses to engagement survey items that included memorizing facts, ideas, or methods from courses and readings to repeat them in pretty much the same form; analyzing the basic elements of an idea, experience, or theory, such as examining a particular case or situation in depth and considering its components; synthesizing and organizing ideas, information, or experiences into new, more complex interpretations and relationships; making judgments about the value of information, arguments, or methods, such as examining how others gathered and interpreted data and assessing the soundness of their conclusions; and applying theories or concepts to practical problems or in new situations. No significant regression equation was found (n = 474).

Length of Writing

A stepwise regression analysis was calculated to account for the variability of students' writing quality based on their responses to engagement survey items that included number of written papers or reports of 20 pages or more; number of written papers or reports between 5 and 19 pages; and number of written papers or reports of fewer than 5 pages.

A significant regression equation was found, $F(1, 543) = 3.923$, $p < .05$, with an adjusted R^2 of .005. Students' writing quality was equal to 3.723 + .155 (5–19 pages) where the criteria variable was measured from 1 to 5. The variable was significant. The effect size was small with the adjusted R^2 at .005 (n = 545).

Educational Expectations

A stepwise regression analysis was calculated to account for the variability of students' writing quality based on their responses to engagement survey items that included writing clearly and effectively; and thinking critically and analytically. A significant regression equation was found, $F(1, 540) = 11.621$, $p < .01$, with an adjusted R^2 of .019. Students' writing quality was equal to 3.397 + .287 (Writing Clearly) where the criteria variable was measured from 1 to 4. The variable was significant. The effect size was small with the adjusted R^2 at .019 (n = 542).

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Linguistic Diversity in Online Writing Classes

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Abstract

For more than 40 years, the field of rhetoric and composition has addressed the topic of linguistic diversity in a variety of ways, including the resolution on Students' Right to Their Own Language, the Statement on Teaching Second Language Writing and Writers, and "A Position Statement of Principles and Example Effective Practices for Online Writing Instruction." However, there continues to be a need for research-based scholarship on how to enact these position statements and best practices, particularly in online writing instruction. In this article, we describe an online writing curriculum designed specifically to promote and value linguistic diversity. Further, we share our assessment of the curriculum and the changes we have made to our program as a result of the assessment. Finally, we consider the implications of this research for other writing program administrators interested in addressing linguistic diversity in their online classes.

Introduction

Since the 1974 resolution "Students' Right to Their Own Language" (SRTOL), the field of rhetoric and composition has approached linguistic diversity from multiple avenues. The issue of how to achieve the goals set forth by SRTOL remains fraught. Leila Christenbury states "one of the most controversial—and difficult—issues for English teachers is their responsibility to students who speak what is considered 'nonstandard' English" (qtd. in Wheeler and Thomas 365). While SRTOL primarily focuses on students who speak or use multiple English languages, the CCCC Statement on Second Language Writing and Writers (revised in 2009 and reaffirmed in 2014) calls for "writing teachers and writing program admin-

istrators to . . . develop instructional and administrative practices that are sensitive to [second language writers'] linguistic and cultural needs" and to "offer teaching preparation" in this area. Similarly, in "Multilingual Writers in OWI," Susan Miller-Cochran argues that *all* college writing environments, including online classrooms, "must be designed to be inclusive and accessible to a linguistically diverse audience" (293). Indeed, the Conference on College Composition and Communication Committee for Effective Practices in Online Writing Instruction's "Position Statement" indicates that "no statement of OWI principles and practices can be appropriate if it does not fully recognize and accommodate. . . students with varying . . . linguistic" backgrounds (8).

These statements suggest that rhetoric and composition recognizes the importance of addressing linguistic diversity and multilingual writers in writing program administration and classes; however, there continues to be a need for research on enacting these position statements and best practices. This article outlines our attempt to determine best practices regarding linguistic diversity in online writing classes at a Hispanic-Serving Institution. We describe our piloted language-focused online curriculum, the assessment of the curriculum, and the subsequent changes we have made to our program. Importantly, we argue that despite the limited way in which students interacted with issues of linguistic diversity through the pilot curriculum, we have identified crucial moments of understanding and possible inroads for further progress in this area. Finally, we consider the implications of this research for other online writing program administrators seeking to implement a curriculum that addresses linguistic diversity.

Institutional Context

The University of New Mexico (UNM) is a Hispanic-Serving Institution (HSI) in a state that, according to census data, has the second highest percentage of people who speak a language other than English in their homes, with the two most common languages being Spanish and Navajo. Because UNM does not collect data regarding students' first or home languages, we do not know how many UNM students are ESL, bilingual, bidialectal, or fluent in multiple languages and dialects. However, approximately 85% of our first-year students are in-state residents; as such, we know they are exposed to the considerable linguistic diversity present in our state—whether in their own homes or in the community. Furthermore, because both Spanish and Navajo have been stigmatized and deemed inappropriate for many school contexts, we know that many of our students are first-hand witnesses to the ideological struggle between prestige languages and

language as a cultural practice. In response to this context, the first-year writing program created two student learning outcomes (SLOs) designed to ensure linguistic diversity would be addressed in all sections of first-year writing:

1. recognize and describe the value of different languages, dialects, and registers in your own and others' texts (the linguistic diversity SLO), and

2. describe the social nature of writing, particularly the role of discourse communities at the local, national, and international level (the discourse communities SLO).

Our program's SLO Handbook (written for instructors) introduces the linguistic diversity SLO by briefly defining the terms language, dialect, and register. It then notes, "Many of our students are accustomed to seeing these non-standard fluencies as deficient, at least in regard to their schooling. But we can show them that the languages, dialects, and registers they employ are rhetorically savvy ways of communicating." Although the discourse communities SLO doesn't explicitly address linguistic diversity, it presents language as social and connected to "the communities we belong to, seek access to, and wish to communicate with" (SLO Handbook). Our handbook additionally indicates that we hope that the lens of discourse communities will help students recognize that "language is 'correct' to the extent that it achieves a speaker or writer's goals in a particular circumstance." Finally, introducing students to the concept of discourse communities allows us to position students as multilingual—a term we use to acknowledge students' facility with navigating multiple languages and dialects.

An assessment of two pilot sections of eComp, a fully online first-year writing program at UNM, revealed that out of the twelve SLOs for all first-year writing classes, students scored the lowest on the linguistic diversity and discourse communities SLOs introduced above. Given the results of this assessment, we were concerned that linguistic diversity was being overlooked. So, we adapted our existing online curriculum to include readings focused on issues of linguistic diversity, and we revised the writing assignments to reflect this additional focus. These changes, we hoped, would prompt instructors to explicitly address linguistic diversity and would give students the opportunity to make progress toward the two SLOs.

Literature for a Language-Focused Curriculum

While rhetoric and composition scholars have rightly critiqued the field's lack of progress in serving linguistically diverse students, there have been

concerted efforts toward this end. For instance, Staci M. Perryman-Clark designed a language-focused first-year course that introduces students to "Ebonics as a specific African American linguistic practice" (230) while also helping students to achieve programmatic learning goals. Specific to the online environment, Carmen Kynard introduced an online curriculum that asks what she calls "Black Long Distance Writers" to use Blackboard forums to discuss diverse readings and consider them according to students' own "histories around race and their social and political locations as black students at a black college" (335). Kynard's and Perryman-Clark's research shows the possibility to engage students in a language-focused curriculum that challenges standard language ideologies *and* meets program outcomes. These pedagogical interventions focus on Ebonics and African American students; however, several other leading scholars approach the issue of linguistic diversity more broadly, advocating for a translingual approach to writing curriculum, at least in the face-to-face (f2f) environment.

According to Min-Zhan Lu and Bruce Horner, a translingual approach acknowledges that conventions are both tied up in power and shaped by language users and that differences are, in fact, the norm (208). Horner et al. argue that a translingual approach "sees difference in language . . . as a resource for producing meaning in writing, speaking, reading, and listening" (303). Finally, these authors assert that "standards of written English are neither uniform nor fixed . . . [and that] to survive and thrive as active writers, students must understand how such demands are contingent and negotiable" (305).

Vershawn Ashanti Young argues for a particular form of translingualism (though he might not define it as such): code-meshing or "dialects coexisting in one," which he further defines as "multidialectalism and pluralingualism in one speech act" (67). He cautions against code-switching (moving between multiple language varieties in different settings), which he says reinforces boundaries between languages that are appropriate at school and those that are appropriate at home. In contrast, code-meshing holds the potential to "promote the linguistic democracy of English" (Young et al. xx). Similarly, John Trimbur notes that everyone is multilingual, even if the multiple "dialects, registers, and genres . . . appear to be within a single language" (220).

Finally, Leah Zuidema argues that in order to develop a classroom climate that is conducive to the acceptance of linguistic diversity, we must create classroom activities to explicitly address and dispel common ideologies and myths regarding "standard" English. Without this focus on the myths, Zuidema worries that widely accepted linguistic prejudice will persist (343). In line with the literature presented above, we created a language-focused

eComp curriculum to engage students in conversations about the language diversity and discourse communities SLOs, including inviting students to examine the relationship between language, power, and social groups and to code-mesh in their own writing for the course.

Description of Language-Focused eComp Curriculum

The pilot language-focused eComp curriculum adds the course topic language and linguistic diversity to the existing eComp curriculum (a curriculum that takes a rhetorical genre approach to teaching writing in multiple modalities). The structure of the language-focused course was similar to the other traditional eComp courses: it featured three major multimodal writing assignments and an electronic portfolio, ongoing reflection, instructional assistants (embedded tutors who give feedback on students' projects), a three-stage drafting process (including peer review, instructional assistant review, and instructor review), and video and written instruction to appeal to multiple learning styles (for more information on multimodal online courses see Bourelle et al., "Assessing"; Rankins-Robertson et al.; Bourelle et al., "Sites").

Ultimately, the language-focused curriculum makes language and linguistic diversity a central focus in addition to the focus on writing, genre, and rhetorical situation present within all first-year writing classes. Specifically, in the language-focused eComp sections, we supplemented the textbook readings (which focused on the principles of genre and rhetorical situation) with texts—some of which demonstrate code-meshing—that ask students to consider issues of language and power (e.g., Rosina Lippi-Green's *English with an Accent* and Gloria Anzaldúa's "How to Tame a Wild Tongue"). The three major assignments were a rhetorical analysis where students were asked to analyze a linguistically diverse text (targeting the linguistic diversity SLO); a profile of a discourse community in which students had to draw on their own knowledge and interview another member "to provide another perspective on the language, values, and purpose of the discourse community" (targeting the discourse communities SLO); and a commentary focused on a current language-related issue that required outside research and an angle that would allow them to "add to the conversation" (targeting both SLOs).

Through the three assignments, we gave students multiple opportunities to engage with the material, including discussion boards and low-stakes writing assignments, and students also wrote reflections on the course SLOs for each major writing assignment. While we wouldn't call the curriculum translingual, we were attempting to help students see the value of all their

linguistic resources, and we invited students to compose texts using multiple language varieties. For example, the prompt for the profile of a discourse community states that students should try to "strategically integrate some of [their] own unique language knowledge into the text itself. In other words, if [they] are writing about a discourse community that speaks Spanish, [they should] consider using some Spanish words in order to get [their] point across." Additionally, their first assignment required them to rhetorically analyze a text that demonstrated code-meshing (our list of suggested authors included Junot Díaz, Judith Ortiz Cofer, and Alfredo Quinones-Hinojosa). Some suggested topics for the language commentary directly addressed issues related to power and language regulation, including negative characterizations of African American English, Native-American language revitalization/preservation projects and a controversy at a local Whole Foods grocery store where two employees were fired for speaking Spanish to one another.

We hoped that by asking students to analyze linguistically diverse texts and by inviting them to code-mesh, students would view the presence of multiple languages and language varieties—including their own multilingualism—as an asset to the course rather than as a deficit. We also suspected that an explicit focus on language would challenge students to confront their own biases about language (similar to Zuidema's suggestions), thus getting at some of the goals embedded in the linguistic diversity SLO. Finally, by encouraging students to consider how various communities use diverse languages and language varieties to accomplish their goals, we hoped that students would become more comfortable with the discourse communities SLO, the outcome geared toward understanding the social nature of writing and writing conventions.

Curriculum Assessment: Methods and Findings

In order to assess the new curriculum, we collected both quantitative and qualitative data in the form of portfolio assessment scores and thematic analysis of students' reflections on the three writing assignments. The portfolio assessment focused on students' understanding of the language diversity and discourse communities SLOs and the thematic analysis allowed us to interrogate that understanding as well as students' perceptions surrounding the SLOs, the course materials, and their work in the course. We used every other portfolio to create a random sample for this assessment: 30 out of 60 from the traditional eComp courses, 26 out of 52 from the language-focused eComp courses. The assessment focused only on the language diversity and discourse communities SLOs.

Portfolio Scoring

To score the portfolios, we used a rubric with scores from 0–4 (ranging from "fails to meet criteria" to "highly effective") and sought to answer whether the language-focused curriculum yielded higher scores in comparison to the traditional eComp curriculum. Prior to scoring the students' reflections, we first used five portfolios to standardize our scoring and adjust our rubric as needed. Each portfolio had two readers (drawn from the authors of this article). If the average score of the outcome differed by more than a point (which was the case for 14% of the portfolios across both curricular groups), a third reader would score the portfolio, and we replaced the outlying score with the third reader's score.

The scoring of the two SLOs revealed that students in the language-focused curriculum were better able to describe their understanding of and achievement toward the two SLOs, which is, of course, as we hoped. They scored approximately one point higher for each SLO than the portfolios from the traditional eComp curriculum (see table 1). Importantly, the language-focused group, on average, scored within the "satisfactory" category on our rubric, which indicates that while the "writer needs to further clarify their understanding of the outcome and offer more evidence of learning," they have met our expectations and would "pass" for these SLOs.

Table 1
Mean Portfolio Scores for the Language Diversity and Discourse Communities SLOs

SLO	Traditional	Language-Focused
Discourse Communities	1.65	2.66
Linguistic Diversity	1.49	2.34

As noted, we had both hoped and expected that the language-focused eComp students would score higher than the students in the traditional eComp sections. However, the scores did not, on average, exceed "satisfactory." As such, we wanted to discover both what the students understood in the SLOs and where we could continue to strengthen our curriculum and teacher preparation to ensure greater understanding.

Analysis of Reflections

In addition to scoring portfolio reflections for progress toward the two SLOs, we also analyzed the reflections in order to identify differences in understanding across the two groups and levels of understanding within

the language-focused group. In other words, we analyzed the portfolio reflections with the following questions in mind:

1. In what ways do the language-focused eComp students seem to better understand the SLOs?

2. What are the common misunderstandings that prevented the language-focused eComp students from scoring even higher?

Of the 56 portfolios, we had permission to include quoted material from 13 students (7 from the traditional eComp sections; 6 from the language-focused eComp sections). We began by reading the student reflections from those 13 portfolios in order to identify themes, or categories, of understanding within each SLO. This reading yielded the following categories:

- Discourse Communities SLO: audience; feedback to drafts; interactions with people in their communities or through online platforms; and culture
- Linguistic Diversity SLO: formality of language; style; rhetorical choices and effective communication; language/dialect; and discourse communities

We then returned to the larger group of portfolios and read all of the reflections on the two SLOs to compare the traditional and language-focused groups quantitatively and to qualitatively examine the dimensions within each category. Following is a description of what we found for each SLO through thematic coding.

Discourse Communities SLO

Table 2 shows that students across both curricular models commonly understood the discourse communities SLO in terms of engaging with an audience, getting feedback on drafts, other kinds of social interactions, and, to a lesser extent, culture. There was very little mention of language or linguistic diversity.

Table 2:
Themes in Discourse Communities SLO Reflections

	Traditional (*n* = 28)	Language-Focused (*n* = 25)
Audience	89%	48%
Feedback	36%	44%
Social Interactions	29%	44%
Culture	7%	24%

Audience was the most common category for both groups, and students largely had similar understandings within that category. Sometimes students identified the audience for the various pieces they wrote (e.g. "my intended audience was fellow classmates"), other times they referred to audience more broadly, noting that writers need to keep their audience in mind or consider multiple perspectives when composing. However, students from the language-focused group were more likely to frame their understanding of audience within the concept of a discourse community. Students noted the discourse community profile required them to consider how to explain the language specific to their discourse community to classmates who did not belong to the same group. Additionally, a couple of students noted how difficult it can be to write for an audience when you don't share a discourse community. The discourse community profile assignment seemed to be successful in helping students consider important or relevant differences among various audiences. As one student states, "when writing, we must be mindful of our audience and what discourse community we share" as that helps your writing be more effective.

In addition to reflecting on the role of audience in shaping compositions, some students also noted that writing is social because there is always an audience. These students seemed to think of writing as interactive, and one even noted that his or her writing was joining a larger conversation. The focus on joining conversations and considering multiple perspectives was only mentioned in relation to the language-focused group's commentary assignment. One student noted this connection explicitly, stating the "commentary itself is pretty social in the sense that there is more of a conversation going on and you're adding to that conversation with your opinion and arguments." In contrast, the traditional group, who wrote a proposal about a community issue, mentioned the role of writing in getting com-

munities to take action. However, the focus was on persuasion as opposed to interaction.

Feedback and social interaction were the next two most common themes in students' reflections on the discourse communities SLO. Both groups turned to the peer review process as an example of how other people influenced their writing. Additionally, both groups noted that the interviews they completed for a course assignment (a review for the traditional group and the discourse community profile for the language-focused group) represented a kind of social interaction that influenced what they learned and how they approached their writing assignment.

Finally, 24% of the language-focused group used the discourse communities SLO as a way to consider how writing reflects culture and how culture influences writing. We are unsure where the connection between discourse communities and culture came from as *culture* is not included in the SLO or the explanation of the SLO provided in the handbook. It is possible that instructors understood the unfamiliar term *discourse community* to be somewhat of an equivalent to *culture,* or the students could have made this connection on their own as *culture* often serves as a stand in for talking about various forms of diversity in popular contexts (e.g., *multicultural* stands in for race, ethnicity, religion, etc.). Regardless of why students made the connection, culture was one lens students used to understand this SLO. Specifically, in the language-focused group, the students who wrote about culture stated that writing reflects culture. One of those students also noted that writing is an act of sharing culture.

While we are pleased that students in the language-focused group better understood the concept of discourse communities, we are disappointed that students did not reflect on the relationship between discourse communities and written standards or conventions. The lack of attention to linguistic diversity shows that we fell short of some of our goals with the revised curriculum. However, as we note in the next section, the students from the language-focused curriculum did reference discourse communities when reflecting on the linguistic diversity SLO.

Linguistic Diversity SLO

By and large, the traditional group understood the linguistic diversity SLO to mean that we change our level of formality (our tone, our level of professionalism, etc.) depending on the rhetorical situation. In contrast, the language-focused group understood the SLO to mean that linguistic diversity is rhetorically important, and one way we can see that is by examining language use within various discourse communities. While many students

from both groups noted that rhetorical choices drive the use of different languages and dialect, the way they conceived of those difference was significant. The students in the traditional group were far more likely to think of this SLO as referring to an individual style of writing or a level of formality in writing compared to the language-focused group's acknowledgment of either different languages/dialects or the different use of language within discourse communities. Table 3 shows the frequency of categories within each curricular model.

Table 3
Themes in Linguistic Diversity SLO Reflections

	Traditional (n = 28)	Language-Focused (n = 25)
Formality	57%	12%
Style	57%	20%
Rhetorical Choices/ Effective Communication	75%	60%
Language/Dialect	50%	60%
Discourse Communities	0%	84%

When students referenced formality of language, they used terms like "diction," "tone," and "jargon," and they alluded to register. For example, some students claimed they tried to be professional or formal when writing their proposals. As one student says, "I am learning to write in different voices. I write in a more formal tone when doing research papers and class projects and in a much more informal tone for other communications." These reflections demonstrate that students understand the importance of considering the rhetorical situation when composing; however, they do not meet our expectations in terms of recognizing the value of linguistic diversity. In fact, nearly 60% of the traditional eComp students understood "different languages" to mean an individual's style of writing. Within the category of style, students repeatedly mentioned that not everyone writes in the same way and that everyone's unique style is valuable. In contrast, only a handful of students from the language-focused group mentioned formality (3 students) or style (5 students).

To some extent, we understand the traditional group's interpretation of the SLO as formality given the use of the term *register* in the language of the SLO itself. However, the language-focused curriculum seems to have helped students also consider the use of different languages and dialects in writing. More specifically, 60% of students in the language-focused curriculum group explicitly referenced language or dialect diversity. Additionally, the quality of the reflection in relation to language and dialect diversity differed between the traditional group and the language-focused group. While students in the traditional group mentioned other languages they came across in the course of the semester (a menu had words in Spanish, a PSA was in French with subtitles), the language-focused group talked about linguistic diversity in terms of culture, rhetorical effect, and discourse communities. The language-focused reflections noted that "languages can . . . illustrate most of a person's identity," that "writing or language evolves or changes with society," and that languages/dialects are part of people's identities and cultures. Students also reflected on the ways that including other languages in a text can influence the audience, noting that including other languages can allow an author to connect with a broad audience, with people outside of the author's own community, and with different cultures. Other students suggested that including language from your audience's communities would develop the author's credibility and might make the writing more persuasive.

Perhaps the biggest difference between the two curricular groups, though, was the way students from the language-focused sections made connections between this outcome and the outcome on discourse communities. Because the language-focused group had a writing project about discourse communities, they were able to reflect on what they learned about language in that project and how it connected with this course outcome. In other words, even though students often didn't mention linguistic difference when writing about the discourse communities SLO, they did seem to understand that language choices vary based on the expectations, affordances, and limitations of discourse community values and genres. For example, one student from the language-focused group noted the role of the audience in influencing the linguistic diversity a writer can employ, giving the example that syntactic and semantic precision is important when communicating with nuclear engineers. More importantly, some students from the language-focused curriculum group recognized that certain languages are more common within a given discourse community. Students noted African American English, Spanish, American Sign Language, "Filipino language," and more generally "different languages" when talking about linguistic diversity within various discourse communities.

Despite the apparent success of the language-focused curriculum in encouraging students to think beyond formality and style, students from both groups noted their inability to employ linguistic diversity in their writing, asking, for example, "I only speak English, how am I supposed to write in a different language?" One student from the traditional group said, "I did not have to describe or recognize the value of different languages, dialects, and registers because it was all in English." And sadly, one student explicitly stated that this SLO was not about different languages; instead he or she interpreted it to mean that we wanted students to consider the needs of their audience when composing. In short, students who did not write in other languages or dialects may not have recognized the value of linguistic diversity more broadly. Additionally, we are troubled that more students didn't acknowledge the power relations associated with using a language other than English, a dialect other than Standard Edited American English (SEAE), a register other than academic discourse, etc. Finally, despite the original intent behind the linguistic diversity SLO—to acknowledge and affirm the linguistic diversity of our student population and state—these reflections show a lack of recognition of the range of linguistic resources students already possess when starting our courses.

In the next section, we interpret and respond to the findings from our assessment and outline the resultant changes we have made or will make to our writing program in an effort to help all of our instructors, both f2f and online, communicate the importance of linguistic diversity as promoted by these two SLOs.

Discussion and Expected Revisions

Our assessment revealed that students aren't engaging with these SLOs in the way that we had hoped; therefore, redesigning the assignments might be necessary. As mentioned previously, the second project in the course asked students to research a discourse community and write a profile of the norms and values, including language use, within their community of choice. Because students often chose communities such as team sports, there was little room for a critical examination of language use. This specific project could be redesigned to ask students to locate their chosen discourse community within one or more speech communities and to consider issues of language and power *within* their discourse community. Or instructors could ask students to choose a discourse community whose language use might be stigmatized in particular contexts and to consider why those language practices are valuable despite the negative valuation from outsiders.

There could also be more done with discussions that occur in the course. For example, discussion board threads could ask students to consider some of the SLOs in relation to one another. Given the promising ways that students in this pilot study understood the value of linguistic diversity through the lens of discourse communities, we could ask students to reflect on these SLOs in posts throughout the semester. We could also ask them to consider our SLOs on "standard" English in relation to the SLO on linguistic diversity through a lens of power and language regulation. Finally, in the future, we would like to provide students with common misperceptions of the SLOs, as well as accurate descriptions, from former students, discussing with the online students their own perceptions and how they differ from the descriptions we've provided.

On top of asking students to engage with these topics in discussions, we could also ask them to actually put these principles into practice in the discussions. For example, Miller-Cochran notes the importance of constructing spaces in the course (i.e., discussion boards) where students can use the language with which they feel most comfortable ("Multilingual" 302), a point with which Kynard would likely agree (352). Additionally, scholars who advocate for translingualism and code-meshing also encourage instructors to allow students to compose in and across various languages for all writing occasions—including discussion boards, informal writing projects, and formal writing assignments—while cautioning that this not be a requirement. At our institution (and likely others), allowing students to write their assignments in languages other than English may make it difficult for instructors to respond to and grade those pieces. To this end, in various eComp courses, we have added an embedded tutor who can help the instructor leave feedback in Spanish (as that is the most common language other than English on campus). Even when embedding a Spanish-speaking tutor is not possible (and this may also cause more work for the instructor and tutor), instructors can respond to students who code-mesh, much like non-Spanish speakers are able to engage with Anzaldúa's *Borderlands*. Indeed, exercises that encourage code-meshing may make it easier for the instructor to evaluate or interact with the student while allowing students to understand the value of using various languages to communicate.

The results of our assessment also caused us to wonder if the patterned ways in which students fell short of our expectations could be a result of how the instructors (mis)understood the outcomes and subsequently introduced them to their students. As scholarship has acknowledged, in order to incorporate a focus on linguistic diversity in writing classrooms, there must be corresponding teacher-training programs. In fact, as Ball and Lardner note, "[I]t is not the students' language that is problematic in academic set-

tings but the teachers' attitudes towards the students' language that constitutes the problem" (473). Similarly, Elaine Richardson uses the result of a survey of nearly 1,000 CCCC and NCTE members to argue for the importance of professional development in linguistic diversity so that "our profession . . . [can] struggle against traditional concepts of literacy education" (63), particularly as it relates to linguistic diversity. Additionally, instructors may need training when developing linguistically diverse online learning environments. Fernando Sánchez argues for the consideration of second-language learners when creating departmental websites or online writing labs, suggesting instructors consider how the online space is rhetorically constructed to meet the needs of various online learners (163). This advice can be followed when creating the curriculum for an online course as well (164); however, instructors may need guidance in designing an inclusive curriculum. Miller-Cochran, in "Multilingual Writers and OWI," discusses various ways administrators can provide instructors with training for teaching students with linguistically diverse backgrounds.

As an extension of Miller-Cochran's work, in the remainder of this article, we discuss improvements to our own teacher-training practices for designing online curricula through various practicum courses. We also provide administrators with a list of professional development opportunities they can and should offer instructors when designing a linguistically diverse curriculum for the online setting.

Before our instructors teach in the eComp program, they first complete two practicum courses—one traditional pedagogy course that prepares them to teach f2f composition courses and includes instruction on the SLOs; the other that prepares them specifically to teach online. Like Miller-Cochran suggests, we believe that "all writing teachers should be prepared to address issues of linguistic diversity in writing classes" ("Language Diversity" 216); therefore, within the practicum in which they are prepared to teach f2f courses, instructors learn the importance of linguistic diversity, in part through the introduction of the two SLOs we have focused on in this article. We find that in the traditional pedagogy course, instructors agree in principle with the value of different languages and the linguistic diversity SLO. However, instructors find it difficult to put these principles into practice and often end up noting that students need to learn and use SEAE in formal, academic, and professional contexts. As Kim Brian Lovejoy argues, this is a problematic place for our instructors to land as "a cognitive understanding and appreciation of language difference is not sufficient . . . we must translat[e] that knowledge into meaningful classroom practices that can shape our students' view of language and their experience as writers" (96).

Additionally, surveys and focus groups on our SLOs indicate that instructors commonly struggle with the two SLOs highlighted in this article. Specifically, fifty percent of instructors or fewer (as low as 43%) noted that these two SLOs were important or very important to student success (in and out of the class) and good writing compared to 80–85% of instructors indicating that our SLO on "standard" English was important or very important to student success and 90% of instructors rating our SLO on being able to compose in multiple genres as important or very important to student success. According to the surveys, instructors were also the least comfortable teaching these two SLOs. Only 57% of our instructors said they were comfortable or very comfortable leading class activities on discourse communities, and 72% said they were comfortable or very comfortable teaching students to recognize the value of linguistic diversity. In comparison, 91% said they were comfortable or very comfortable teaching their students "standard" English.

In response to this research, the practicum for all new instructors now asks instructors to create a profile of one of their discourse communities as a way to become more familiar with the concept. As part of this assignment, we introduce them to John Swales's "The Concept of Discourse Community" and have them identify the languages, genres, and cultural values/practices common to their own discourse communities. This assignment prepares them for the now-required assignment for all first-year composition courses: a profile of one of the student's discourse communities, which must include language use unique to the discourse community as a focus. Additionally, the low-stakes assignments that lead up to the profile prompt graduate students to consider both the language and the values of the discourse community and the relationship between the two (i.e., how the values influence language use and how language use reflects values). We have also worked to incorporate more practical advice and resources for addressing linguistic diversity with our students and dedicate significant classroom discussion time in the practicum to responding to and grading linguistic differences in student writing. While we are hopeful that these changes will help with instructor and student understanding of the SLOs, the results from our assessment of the language-focused curriculum reveal additional changes we can make.

For example, we have made changes to the subsequent pedagogy course instructors must take if they wish to teach online. Before the pilot of the language-focused eComp class, there was little discussion of the SLOs and how to approach them specific to the online environment. Graduate instructors are now prompted to discuss how to approach these two SLOs through various small writing assignments, discussion boards, reading

responses, and other peer-to-peer interactions. To provide a framework for this discussion, students read Miller-Cochran's "Multilingual Writers and OWI," which offers ideas for developing an online curriculum for multilingual students, and the graduate instructors discuss those suggestions and incorporate many of them into their lower-stakes assignments implemented throughout their courses.

In addition to discussing the SLOs in the context of curriculum development, the graduate instructors within our online pedagogies course were prompted to design assignments based on the language diversity and discourse communities outcomes. The graduate instructors were also required to interact with one another and give each other feedback on these projects within a Blackboard online discussion board instead of a f2f forum; in this sense, the graduate instructors learned how others understand the SLOs, as well as the challenges that come with adding a diversity element in the online classroom. This task is in line with Beth Hewett's suggestion that online teachers experience "the OWI course from the student seat in order to learn the LMS, how long an assignment takes to complete, and the temptations of multitasking from the student view" (68).

As we mentioned, the graduate instructors sometimes don't seem to recognize the importance of encouraging diversity in the online classroom. To further encourage this recognition, the graduate students participated in a more active discussion of the CCCC Committee's *Position Statement* to help them understand the full context of the principles, which were, in fact, written with a diverse set of students in mind. The *Position Statement* specifically acknowledges multilingual learners who may have a different working knowledge of academic English or different cultural backgrounds. Such discussions regarding the OWI principles and how they work in conjunction with the Statement on Second Language Writing and Writers to focus on and approach linguistic diversity in the online classroom hopefully aid the instructors in understanding the OWI principles more effectively and ultimately help them build a better class that promotes success for *all* students.

Implications for Writing Program Administrators

Many of these changes and curricular revisions that we have discussed are relevant for the local context of our university; however, our curriculum, assessment, and lessons learned can easily be applied by writing program administrators at various institutions. In this section, we outline the implications of this study for WPAs:

1. **Approach existing SLOs with an eye toward linguistic diversity.** As Matsuda suggests, diversity has the potential to become erased in the composition classroom (638). As such, WPAs need to review and revise their outcomes to include a focus on linguistic diversity, and we hope that WPAs can use our SLOs as a guide. While the two SLOs we discuss are important to our Hispanic-Serving Institution, they can be implemented to encourage an exploration of the linguistic diversity present within various local communities.

2. **WPAs must also ensure that the first-year curriculum supports student learning of such SLOs.** As we mentioned above, adjusting the curriculum to include texts that introduce students to linguistic diversity in practice and conceptually ensures that students will grapple with the role and value of multilingualism. Additionally, several of the assignments—particularly the discourse community profile and the commentary on a language-related issue—show promise for helping students to understand the ways that language norms are socially created and enforced and how writing can be a means to engage in ongoing conversations about language equality and discrimination. Despite the promise of these curricular changes, WPAs must be prepared for resistance to the linguistic diversity SLO given the prevalence of standard language ideologies. While this isn't an easy problem to address, our assessment and experiences identify discourse communities as a point of entry for exploring and valuing linguistic diversity.

3. **Teachers must have adequate training when teaching these SLOs for both face-to-face and online environments.** As our assessment revealed, instructors who teach f2f courses struggled with understanding the importance of the two SLOs that attend to diversity. WPAs need to address new diversity SLOs within teaching practicums, orientations, and workshops that help instructors add a diversity element to their assignments. Additionally, we recommend that WPAs engage instructors in an exploration of linguistic diversity through their own discourse communities as way to address the likely resistance instructors will have regarding the importance of nonstandard languages and language varieties in online writing classes.

   At UNM, we strongly believe in training all of our teachers to be prepared for the complexities of online instruction. Instructors receive training within the environment in which they will be teaching, meaning that the online teacher must be immersed in an online training course. Participating in training that occurs online can help the

instructor see what their own students might struggle with and make changes to their pedagogy accordingly. WPAs must design a model curriculum, similar to the eComp model we have described, and ask their graduate instructors to read various readings and participate in discussion boards as if they were first-year students. The purpose of this training is twofold: (1) it will allow instructors to first see a model of how to incorporate diversity, enabling them to design similar courses, and (2) the online training course will be an eye-opening experience for instructors when learning what their own students may struggle with, and they can create extra resources and tools to help assist students in learning difficult material.

4. **Assessment is critical, as are ongoing conversations about improving student learning.** WPAs must conduct an assessment by first implementing new SLOs, then collecting and scoring eportfolios, similar to the assessment cycle we offer in this article. This needs to be done at both the classroom and departmental level, allowing instructors opportunities to make changes to their curricula while simultaneously offering administrators empirical evidence that can guide them in making changes to future training methods and curricula. In addition to evaluating eportfolios, WPAs must examine instructors' and students' language attitudes following the course or the teacher training.

Conclusion

Our experience has taught us that addressing linguistic diversity in online classes can be challenging. Even when designing classes specifically focused on addressing our two language-based SLOs, the students struggled to achieve a critical, robust understanding of the outcomes. We were certainly heartened that students in the language-focused classes performed better on the SLOs than in the traditional online course, but we still observed ways in which we could improve our curriculum, especially regarding training practices for instructors. We hope our project, assessment, and analysis can be of use to other administrators considering ways to incorporate linguistic diversity into online classes at their institutions. Each university, of course, has its own institutional goals, context, and needs that must be considered; there is no cookie-cutter approach for tackling such a complex task. However, we believe administrators can use our approach as a starting point that could be adjusted, revised, and improved. Moreover, we hope that more teacher-scholars and program administrators will join the conversation about addressing and valuing linguistic diversity in online composition classes. As more and more classes are offered online, and as universities

become increasingly diverse, it is important for writing program administrators to consider and discuss these issues at a curricular level.

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Paths to Productive Partnerships: Surveying High School Teachers about Professional Development Opportunities and "College-Level" Writing

Melanie Burdick and Jane Greer

Abstract

This article investigates how high school English teachers define "college-level" writing and begins to map the sources of their professional knowledge. Secondary teachers in thirteen Midwestern counties were surveyed; the data suggests that English teachers who prepare high school students for writing in college and/or are offering courses that allow students to complete college writing requirements while still in high school (e.g., dual credit/concurrent enrollment; Advanced Placement; International Baccalaureate) are experienced educators who draw upon a range of professional resources to define and accomplish their pedagogical goals. These results can inform conversations among writing program administrators and other researchers about how secondary English teachers navigate complex networks of information to develop definitions of "college-level" writing. This research can initiate further investigations of how secondary and postsecondary teachers might develop more productive partnerships around writing.

With increased demands from diverse stakeholders to facilitate students' transition from secondary to postsecondary educational environments and the rising popularity of dual credit or concurrent enrollment programs (DC/CE), Advanced Placement (AP) classes and exams, and International Baccalaureate (IB) curricula, many WPAs are focusing their energies away from college campuses and toward high school classrooms.[1] In 2007, Eli Goldblatt cogently observed in his award-winning monograph, *Because We Live Here: Sponsoring Literacy Beyond the College Curriculum*, that "college writing and writing instruction as activities cannot be encapsulated, investigated, or promulgated exclusively through a curriculum on a par-

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ticular campus" (9). Striking a similar chord, Patrick Sullivan and Howard Tinberg note in their introduction to *What Is "College-Level" Writing?* that "High school English teachers are among our most important professional colleagues in the grand enterprise of teaching writing at the college level" (xvi). Christine Denecker similarly declares that "transitioning writers across the composition threshold [from high school to college] is not so much about what *students* do as it about what the *instructors* know or understand about composition practices on both sides of the divide" (31).

The importance of shared knowledge among writing teachers across grade levels is further underscored in the CCCC's position statement on "Dual Credit/Concurrent Enrollment Composition: Policy and Best Practices," which insists that secondary teachers have access to postsecondary faculty with expertise in writing instruction along with stipends and travel funds for professional development workshops hosted by postsecondary institutions. The "CWPA Position Statement on Pre-College Credit for Writing" also affirms a desire "to cooperate with other stakeholders in discussing the best ways to design a coherent K–16 curriculum in writing and reading," noting that such discussions "should include how best to prepare teachers to deliver such curriculum in a way that achieves the outcomes that will best serve students as they mature and the eventual goals and needs of our democratic society" (12).[2]

Given these calls for collaboration among secondary and postsecondary writing teachers, it is surprising that researchers in writing studies and WPAs have not explored how high school teachers understand their roles in preparing students for college writing. Much of the existing literature is anecdotal. For example, four very fine essays in Sullivan and Tinberg's collection offer "High School Perspectives" from teachers in Georgia, Illinois, and New Mexico. In Kristine Hansen and Christine R. Farris's *College Credit for Writing in High School: The "Taking Care of" Business*, high school educator Steve Thalheimer eloquently shares his "Personal and Professional Evolution" as teacher of CE classes in Indiana. In the same collection, Kathleen M. Puhr richly describes her work as an AP English teacher in Missouri. Such essays provide WPAs with insights into the material realities that shape the work high school teachers accomplish and the sophisticated navigational skills they deploy to prepare students for college. Such individualized accounts offer a critical, close-in look at the pedagogical practices that unfold in particular secondary classrooms. However, as WPAs on our respective campuses, we recognized that a systematic study of how high school English teachers define "college-level writing" and their sources of professional knowledge would be valuable to us, might provide diverse stakeholders (e.g., other university administrators, school district

leaders, state education officials, and professional organizations) with useful data for designing professional development, and could empower high school English teachers as they position themselves within broader educational networks.

This essay thus describes findings and implications of a research study surveying English teachers who either deliver college credit writing courses (e.g., DC/CE, AP, or IB) or teach courses that explicitly prepare high school students for college writing. We recognize that each of the programs that offer opportunities for high school students to earn college credit and traditional high school courses that prepare students for college writing are founded on widely divergent notions about the purposes of higher education and the literacy tasks associated with college coursework. Our intent in this survey was, however, to understand how secondary teachers operate in complex education environments with many mandates, rather than to determine teachers' levels of adherence to prescribed pedagogical practices associated with any single program or curricula. Because we recognized that high school teachers often shift among course assignments and programs throughout their careers, and we presumed that their definitions of "college level" writing result from a synthesis of many professional development experiences and resources, we framed our research questions broadly to capture this complexity:

1. How do high school English teachers define "college-level" writing?
2. What are the origins of these definitions?

Ultimately, we hope that findings of our survey will spur other WPAs to develop data-driven understandings of the experiences and expertise of high school teachers with whom they might partner in their local communities. More broadly, the goal of our study is to lay the groundwork for more productive partnerships between WPAs and high school teachers so that we might work together to help students develop a rich repertoire of literate abilities across their entire educational careers.

Our Research Context and Preliminary Assumptions

This study unfolded in thirteen contiguous counties spread across Missouri and Kansas. Relying on the states' departments of education, we identified 99 high schools in the region. According to the urban-centric locale codes from the National Center for Educational Statistics (NCES), the schools in our study were situated in large cities, the urban fringe, suburbs, and distant rural areas.[3] Within the sample, high schools offered diverse opportunities for students to earn college credit in writing and/or to prepare for college writing classes, including IB curricula, AP classes, and DC/CE experiences.

As longtime residents of this region, we have professional and personal ties to multiple postsecondary and secondary institutions. We have been involved with the Greater Kansas City Writing Project, a local site of the National Writing Project (NWP) for nearly two decades, and we have collaborated with high school teachers on a range of projects, including DC/CE workshops and the founding of high school writing centers. Thus, we appreciate the challenging working conditions faced by high school teachers. In recent years, class sizes have increased, tenure protections have been lost, and restrictive evaluation procedures have been implemented in Missouri and Kansas. Moreover, there is little opportunity for activities that empower teachers: reflection, collaboration, and autonomous decision-making about curricula and classroom management (Darling-Hammond et al.; Ladd; Pearson and Moomaw; Darling-Hammond and Bransford).

Our long-standing work in the borderlands between universities and secondary schools leads us to view the practices of high school English teachers who offer college writing courses and/or prepare students for writing in college as inconsistent, but not necessarily troubled. Many high school English teachers with whom we work participate in a wide range of professional development opportunities. Both states have National Council of Teachers of English (NCTE) affiliates, the Missouri Association of Teachers of English (MATE) and the Kansas Association of Teachers of English (KATE), that sponsor state-wide conferences, typically drawing 200–700 participants from all grade levels. There are annual AP trainings in English in the region that bring together teachers from numerous high schools, and the Greater Kansas City Writing Project offers a wide range of programs for writing teachers across all grades and disciplines.

We were also well aware that high school writing instruction is affected by inharmonious stakeholders: government officials and legislators who advocate for standards and high-stakes testing; families who may have widely divergent visions of educational success; professional organizations, such as the NWP, that validate teachers' best practices; and textbook companies that heavily market assessment tools. The daily work that high school teachers undertake is a complex negotiation of these sometimes complementary, sometimes conflicting, constituencies. Our professional responsibilities and long-standing relationships with high school English teachers have engendered in us an abiding respect for their expertise, energy, creativity, and commitment.

Survey Instrument and Administration

Our survey was designed to generate an overview of teachers who teach college-level or college preparatory writing and the sources of their professional knowledge. We chose a survey because it was important that teachers self-report their understandings and experiences, so our data would portray participants' descriptions of their characteristics, assumptions, and experiences (Marshall and Rossman).

The survey consisted of three sections. The first section focused on the professional demographics and credentials of the respondents and their working conditions, including class size and course assignments. The second section posed multiple-choice questions regarding teachers' access to various channels of knowledge about college-level writing. These were two-tiered questions that asked teachers if they had participated in certain forms of professional development or had access to particular resources and then queried how often these programs or resources impacted their classroom practice. The professional development experiences and resources featured in the survey were:

- *Framework for Success in Postsecondary Writing*
- AP training and materials
- IB training and materials
- DC/CE professional development and training
- NWP programing
- Common Core State Standards
- College composition textbooks
- Graduate coursework in composition and rhetoric
- Personal experience in an undergraduate composition course
- Professional contact with college writing teachers
- Stories from former students about college composition courses

The final survey section featured two open-ended questions asking teachers to define "college-level writing" in their own words and to describe what a student would need to do to succeed in writing in college.

Using publicly available staff directories on high school and district websites, we emailed the survey link to 455 teachers. These teachers came from 85 high schools in 55 school districts. Eighty-one teachers (18%) completed the survey.[4] We attribute this lower-than-ideal response rate in part to an unavoidable coverage error. Many school websites do not designate teachers' course assignments, in which case we emailed the survey invitation to all English/Language Arts teachers at a school knowing that many would disregard it because they were not teaching relevant courses. We also could not determine how recently a school or district had updated its online staff

directory. Because of the low response rate and because as, Kristine Hansen has pointed out, the "marketplace" for college-level credit includes both the regional or local brands offered on college campuses and national brands, such as AP and IB ("Composition Marketplace" 1), our primary goal is to summarize the information we gathered in our region, not to suggest that broader inferences can made about high school teachers across the country. While acknowledging these limitations, we offer our findings and analysis as a starting point for further conversation about how high school teachers develop their understandings of college-level writing and how WPAs might foster more productive partnerships with them.

Survey Results and Analysis

After amassing and reviewing the survey data, we found that some of our preliminary assumptions were correct, while other information surprised us. Through the survey, we observed three meaningful trends: (1) the participants were highly qualified and experienced teachers; (2) the participants tapped into a range of professional development resources; and (3) the participants viewed college writing in ways that are not remarkably different from how many postsecondary educators and WPAs might define college-level writing.

Survey Finding #1: Experienced, Expert Teachers

Teacher expertise is too often defined through certification processes and standardized testing, which privileges compliance to a particular curriculum rather than teachers' professional judgments of their students' needs (Darling-Hammond et al.). We see teacher expertise through a more contextualized lens. Research has shown that effective teachers do in fact respond reflectively through informed decision making that includes knowledge of students, knowledge of content, and the flexibility to adapt within particular contexts (Darling-Hammond and Bransford). Very often, expert teachers are those with varied classroom experiences who have learned to adapt instruction through the years and across learners' skill-levels. They are also highly educated in pedagogy and their subject areas (Darling-Hammond et al; Darling-Hammond and Bransford).

Survey participants were indeed highly educated, experienced professionals. Eighty-four percent of respondents held Master's Degrees—69% in Education and 25% in English. Other graduate degrees represented among the teachers included Masters in Liberal Arts and Masters in Library Science. Seventy-four percent of the teachers had seven or more years' experience, and nearly 19% of respondents had more than 20 years' experience.

Researchers in teacher education have identified that educators become teaching experts after five to seven years in the classroom (Berliner). Drawing upon teachers' self-reporting, D. S. Turner (cited in Berliner 201) has demonstrated that it takes between three and five years for teachers to no longer be surprised by classroom events. Research done by Omar Lopez (cited in Berliner 201) also reveals that teachers develop their educational expertise through their first seven years in the classroom. With over 74% of the teachers responding to our survey having seven or more years of experience, we feel confident in asserting that the high school college preparatory/college credit writing courses in our research area are predominantly taught by master teachers.

In terms of the material realities of our respondents' professional lives, 81% reported that they taught three or fewer college preparatory or college-level writing classes each semester. Of the college preparatory or college-level writing courses they were teaching, 48% of the teachers offered AP classes, with the literature and language course more widely offered (29.3%) than the composition and language course (18.7%); 36% were teaching DC/CE classes; 36% were teaching courses designated "college preparatory"; and 6.7% taught an IB curriculum. Nearly half the teachers (49.4%) reported they taught fifty or more students who were either earning college credit for writing in high school or were explicitly preparing for the writing demands of postsecondary education, and 18% of the teachers were responsible for more than seventy-five such writers. Such college prep or college-level writing classes though, typically made up half or less of a teacher's daily schedule. Most (80%) of the teachers taught five or six courses a semester.

In teaching a range of courses targeted to different student populations every day, the high school teachers in our survey have opportunities to develop even stronger teaching practices. Theories of culturally relevant teaching practices (Ladson-Billings) and culturally responsive teaching (Gay) point out that when teachers work with diverse students, they learn to adapt curricula to their students' cultural and cognitive frames of reference. With teaching responsibilities that include a mix of college preparatory/college credit courses and courses for students with other aspirations after high school, our survey respondents were positioned to develop complex teaching skills.

Charlie Becknell,[5] a teacher at a large suburban high school who volunteered to participate in a focus group interview with us after completing the survey, embodies these trends.[6] Becknell teaches five classes a day. He is responsible for two AP Literature and Language classes for seniors and three classes of general English Language Arts (ELA) for seniors. Becknell

estimated that he has twenty-eight or twenty-nine students in each of his AP courses. In his three general ELA classes, also numbering twenty-eight or twenty-nine students per section, he often has up to eight students with special education needs. Becknell is responsible for providing daily instruction to around 140 students, ranging from academically successful individuals whose matriculation at a four-year college or university is a foregone conclusion to individuals with unique learning styles and needs whose high school diplomas will serve as the pinnacle of their academic careers.[7]

Several important issues emerge from this demographic data. First, WPAs should recognize the considerable years of advanced study and classroom experience that high school teachers bring to the task of teaching college writing classes. The majority of teachers who responded to our survey (nearly 75%) have spent at least seven years building their repertoire of instructional strategies, learning how to create and manage classroom communities, and refining their understanding of how students develop as writers through daily observation. Teachers' extensive classroom experience paired with their commitment to pursuing advanced degrees suggest expertise that is solidly grounded in both theory and practice. Within their classrooms, experienced teachers have multiple opportunities to test the practical applicability of pedagogical research and theory they have encountered in their graduate coursework.

Second, we find it significant that most respondents teach college credit or college preparatory courses alongside other courses. The diversity of classes they teach and student populations they encounter demands pedagogical flexibility, and they have opportunities to develop a more socio-constructivist teaching perspective based on experiences with diverse learners, writing abilities, and curricular requirements.[8] Through multiple experiences and relationships with varied students and contexts, the teachers in our study have more background knowledge to assist them in this socio-constructivist approach to pedagogy. Unlike novice teachers who may feel most comfortable delivering a standard curriculum or who may adapt curricula based on a limited sense of pedagogical possibilities, highly educated, experienced teachers who are teaching college-level or college preparatory courses alongside other course assignments maybe better positioned to mediate in productive ways between curricula and their students' needs.

Survey Finding #2: Teachers tap into a wide range of professional development experiences and resources

Our survey asked teachers to indicate whether they were familiar with a number of formal and informal channels for accessing information about

college-level writing. Figure 1 (below) shows the percentage of respondents who answered affirmatively when queried about their access.
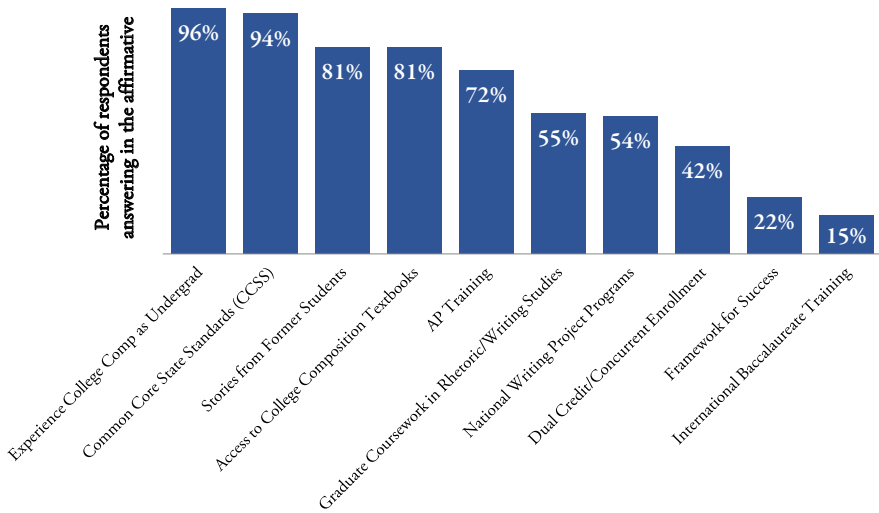

Figure 1. Teachers' access to channels of professional knowledge about college composition.

Nearly all the teachers in the survey had taken college composition as an undergrad (96%), and not surprisingly, the Common Core State Standards (CCSS), which are explicitly designed to ensure "college and career readiness," are nearly universally known (94%).

Conversations with former students about college experiences and college composition textbooks were also highly accessible channels of knowledge about college-level writing (81% for both). Over half or nearly half of the teachers had access to AP training (72%), had graduate coursework in writing studies (55%), were connected to NWP affiliates (54%), or participated in professional development through DC/CE programs (42%).

We recognize, though, that the most accessible forms of professional knowledge about what constitutes college-level writing may not be the most impactful. We thus also asked survey respondents whether the knowledge they acquired through these sources impacted their teaching on a daily basis. A very different graphic represents this data—see figure 2 below.
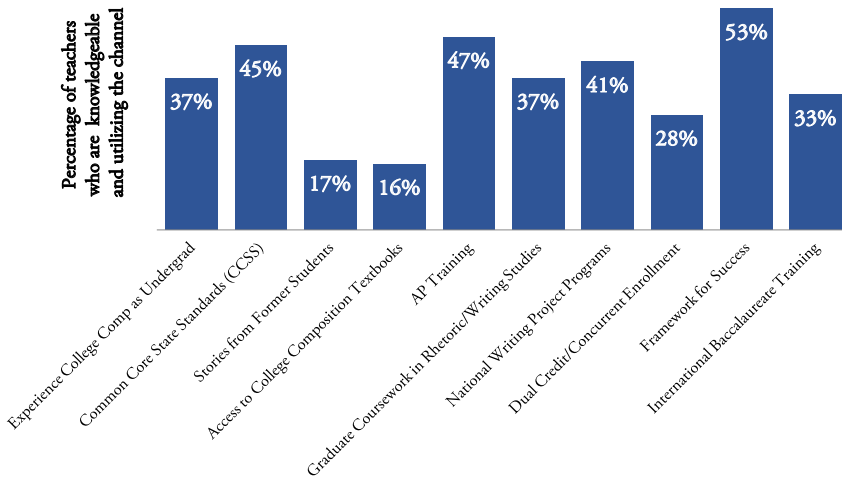
Figure 2. Influence of various channels of professional knowledge on daily classroom practices.

Though only 22% were aware of the *Framework for Success in Postsecondary Writing*, over half who were aware of it (53%) felt it impacted their teaching on a daily basis. Other avenues for professional development or resources that involve interaction with college writing teachers—graduate courses in rhetoric and composition, the composition courses that future teachers are taking as undergraduates—are impactful on a daily basis for only about a third of the teachers who experienced them. Of the teachers who participated in professional development programs through DC/CE programs, which are often organized by WPAs and college faculty, only 28% felt they used that knowledge daily. That just over a quarter of the teachers who participated in DC/CE workshops reported that such experiences impacted their classroom practice on a daily basis will, no doubt, be disquieting to many WPAs. Given the level of education and experience of the teachers in our survey and the range of sources from which they derive understandings about the writing tasks students face on college campuses, we now recognize the need to design professional development experiences for DC/CE teachers that focus on the complex processes of synthesizing definitions and approaches to teaching college-level writing from multiple sources, rather than simply introducing them to an institution's standard curriculum for first-year writing classes.

Besides the *Framework for Success*, the most impactful professional development experiences—AP Training (41%) and the CCSS (45%)—are those that we suspect most WPAs feel they have had the smallest role in helping to construct. These findings reinforce the observation from the "CWPA Position Statement" that high school teachers "may not be aware of research in the field of composition studies that informs FYW" (11). WPAs thus are essential to ensuring that our secondary school colleagues have opportunities to engage with postsecondary faculty on a regular basis and that research is available to teachers working in various contexts.

Another teacher who participated in our survey focus groups, Simone Fox,[9] illustrates the survey trends regarding professional development experiences related to college-level writing. Fox teaches AP language and composition courses to high school juniors. She described the AP institutes and mentoring by staff at the College Board as some of the most helpful professional development experiences of her career. She spoke at length about her engagement with her local NWP site and the relationships she developed with college composition teachers through NWP activities. Finally, Fox described her own experiences as a student and a writer as resources she draws upon in preparing students for college-level writing. With access to an array of resources to help her teach college-level writing, Fox has identified the types of supports she finds most useful, blending knowledge and strategies offered by diverse resources into a pedagogical program that makes sense for her students.

Fox's answers and the results of our survey point to some regional trends in how high school teachers access knowledge about college-level writing that may be disquieting for WPAs, suggesting that we have more outreach to do in order to impact the daily work of high school teachers. Indeed, the number of survey respondents and the total number of affirmative answers for each of the different channels of professional knowledge on our survey would suggest that our respondents are each tapping into just under six (5.97) professional development opportunities. Instead of attaching to one particular curricular conception of how to teach college-level writing, the high school teachers we surveyed glean from multiple sources, and then synthesize these for their particular students.

The experiences that our respondents reported were most impactful are also in tune with the material realities and pedagogical contexts of high schools. The NWP programming goals are for teachers to learn from other teachers. Advanced Placement professional development is also created by other AP classroom teachers. In describing the AP mentoring she felt was invaluable to her teaching, Simone Fox pointed out that the mentors spent time in her classroom, suggesting that it might behoove WPAs to invest

their energies in developing professional development opportunities that emphasize dialogue among teachers at all levels. High school teacher Milka Mustenikova Mosley makes the point:

> College instructors have to become aware of our reality and take into consideration all the responsibilities we high school teachers have in our daily English classes and provide us with advice and practical workshops so we can help our students become better prepared for college-level classes. (67)

WPAs should take Mosley's advice and invite the co-construction of college writing/college prep writing in high school classrooms. Our results show fully contextualized professional development opportunities impact high school teaching, and WPAs might find that creating dialogic relationships with their counterparts in secondary schools improves the teaching of writing both in high school classrooms and on campus.

Survey Finding #3: There is significant alignment between secondary educators' definitions of college-level writing and the definitions of postsecondary educators and WPAs

Our third preliminary finding is that high school teachers understand writing for college as a broader series of thinking abilities and activities. Many respondents included the need to teach students to write toward a variety of genres, topics, and audiences, and to consider writing across various disciplines. The data underlying this observation comes from the final survey questions:

> Question #1: Describe in 1–3 sentences what you believe are the main goals of a first-year college writing class.

> Question #2: Describe in 1–3 sentences what you believe a student needs to know/do in order to be successful in a first-year class.

These two questions were designed to elicit a descriptive summary of how teachers envisioned college writing following their identification of the professional development resources they use. The two questions had similar purposes, but they were worded in slightly different ways so teachers would align themselves differently in their answers. Question #1 was curricularly aligned, worded to elicit surveyed teachers' understandings of curriculum. Question #2 was aligned toward learner behaviors to elicit a more student-centered description.

To analyze the data from these questions, we individually used a content analysis approach and an open-coding process (Strauss and Corbin 61). We each independently identified categories from the data set of each question

using emic analysis, which incorporates the language of the context under investigation. We used the teachers' own words to clarify categories, which allowed us to authentically organize how teachers saw college-level writing. We then compared results and merged our categories into one list. Each of us used the new categories and definitions, went back to the data sets, and independently re-coded and confirmed our categorization of responses. The eight categories that were most often mentioned are outlined in table 1.

Table 1
Categories of High School Teachers' Responses to Survey Questions

Elements of H.S. Teachers Definitions of "College-Level" Writing	Number of Times Element Mentioned in Survey
Thinking/Critical Thinking	21
Research	20
Thesis/Support	19
Writing Across the Curriculum	16
Standard English/Grammar	16
Argumentation/Persuasion	15
Organization/Structure	15
Variety (genres, audiences, topics)	14

The following examples of teachers' responses are representative of our data.

Question #1: Describe in 1–3 sentences what you believe are the main goals of a first-year college writing class.

> The main goals of a first-year college class are:
> - to communicate effectively
> - to display critical thinking through writing
> - to master as many purposeful writing [modes?] as possible.
>
> A first-year college writing course should further a student's ability to compose effective prose that is more advanced than that found at the high school level. It should allow students to perfect their research skills and ability to synthesis [sic] outside information into their own text.
>
> I believe that college writing revolves around efficiently using writing process in a number of situations, synthesis of information, and utilizing the rules of standard edited American English.

Students should know the basic principles behind the writing process. Students should be able to write for a variety of audiences and do so in a clear and well-thought manner. Focus should be on organization, planning, and presentation.

For students to: develop a clear and organized writing style; master the use of a format for style and giving credit; be exposed to other writers and styles of writing

Students should build upon previous skills to become more fluent writers. The class itself should offer varied writing opportunities that will help the students to be successful in all the writing modes needed in their undergraduate classes.

Students should begin to take some control of their writing style, develop thesis [sic] that are logically supported, and explore an array of writing genres.

Question #2: Describe in 1–3 sentences what you believe a student needs to know/do in order to be successful in a first-year class.

How to read analytically

Critical thinking

How to develop a network of resources (peers, writing lab, etc.)

How to find information that they may not know

Integrate the research process into the basic writing process. Begin writing tasks with appropriate methods for discovering ideas, gathering materials, and comprehending concepts from secondary sources. Decide on a suitable controlling idea and arrangement of supporting ideas for compositions with explanatory, evaluative, and argumentative purposes drawing on secondary sources (including field, library, and on-line sources). Write essays that synthesize original positions with the ideas of others and develop the student's thesis with critically sound and interesting sources.

Since writing well is the result of practice, first-year college students should expect to do a lot of writing in the composition class—arguably more than they would be expected to do in future college classes. The student should develop patience and perseverance. The student should, through practice in the class, have a well-oiled writing process in place to help him/her proceed through future college writing assignments.

The student needs to know how to express, in academic language and syntax, their response to a piece of text or an experience, using persuasion, analysis, and argumentation, rather than regurgitation of the material. Also, the student needs to have a strong understanding of clarity in organization and structure of the particular mode in which he/she is being asked to write.

Integrate the research process into the basic writing process. Begin writing tasks with appropriate methods for discovering ideas, gathering materials, and comprehending concepts from secondary sources. Decide on a suitable controlling idea and arrangement of supporting ideas for compositions with explanatory, evaluative, and argumentative purposes drawing on secondary sources (including field, library and on-line sources). Write essays that synthesize original positions with the ideas of others and develop the student's thesis with critically sound and interesting sources.

Though the teachers only had a few sentences to describe their ideas of college writing, we believe their definitions are not noticeably divergent from what many college-level instructors might say. These teachers consider thinking skills an important part of curriculum (synthesis, analysis, evaluation) and revision an important part of the writing process. Along with these responses, teachers voiced the belief that students needed a number of skills such as documentation, organization, and proofreading. Most significantly, the responses to these open-ended questions reveal that high school teachers ask students to take up a wide range of rhetorical challenges. A notable absence in the teachers' responses was the personal experience narrative and the five-paragraph theme: none of the teachers mentioned such assignments in describing skills or abilities that a student needs to be successful as a college-level writer. The absence of such assignments among the responses suggests to us that high school teachers who teach such forms may be doing so because they believe these types of assignments are developmentally appropriate for adolescents or are preparation for the types of writing required by standardized testing. In sum, the ways in which the high school teachers described the curriculum of a first-year writing class and the skills a student needs to be successful in such a class are not remarkably different from the "CWPA Outcomes Statement for First-Year Writing (3.0)," which focuses on rhetorical knowledge; critical thinking, reading, and composing; processes; and knowledge of conventions.

Our findings are consistent with findings of other researchers who have attempted to determine the alignment between writing curricula and teachers' practices in high school and college classrooms. By analyzing data col-

lected by ACT, Inc. in its nationwide surveys of English teachers working in high schools and colleges, Patterson and Duer conclude that "high school teachers and college instructors for the most part agree on which skills are most important" (82), including topic selection and the formulation of a thesis; revision skills (content not mechanics); and attention to editing and proofreading. Similarly, Joanne Addison and Sharon James McGee surveyed twenty-one teachers and fourteen students from three diverse high schools, determining that in general "high school faculty are following the lead of college faculty and working to prepare students for the types of writing they will encounter in college" (164).

Christine Denecker's research on DC/CE courses serves, however, as an important cautionary note. She observes that high school and college teachers may use broad terms, such as "thesis" or "process" to describe a range of textual features and rhetorical abilities. For example, Denecker notes that "since secondary writers are often required to *report* information in their writing assignments or on state tests . . . rather than *research* information or *argue a position*, the definition of a 'thesis' differs between high school and college writing instruction" (33). Similarly, "writing processes" in high school may involve students moving through a series of steps that a teacher has determined for the successful completion of an assignment, while college writing instruction may expect students to engage in a more self-directed process of determining appropriate invention activities, composing and revising multiple drafts, and undertaking the work of editing and proofreading (38–39). While we recognize the nuances that lie beneath the surfaces of broad terms, we believe that both appreciating and interrogating the vocabulary shared by writing teachers across educational institutions can serve as a starting point for more productive conversations.

Conclusion

Our survey data suggests that high school teachers are experienced, expert educators who draw upon a wide range of professional resources and theories as they work to prepare students for writing in college. As WPAs, we would be wise to engage more energetically with high school teachers, sharing documents such as the *Framework for Success*, extending invitations to collaboration with on-campus writing instructors, and creating opportunities for mutual interrogation of common terms and concepts. As WPAs, we should not be looking to improve high school writing instruction through more constricted modes of teacher training or by working to ensure that high school teachers move in lock step through prescribed curricula. Jeanne Gunner has rightly warned of the dangers of defining "college-level" writ-

ing in simplistic ways, noting that we risk that "boxing effect" when we "invoke a formulation that encourages the commodification of writing, writing students, writing curricula, and writing instructors, a formulation that reifies a system of nonporous institutional boundaries. If college writing is an object to be defined in order to be produced efficiently, then we become mere delivery people uninvolved in packaging the contents of the boxes we hand out" (111).

While our study provides a significant glimpse into how high school teachers understand college-level writing, we also understand our aperture is narrow. Much more work should be done to continue the conversations between college and high school instructors. In particular, the field would benefit from more regional surveys, to see if our findings are representative of other areas of the country. More in-depth understandings of how both high school teachers and college writing instructors synthesize different sources of professional knowledge for classroom use could lead to more productive conversations.

Notes

1. See the CWPA Position Statement on Pre-College Credit for Writing for a useful history and overview of the curriculum, student readiness, and teacher preparation associated with each of these options for earning college writing credit before matriculation at a postsecondary institution.

2. The Two-Year College Association's Executive Committee Statement on Concurrent Enrollment supports the standards established by the National Alliance of Concurrent Enrollment Partnerships (NACEP), which covers five critical areas—curriculum, faculty, students, assessment, and program evaluation.

3. NCES locale codes are based on geographic data compiled by the US Census Bureau. Full details on the locale codes can be found at nces.ed.gov/programs/handbook/data/pdf/appendix_d.pdf

4. Though we identified 99 high schools in the region under study here, we could only obtain publicly available email addresses for teachers at 85 of those schools.

5. Charlie Becknell is a pseudonym.

6. This essay focuses on the initial survey we conducted as a first phase of our work to develop a regional portrait of high school teachers who are teaching college preparatory/college credit writing courses. We intend in subsequent publications to offer further details about the results of focus groups we conducted with a subset of the teachers who completed the initial survey.

7. Since 1960, NCTE has recommended that educators in secondary schools not be expected to teach more than 100 students a day, and in 2014, the organization re-affirmed its advocacy for smaller class sizes and reasonable workloads for instructors as essential to student achievement. Large class sizes negatively impact student engagement, academic performance, and long-term success, and additional course preparations and overcrowded classes are factors that lead to teacher turnover ("Why Class Size Matters Today").

8. A response to behaviorism, constructivism is a teaching theory that opposes standardization and requires teachers and students to actively construct knowledge (Schallert and Martin; Tanner and Tanner). From a socio-constructivist perspective, learning involves teachers and students in the building of knowledge within a context. Sonia Nieto describes this concept:

> Learning develops primarily from social relationships and the actions that take place within particular sociopolitical contexts . . . learning emerges from the social, cultural, and political spaces in which it takes place, and through the interactions and relationships that occur among learners and teachers. (2)

9. Simone Fox is a pseudonym.

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Metaphors for Writing Transfer in the Writing Lives and Teaching Practices of Faculty in the Disciplines

Neil Baird and Bradley Dilger

Abstract

Writing transfer scholarship has established a consensus about the metaphors used to describe writing transfer: simpler concepts like "application" suggest movement, but do not reflect the cognitive work transfer requires for writers. Adaptive concepts such as "transformation" or "recontextualization" are more accurate. But has this consensus been operationalized in writing programs, particularly in WAC and WID? How do writing instructors in the disciplines define transfer? We offer answers based on fifteen instructor interviews from our longitudinal study of transfer at Western Illinois University, a state comprehensive university. We find that while many instructors recognized that transfer is complex and adaptive when considering their own intellectual growth, most used simpler metaphors and approaches when teaching writing. Few instructors in our study encouraged their students to see transfer as complex and adaptive. Instead, most used a simple model, and many ignored or forbade engagement with prior knowledge entirely. We describe the metaphors our participants used to approach transfer in teaching, compare these instructors' professional development with their classroom work, and conclude with implications for instruction and program design.

Introduction

Neil Baird: Do you talk about how the writing abilities you're teaching might help them out in the future?

Darrell Helf:[1] I don't. I figured that was obvious. *(Laughs.)*

Bradley Dilger: Do you think your course is really positioned to give them that knowledge? Do you think other faculty really rely on what students learn in your course in terms of writing?

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Darrell Helf: Not so much. Because for one thing, this is a 400-level course, and students tend to take it in their junior and senior years. There's not a lot following it.

In "Mapping the Questions," Jessie Moore notes that writing transfer research has focused on eight critical transitions, many of which concern the vertical transfer of student writing knowledge, such as Linda Bergmann and Janet Zepernick's research on student perceptions of writing instruction, or Gerald Nelms and Ronda Dively's study of barriers that discourage students from enacting transfer when learning to write in the major. In this article, we consider the critical transitions of faculty across the curriculum: how do they become writing instructors? How do they understand writing transfer and operationalize it in their teaching? This is crucial for all kinds of WPA work, including in FYW, writing centers, WID/WAC, and other contexts where faculty teach writing, often with little formal training in writing instruction.

Our instructor data comes from a three-year, interview-driven longitudinal study of writing transfer sited at Western Illinois University, a regional state comprehensive university. Between fall 2011 and spring 2014, we interviewed sixteen student participants and the fifteen instructors who taught their Writing Instruction in the Disciplines (WID) courses, seeking to complement transfer research revolving around first-year writing by focusing on writing in the major. Since WID courses are often positioned as gateway courses at Western, our goal for interviewing instructors was to learn about the writing contexts of our student-participants. As we discussed curricula, classroom practices, and writing transfer, most faculty members highlighted formative experiences as undergraduate and graduate student writers, what Susan Jarratt et al. term "pedagogical memory" (49–50). And, most importantly, many of these instructors tried to duplicate these experiences in their writing classrooms, with varying degrees of success. For example, describing how she learned to write as a psychologist, Ashlee Westgate told us, "I had a great experience as an undergraduate—one I wish I could give my students." However, Westgate and others like her often felt constrained by curricular elements and cultural forces in their departments, leading to classroom practices that failed to support transfer.

Of the fifteen faculty members we interviewed, ten observed that they had learned that writing transfer was a complex process, no simple matter of moving from one context to a second venue. That is, the process of transfer was *adaptive*, as Michael-John DePalma and Mark Ringer call it: faculty learned to actively repurpose or transform writing-related knowledge, skills, and experiences to mobilize them in both the academic and

extracurricular contexts of their writing lives. However, only three of fifteen faculty taught in a manner that recognized or encouraged adaptive models of transfer. More problematically, many instructors began courses with no references to transfer at all, or only spoke of it negatively, meaning that students' prior knowledge was either not valued or explicitly excluded from classrooms. Some of these faculty came to speak about transfer as their courses progressed—but few changed their approaches radically, and as a consequence, most students were exposed only to simple concepts of transfer, if they encountered any at all.[2]

The core research question guiding our study is, "What are the classroom practices, curricular elements, habits of mind, and cultural forces that influence transfer for students writing in the major?" In this article, we approach this question through the fifteen interviews we conducted with WID instructors, focusing on the metaphors they used to describe and define transfer. Our research joins studies of teacher talk and faculty in the disciplines, most notably Chris Thaiss and Terry Myers Zawacki's *Engaged Writers, Dynamic Disciplines,* adding depth to our understanding of instructor perceptions about transfer, especially those outside of writing studies or composition. Research has shown the importance of transfer for writing instruction, illuminating important questions about the interplay between individual and contextual influences on transfer to the transfer strategies of specific demographic groups. Given this diversity of scholarship, we review only the most relevant work below. For a more complete review, we suggest Kathleen Yancey, Liane Robertson, and Kara Taczak's *Writing Across Contexts*, Moore's previously mentioned review essay in the fall 2012 special issue of *Composition Forum,* and Rebecca Nowacek's *Agents of Integration,* which advances "recontextualization" as a model for adaptive transfer.

The Metaphors of Writing Transfer

Doug Brent's 2012 study of six students in work-to-learn settings first drew our attention to the metaphors used to conceptualize transfer. Students often ask, "What will I get out of this class?" Teachers sometimes describe "takeaways" or "deliverables." A metaphor of movement underlies these comments, suggesting that transfer is the act of moving, wholesale and unchanged, what we learn in one context to another. In this model, the cognitive workload required to enact transfer is low. But as Brent shows, transfer scholars across many fields, including writing studies, have questioned this simple conceptualization, suggesting a more dynamic model such as *transformation* rather than *transfer.* "I can't stress enough," Brent

writes, "what difference a change of one word makes in the sense of what is happening here" (565). Like other scholars we mention above, we agree. Given the rhetorical function of metaphor, the metaphors we choose to talk about transfer have important implications for curriculum design, classroom practices, and assessment. If, as DePalma and Ringer suggest, transfer is normally adaptive, and thus requires reshaping knowledge, not moving it, the scenes of transfer are dynamic, not static—meaning effective teaching for transfer requires intensive pedagogical attention, as well as metaphors that reflect adaptation, and reject simplicity

Research employs many metaphors to conceptualize transfer. We have chronicled over twenty different transfer metaphors in writing scholarship alone, including "application" and "recontextualization" (Nowacek), "generalization" (Beach), "boundary crossing" (Reiff and Bawarshi), "repurposing" (Roozen), and "reengineering" (Brent). As we explain in our discussion of methods, despite this abundance of metaphors, we believe six are sufficient to describe the variety of transfer concepts our faculty participants use when they describe their own experiences learning to write and when they discuss the teaching of writing. In DePalma and Ringer's terms, faculty used three simple and three adaptive metaphors for transfer, as shown in table 1.

In simple metaphors, movement is a common characteristic, and concepts of writing remain largely unchanged as a result. We use "no transfer" to recognize instances when no movement of prior knowledge is encouraged. Two metaphors from the scholarship highlighted above—"application" and "assemblage"—describe subtle distinctions between conceptions of transfer associated with movement. Application suggests moving a concept of writing between contexts wholesale and unchanged; in assemblage, some new knowledge is integrated into prior concepts of writing, but contextual frameworks are relatively unchanged. In contrast, with adaptive metaphors, concepts of writing undergo significant transformation. We use "negative transfer" to recognize when prior writing knowledge is not valued, requiring writers to transform or abandon their knowledge. Both "remix" and "recontextualization" suggest the adaptation of prior concepts of writing. However, recontextualization suggests this adaptation is the result of careful consideration of context, whereas remix does not.

Table 1
Metaphors for Transfer

Metaphor Type	Metaphor	Definition/Demonstrates
Simple	No Transfer	Prior concepts of writing are ignored or have minimal value.
	Application	Concepts of writing are moved wholesale and unchanged from one context to another. (Nowacek 25)
	Assemblage	Small amounts of new knowledge are added, perhaps inelegantly, onto prior concepts of writing. Because context is not carefully considered, concepts of writing are only slightly modified. (Yancey et al. 112–16)
Adaptive	Negative	Prior concepts of writing are not valued. Students are encouraged to abandon that knowledge. (Nowacek 37–38)
	Remix	Prior concepts of writing are significantly revised to incorporate new knowledge, though explicit consideration of contexts may be limited. (Yancey et al. 116–20)
	Recontextualization	Careful consideration of contexts requires significant adaptation of prior concepts of writing. (Nowacek 18–34)

Methods

At our institution, which enrolled 11,700 students in 2013, students take first- and second-year composition, then satisfy a Writing Instruction in the Disciplines (WID) requirement. Usually this requirement is a single, three-credit, writing-intensive course, but some programs require more courses, or distribute the requirement over several courses. Courses that receive WID designations are designed to introduce students to expectations for writing within their disciplines, providing opportunities to practice the genres valued in these communities. But commitments to WID vary widely, not only between departments, but also among individual

instructors. Challenges to sustaining a culture of writing also arise from the large number of students (about 25%) who transfer to Western after completing associates degrees at community colleges, meaning common experiences are infrequent not only across the upper division but in composition as well. Given this diversity, we conducted multiple interviews with student participants over one- to three-year periods, developing complex, detailed insights into their writing lives in and out of school, including the multiple contexts in which they wrote.

For this article, we focus on the fifteen semi-structured interviews we conducted with the faculty who taught our student participants' WID courses. (See appendix A for a table of faculty participants.) We asked faculty about their own experiences learning to write, their approaches to teaching writing, and their understandings of transfer. We irregularly used the term "metaphor" when discussing transfer with participants, given that much of the scholarship we highlight above was not published until after our study began. Our questions, however, engaged transfer directly, allowing us to extract and classify the metaphors at work for each participant. (See appendix B for our interview questions.) Interviews were transcribed and the classroom practices, curricular structures, habits of mind, and cultural forces that influenced transfer were highlighted for each participant—for example, what genres were assigned? Was writing imagined as general or disciplinary? We were then able to establish and compare the metaphors faculty used to define and describe transfer in their own experiences learning to write in their disciplines, and the metaphors they used to define and describe transfer in their WID courses. These metaphors often changed, if only a modest amount, so we recorded those used at both the beginning and the end of each course. Triangulation with student interviews helped us confirm the accuracy of our analysis.

As noted above, we observed considerable repetition in the metaphors of transfer faculty used, so we reduced the number to six codes derived from writing transfer research: no transfer, application, assemblage, negative transfer, remix, and recontextualization. Again, faculty rarely used these terms in interviews; we are applying them through iterative coding. In a follow-up study we are now conducting, we are returning to our participants to explicitly consider the question of metaphor using the terms we've repeated here from scholarship, as well as the changes in transfer metaphors we often observed during the course of a given semester.

Results

In this section, we describe the metaphors faculty used to explain their own development as writers, then compare those to the transfer metaphors they used in teaching, noting how and if faculty changed their approaches as courses progressed. A sampling of experiences from across our participant pool demonstrates the reasons faculty provided for their pedagogical choices.

How Faculty Conceptualize Transfer in Their Own Writing Lives

Ten out of our fifteen faculty participants used adaptive metaphors when describing how they learned to write in their disciplines, as shown in table 2. No faculty characterized their development negatively or indicated transfer was not involved.

Table 2
Metaphors for Transfer That Faculty Used to Describe Their Own Development as Writers

Simple Transfer		Adaptive Transfer	
Application	*Assemblage*	*Remix*	*Recontextualization*
Carnahan	Myers	Fite	Edge
Fitch		Helf	Kato
Hershey		Larios	Kwan
Wunderlich			Messer
			Orrick
			Westgate
			Wingfield

Four of the faculty members we interviewed discussed their prior writing experiences in terms of application. Gerald Carnahan earned his undergraduate degree in business management, but his first job changed his trajectory. Upon writing an employee manual and designing part of a learning module as a member of a collaborative team, Carnahan "fell in love" with instructional design and pursued advanced degrees in this area. Comparing the academic work he performed as a professor with his professional consulting work, Carnahan noted, "in our field the content varies, but the procedures are pretty much generic. They really cross over to academia or the corporate world . . . though [in industry] you don't have as much time and flexibility." Carnahan's "generic" notion of "cross over," which prioritizes

content over flexibility, suggests minimal concern with context: transfer as application. Regina Fitch, discussing how she learned to write as a communication scholar, highlighted the role her advisor played: "My advisor would very closely rewrite stuff that I wrote. I'd write a draft, and he would go through and very closely, on a sentence-by-sentence basis, cross things out and rewrite them. I would look at that a little bit and try to figure out what he was doing." But rather than learn why this rewriting occurred, Fitch applied the same process to later work, inviting colleagues to heavily edit her writing. We view this engagement of the same strategy in a different place and time as application.

Diana Myers's prior writing knowledge changed, but only slightly, meaning her transfer strategies are simple, not adaptive. Myers was a double major in journalism and another humanistic field, and her first job required her to write for the "Life and Style" section of a newspaper. However, "within three months, I realized I didn't want to be a journalist," she noted, given her difficulty reconciling her writing values with those of journalism:

> My articles always got cut. They were always too long. They wanted only ten inches, twelve inches, fifteen inches, and I'm turning in 1,000 word pieces. "Oh, but this person's story is so interesting," I'd say. "I need more space for this article, c'mon!" And, they said "no," so I realized my human interest extended more than would be in a newspaper.

Rather than adapt her writing knowledge, Myers left journalism for anthropology, a discipline she believed would allow her to study people and communities through the narrative writing she valued. Explaining her narrative style, Myers said, "I'm always interested in story, but I'm interested in the story behind the story." Myers's approach to transfer, then, is assemblage: grafting discipline-specific ways of writing in anthropology onto the knowledge of narrative writing she valued from her prior experience. As we note below, many writing habits from journalism persisted in her teaching, despite her stated desire to leave that field behind.

Ten faculty participants described learning experiences that forced them to radically transform prior knowledge. Three of these faculty adapted prior knowledge, but offered little evidence they carefully considered writing contexts: transfer as remix. For example, like Fitch, Darryl Help credited his advisor in learning to write as a zoologist. Help suggested his experience wasn't universal, noting some advisors would "send you away, write some comments, and send you away again." In contrast, Help and his advisor wrote side by side:

He'd have me write to start and then we would go over things together. We'd spend hours together at the computer talking. He'd say stuff like, "This doesn't accomplish quite what we need it to," and then we'd both think about what we could say instead. It was real collaboration in that sense."

Through this process, Helf revised his prior knowledge of writing, learning that writing in a "scientific way was learning to think about things in a logical way but also in an optimistic way." Thanks to his advisor's guidance, these values superseded his prior knowledge (the cut and dry world of scientific textbooks).

Greg Larios described a different approach to remix. He started out as a journalist before pursuing advanced coursework in political science, but struggled in transition: "When you are learning to write a news story for a newspaper, you learn a very specific structure, which details to include, and what order to put them in. After a long time, when I started to write, I had trouble including the amount of detail that I needed to include, or creating the amount of depth that I needed to create." As a result of these struggles, Larios revised his prior writing knowledge as he learned the discipline of political science, though not because of careful attention to context, but because of his belief in his "intellectual development more generally." For Larios, writing for political science was similar to the academic writing he had engaged as an undergraduate. So he could remix academic moves he saw as universal, such as the appropriate balance of external sources and writers' arguments with disciplinary features such as "applying abstract ideas to real world events."

Seven out of ten faculty participants described transfer as recontextualization: significantly adapting prior knowledge and painstakingly considering writing contexts. For example, after receiving his PhD in political science, Phillip Kato spent ten years as a police officer in a large city before becoming an academic. Doctoral work helped him learn to write arguments, but not effective police reports, so Kato adapted his knowledge of argumentation to the narratives of police reports by evaluating contexts. Discussing how his first police report was used in court, Kato told us, "From that point on, anytime I wrote a report, I thought about it from a defense attorney's perspective." Kato noted that different types of crimes required different types of writing, and he was able to describe these varying contexts in detail, providing examples of specific changes he would make to meet the legal contexts of, for example, domestic violence, or drug-related crimes. Just as Kato's job required that he adapt his writing to different contexts, psychologist Ashlee Westgate's research agenda invited publication in very different journals. As a result, she became conscious of

the ways these disciplinary contexts influenced writing, which required significant adaptation: "I have to do it on a case by case basis. I can't do it on a general approach either. They are both my audiences. I want both groups to see my research." Like Kato, she was able to describe "looking at the journals" and considering how the specifics of writing—in her case "the balance of theory versus pragmatic stuff"—were shaped by the different "schools of thought" of the two audiences she targeted.

How Faculty Conceptualize Transfer in Their Writing Courses

Almost all faculty participants reported building writing pedagogies around their prior writing experiences, regardless of their own concepts of transfer, simple or adaptive. However, when faculty discussed writing transfer in their courses, simple metaphors were most often used. Our coding revealed that nine out of fifteen did not consider writing transfer, or used simple metaphors, at the start of their courses. Table 3 presents a comparison of metaphors of transfer for faculty's own learning and their teaching, sorted by ascending complexity of metaphor. Because teaching methods frequently changed over time, metaphors are noted for the beginning and ending of courses, and we indicate if changes were deliberately planned to facilitate transfer.

Table 3

Comparison of Metaphors of Transfer for Faculty's Own Learning and Their Teaching

Faculty Name	Transfer in Their Own Writing	Student Transfer		Change in Transfer Metaphor
		Beginning of Course	End of Course	
Hershey	Application	No Transfer	Application	Deliberate
Wunderlich	Application	No Transfer	Application	Unplanned
Fitch	Application	Application	Application	n/a
Carnahan	Application	Application	Assemblage	Deliberate
Myers	Assemblage	Negative Transfer	Assemblage	Unplanned
Fite	Remix	Application	Application	n/a
Helf	Remix	No Transfer	Assemblage	Deliberate
Larios	Remix	Negative Transfer	Negative Transfer	n/a
Orrick	Recontextualization	No Transfer	Application	Deliberate
Edge	Recontextualization	Negative Transfer	Application	Deliberate
Kato	Recontextualization	Negative Transfer	Application	Unplanned
Westgate	Recontextualization	No Transfer	Assemblage	Deliberate
Kwan	Recontextualization	Assemblage	Recontextualization	Deliberate
Wingfield	Recontextualization	Recontextualization	Recontextualization	n/a
Messer	Recontextualization	Recontextualization	Recontextualization	n/a

1. Prior writing knowledge is often unacknowledged

We were surprised that five faculty participants began their courses with no engagement of transfer at all. For example, describing the ways her writ-

ing assignments asked her pre-service teachers to take up the identities of teachers, Debbie Hershey explained: "This is their first writing where they are really trying to put themselves in that role of 'I'm the teacher' or 'I'm a specialist.'" Our interviews with Hershey's students suggested that their prior courses had, in fact, done so. But Hershey ignored this knowledge. In addition to assuming little experience with disciplinary identity, other faculty participants also assumed an absence of rhetorical training. Describing what students in her business communication courses found most difficult, Sheila Wunderlich told us, "That's probably one thing that is hard for students today, to understand that they are writing so someone else understands it, instead of writing so they understand it. They don't understand fully the receiver's frame of reference." Again, in contrast, student interviews suggested prior courses had provided Wunderlich's students with strategies for considering audiences. Other faculty felt constrained by curricular structures that failed to ensure prerequisites had been completed. Westgate told us, "I can't rely on that previous semester's worth of instruction. . . . I honestly feel like I'm in survival mode in terms of just getting to the material, the basics." She regretted not being able to "do so much more" for students who she thought would benefit from being challenged to mobilize their prior knowledge.

Three faculty participants used simple metaphors for transfer from the start of their courses, such as Leonard Fite, who saw writing transfer as application. In order to focus on the large amount of content he felt he needed to cover, Fite provided multiple handouts and very structured assignments, and seldom engaged teaching writing in class. He explained, "I've found that to structure an assignment page or a handout quite clearly and to spell things out, so to speak, allows students a framework within which to excel." Fite believed his handouts, which covered writing abstracts, conducting research, analyzing musical compositions, and other elements of music writing, would help his students "apply" that knowledge in each of the writing situations presented in his course and in subsequent courses.

2. Adaptive metaphors for transfer are rare in teaching

Six faculty used metaphors of adaptation when conceptualizing transfer at the beginning of their courses. However, four of these six involved negative transfer. For example, explaining the importance of close reading, Douglas Edge said, "What [this critic] says about close reading is that close reading was actually kind of astonishing, even if sort of cramped and stupid in its way, because it asked the student to get beyond the clichés and received wisdom that passes for knowledge in the humanities." For

Edge, that meant students had to "let go and not know," and try to "write without received knowledge." He thus asked students to set aside all prior knowledge, even though he acknowledged how difficult and labor intensive this often became for both him and his students. Like Edge, Myers began from negative transfer. When she discovered her "assumption, the erroneous assumption, my students knew what it meant to write in the social sciences," she responded by changing the course schedule and distributing "some handouts on things like topic sentences and thesis statements." Because she wanted to encourage anthropological ways of thinking as well as anthropology-specific writing, Myers asked students to set aside prior writing knowledge to write in the more narrative style she valued. Asked explicitly if students could understand and engage a concept of transfer later in the course, she acknowledged that "application" would be possible, especially if students had more training in writing, but she did not expect students to understand the benefits of the hard work associated with recontextualization.

Only three faculty members ended their courses with adaptive definitions of transfer. Alison Messer and Larry Wingfield both asked their students to pay attention to context from the beginning of their courses, indicating an understanding of transfer as recontextualization, and their recognition of the work required to teach for and enact transfer. Messer encouraged her students to adapt their prior writing knowledge across different contexts, a process she called "game playing." As a result, she required her students to write in several different genres that required adaptation, a skill she thought teachers needed to be successful in a rapidly changing educational culture. In addition, Messer stressed authentic writing, so the multiple, multimodal genres she assigned required students to not only adapt prior knowledge, but also to pay careful attention to contexts:

> They basically design the context. They make up a fake school or go looking for a real school. I tell them to do some kind of research . . . They make some assumptions about their students, who their students are, what grade level, what the students do well in writing, what they don't do well in writing.

For Messer, this engagement with context would help her student teachers learn to "actually think about writing" and "write outside of the classroom," both necessary to their becoming effective teachers of writing themselves. Though she began with assemblage before moving to recontextualization, Shelley Kwan also taught deliberately for transfer, and asked students to attend carefully to contexts—as we will discuss below. But these three faculty's complex approaches to transfer were the exception, not the rule.

3. Metaphors usually shift only slightly over time

For eleven of fifteen faculty participants, transfer metaphors changed as the course progressed. Sometimes this seemed coincidental, as in Wunderlich's gradual shift from ignoring transfer to considering it as application of knowledge learned throughout the semester to subsequent assignments. As we note in our methods, because transfer metaphors emerged as a theme in our study over time, we were not always able to tell if change was intentional. But in many cases, these changes were quite obviously planned. For example, Edge saw broad applications in his challenges to students' received notions of writing and reading: "Once you click into close reading, I think that then you can take it anywhere else. You can apply that to anything you are reading—criticism, literature, whatever it is. That should be applicable." Edge thus moves from negative transfer to application. For him, despite the early shock of negative transfer, and the extra work involved for him to grade revisions and meet with students in office hours, this shift helped students grow into more difficult writing. Scaffolding was also behind Helf's decision to begin without acknowledging transfer but end with assemblage. For Helf, opening with "verification" or "cookbook" labs, a simpler form of lab work common in science education, provided an "efficient" method to "give students certain experiences." As Helf explained, these labs were "pretty reliable," even though they did not "give students a complete preparation" and for some educators "don't make students think scientifically." But verification labs provided a base of core knowledge to which students could add as they learned scientific principles—a form of assemblage Helf saw as pedagogically useful. As his course progressed, students created their own experiments, a more inquiry-based approach that involved "more scientific" thinking, which would be useful in future courses.[3]

Education instructor Kwan began with the metaphor of assemblage when considering transfer, by subtly adding knowledge about writing lesson and unit plans onto material taught previously in other courses. Her students moved as a small cohort through the program, encountering Kwan at key moments of writing development. When she first met the cohort, Kwan explicitly stated, "Everything that I have you do connects with something else and builds to what you're doing at the end." As students progressed in the program, Kwan gradually moved from metaphors associated with assemblage to those associated with adaptation, especially at the end of her WID course. For Kwan, teaching this adaptive approach was essential because prescriptive standards were making creative pedagogy more and more challenging for teachers. Explaining the value of Rubistar, Kwan told her students, "You know, you don't have to reinvent the wheel here. There

is lots of great stuff out there. Find what you want, adapt it, adjust it for yourself. Why wouldn't you? Teachers are so busy!" Kwan encouraged this type of transfer by asking students to reflect on their own writing, compare it to the writing of their students, and consider the influences of contexts on both, especially in a concluding reflective essay.

Chemistry professor Matthew Orrick offers an interesting case of metaphor shift: he ignored transfer when it came to prior *writing* knowledge, but approached it as recontextualization for chemistry content. When first assigned to teach a WID course, Orrick consulted the course catalog to learn what "WID" meant: "It said 'Writing in the Disciplines,' and when I read what that meant, it essentially meant you have to go out in your field and write a paper people aren't going to laugh at. So I said students need to write lab reports which reflect that." Orrick asked his colleagues how they taught lab reports, but got little response. Without a department culture to offer best practices or a sense of students' prior knowledge, Orrick modeled lab reports after those he started writing his junior year, closely resembling those written by practicing chemists, in stark contrast to the "cookbook labs" his students usually wrote. He explained, "I assigned the first lab report and got a pretty big upheaval. 'Whoa, we don't do that.' 'It's too much work.' I said, 'Well, that's too bad. That's the way it's gonna be, and we're gonna do it this way.'" Thus, Orrick largely ignored his students' prior writing knowledge, shaping his course towards application of lessons learned in future courses and similar laboratory contexts.

Orrick, however, clearly sought to activate prior knowledge when it came to chemistry content: "I will say things like 'Do you remember your general chemistry?' or 'Back in general chemistry' . . . I point out those are things that they've learned before, which they should not forget." So for disciplinary content, Orrick engaged recontextualization, not only application, since he encouraged students to adapt chemistry knowledge variously, according to both content and contexts:

> In general chemistry, they teach you a lot of things. Some of them are very important, and some of them aren't important, and as you go through your career, you should recognize which ones are important because they come up all the time.

Orrick recalled using scenarios about workplace chemistry while talking with students in the lab, both to motivate students and to provide examples of contextual influences. Indeed, Orrick valued thinking about context so much he planned trips to scientific labs across the state in order to improve his own knowledge of the forensic chemistry emerging as a focus at Western. Notably, Orrick not only made clear that he valued students' prior

chemistry knowledge, but explicitly taught students how to adapt it as they begin to learn more specialized content—just not for writing.

In summary, our analysis found that most faculty participants drew upon adaptive metaphors for transfer when describing their own development as writers, but used simple metaphors in their classrooms. Though most faculty participants engaged more complex metaphors as their courses progressed, and seven of ten whose pedagogy changed were mindfully attempting to support transfer, simple metaphors of transfer still dominated.

Implications

What can WPAs learn from Wingfield, Messer, and Kwan, the three faculty in our study who created environments where students think about writing transfer adaptively, as recontextualization? To offer some implications, we first consider four ways these faculty teach for transfer, drawing contrasts to faculty who taught simpler forms of transfer—or did not address it at all. We then conclude with four concrete actions WPAs can engage to support teaching for writing transfer, not only for WID/WAC instructors like our participants, but for writing teachers and writing supporters across institutional contexts.

Four Best Practices of Faculty Who Teach for Recontextualization

1. Faculty can create writing environments that provide challenges and offer the support needed to confront the difficulty and complexity of adaptive transfer without over-simplification. Before all else, Wingfield, Messer, and Kwan's success indicates that adaptive models for transfer are not too complex or difficult: they can help students learn to draw upon prior writing skills, experience, and knowledge. All three explicitly acknowledged the difficulty of their courses, both in our interviews and to students, but sought to *manage* that difficulty rather than *avoid* it. Messer pushed her students to write authentically, engaged their writing outside the classroom, and asked them to "do a bunch of new types of writing they have never done." For her, this wasn't just a matter of assigning particular genres—"Anything can be a school genre"—but required open discussion about how genres work in educational contexts. Messer described multiple instances of challenging students to improve their work. However, she was conscious of the difficulty students faced adapting their prior knowledge, and she sought to mitigate this difficulty by simplifying the assignments for the course, even when a colleague objected to this approach. Similarly, Wingfield expected his journalism students to write very well, holding up examples from national media as standards, and expecting them to grow as he did,

but seeing both sides of that equation. He told us, "I try to always go back and remember where I was when I was that age, too. I recognize they are no worse than I was at that same age." This care extended explicitly to prior knowledge, which he expected students to discuss with him and other student writers. We contrast this with other faculty, most well intended, who identified undergraduates as incapable of the judgment necessary to evaluate their prior knowledge, or who expressed reluctance to teach for transfer because they worried it would raise the bar too high for students. The successes Wingfield, Kwan, and Messer describe suggest direct engagement with adaptive transfer is not only valuable for students on both the short and long term, but more rewarding for teachers as well.

2. Faculty are less likely to teach adaptive concepts of transfer if they begin with simple concepts. Shelley Kwan was the only faculty participant who moved from simple to adaptive transfer—a shift she carefully planned as a focus of her course. She told us, "I feel like everything I do is for transfer. I really believe in what I'm teaching them." We believe the considerable change in metaphor she effected was possible because of this concerted effort and careful design. While twelve of fifteen faculty participants offered a more complex take on transfer over time, nine of those twelve began without discussing transfer at all, or engaging it in only negative terms (outlining approaches to writing that their students should avoid). In other words, these transformations over time represent only modest gains because so many of the faculty we interviewed began near the bottom of the transfer scale, with little active support of transfer, and ended presenting transfer as application. This suggests faculty should begin with more advanced concepts of transfer, such as assemblage, even if they prefer a more scaffolded approach, or, like Wingfield and Messer, they should employ advanced adaptive models like recontextualization from the start.

3. Faculty can shape their classroom practices to support transfer, regardless of curricular structures. Among our three instructors who taught transfer as recontextualization, we saw varied curricular influences. Even though she worked in arguably the most structured program in our study, with a rigorously sequenced curriculum and student teachers who moved in a cohort, Kwan still considered transfer mindfully. Working in a major where prerequisites were often waived to avoid low enrollments, Wingfield all but ignored other courses in the curriculum, focusing on students' writing experiences holistically, and focusing on future publishing opportunities rather than future courses. As we note above, Messer felt confident pushing back against other colleagues' expectations for her course content. While

these approaches differ, they share an understanding that curriculum is not the sole determiner of transfer success: horizontal curricula do not make transfer impossible, nor do vertical curricula guarantee it. Unfortunately, many other teachers shaped their teaching as if one or both were true, giving up on transfer in the absence of structured course sequencing (Wunderlich, Myers, and Westgate), or assuming it would be automatic if one was present (Hershey, Edge, and Fite). New faculty were particularly likely to conform their classroom practices to curricular pressures even if they recognized the negative impacts for writing transfer.

4. Faculty can both teach for writing transfer and attend to disciplinary content, disciplinary ways of thinking, and/or correctness and mechanics. Neither Kwan, Messer, nor Wingfield identified covering certain content, teaching disciplinary thinking, or attending to correctness as barriers to teaching for transfer. Wingfield, for example, believed students learned better from making mistakes and correcting them on their own—even if this resulted in errors appearing in the newspaper. He joked with his students about his own errors, told them of particularly embarrassing mistakes he'd made with the school administration, and used these stories as teaching moments. However, too many other faculty took a simple approach to writing transfer because they worried that a focus on transfer would result in their giving short shrift to content, disciplinary ways of thinking, or correctness. Several stated this explicitly, especially in the case of content pressures: "There's too much for me to cover to do that." Sometimes attention to writing was separated from other course content, static abstractions like "elegance" or "creativity" rose above consideration of transfer, or teaching writing was reduced to pushing for correctness or the error-free use of certain styles. However, we note that several faculty took adaptive approaches to transfer where disciplinary content was concerned, suggesting this type of thinking could be leveraged to suggest the same for writing.

How WPAs Can Support Teaching for Transfer

We opened this article with an excerpt from Helf's interview to feature two contradictory but common beliefs among faculty participants: (1) transfer is easy and automatic, requiring little explicit support, and (2) curricular structures can easily frustrate adaptive transfer. To counter these themes, we offer four interventions that WPAs can promote to support engagement of adaptive transfer by instructors interested in teaching for transfer.

1. Use transfer metaphors as a framework to help faculty better understand their prior writing experiences and better transform those experiences into classroom

practices. Our study suggests that faculty have transformative writing experiences they want to share with students—but also that they do not realize the differences between the ways they learned to transfer and the metaphors for transfer shaping their teaching. WPAs should help faculty understand the necessity of negotiating with prior knowledge and experiences in three critical spheres. First, faculty should reflect on their writing lives to better understand the roles prior knowledge played in the writing experiences they want to recreate for students. Second, faculty should find ways to acknowledge students' prior knowledge and experiences—even in situations where they want to ask students to rethink it—and seek to understand and shape, rather than exclude, the internal negotiation of prior knowledge all of us must engage when writing. Third, explicit reflection on teaching practices can help faculty understand how writing transfer is or is not taking place in their writing classrooms. WPAs can discuss prior experiences with program stakeholders, provide examples, and model best practices for engaging the negotiation of prior skills, knowledge, and experiences. In current research and workshops for WID faculty, we are developing instruments that demonstrate the differences between simple and adaptive transfer metaphors as a way to help faculty reflect on their approaches to teaching writing.

2. Encourage all stakeholders in writing programs, but especially faculty, to learn the limitations of simple models of transfer, and share adaptive models broadly. As we highlight in our literature review, research has shown that simple models of transfer shortchange the intellectual work involved. Our study, like the others we highlight here, suggests strong pedagogical advantages from adaptive models for transfer. WPAs can explain the limitations of simple concepts of transfer, and point out where adaptive models are more accurate. As we note above, this is especially important given that so many faculty began their courses without considering transfer at all, or by considering it only as the exclusion of undesirable prior knowledge, even though adaptive transfer played important parts in their own writing lives. Had faculty begun teaching using concepts of transfer that were more complex, the possibilities for writing transfer would have expanded radically. Faculty like Wunderlich, Myers, and Kato, who planned no engagement with transfer, could be encouraged to make their pedagogy more deliberate. And those who begin by ignoring or excluding transfer should be invited to critique their assumptions about students' engagement, writing abilities, and the roles writing should play in learning. Student interviews suggest instructors who begin with negative transfer support the harmful tendency of students to see every teachers' approach to writing as idiosyncratic and unarticulated to disciplinary norms (as Bergman and Zepernick

argue). Indeed, the potential value of the writing skills and knowledge students develop in first-year writing—and thus the efficacy of our writing programs—is limited by the widespread deployment of simple or negative metaphors for transfer.

3. Encourage the development of curricula intended to facilitate transfer, but show that classroom practices are critically important too. WPAs are often asked to consult regarding curriculum development: both the designs of individual courses and the creation of structures explicitly intended to build writing skills in several courses over time. While this work is certainly valuable, and WPAs need to engage it, we also need to remind stakeholders that classroom practices are more powerful than curricular structures. Approaches to prior knowledge at the classroom level—indeed, at the day-to-day level—can engage transfer or exclude it. WPAs can simultaneously demonstrate teaching practices that encourage transfer and encourage thinking about curricular structures that do the same. We should also encourage campus leadership to recognize that faculty who teach for transfer are not attempting to subvert curricula or exceed the boundaries of single courses. That is, WPAs should point out when department cultures have a chilling effect on classroom teaching, whether through limitations faculty impose on themselves because they fear others will react negatively, or when faculty who would like to collaborate with their colleagues to facilitate writing transfer feel that effort would not be reciprocated or recognized.

4. Provide concrete frameworks to explain the complexity of writing, teaching writing, and writing transfer. As we have shared some of the preliminary results of our research with faculty and administrators in our institutions, we have repeatedly had to explain the complexities of writing, which are well known to WPAs, but less familiar to faculty outside of our departments and programs. Explaining why the broadest expression of our research question includes four distinct spheres of influence—classroom practices, curricular forces, habits of mind, and cultural forces—has allowed us to help faculty deepen their engagement with writing transfer. For example, which behaviors are more individual? Which are more embedded in collectives? Those differences suggest different responses. We believe WPAs sharing a taxonomy of transfer metaphors and directly addressing the definitions of transfer that shape teaching would be an important step. Frameworks such as Anne Beaufort's five domains of writing knowledge have helped our faculty partners find ways to better see the complexities of teaching for transfer in relation to their own pedagogies. They have helped us engage adaptive models of transfer in our own classrooms and our own programs, and we

see considerable promise for them, especially when coupled with the other actions we suggest WPAs can take to energize conversations about teaching for transfer.

Notes

1. In this article, all names are pseudonyms and some participant details have been altered to protect confidentiality. This research was reviewed and approved by the Institutional Review Boards at Western Illinois University and Purdue University.

2. We refer explicitly to skills, experience, and knowledge here. Other references to only one of these three are for shorthand purposes only—we consider all important for transfer research.

3. We explored several participants' engagement with so-called "cookbook" or "authentic" labs in depth in our 2016 CCCC presentation, "Remixing the 'Cookbook' Lab," and plan to publish those findings separately.

Appendix A: Table of Participants

Instructor	Discipline	Student
Gerald Carnahan	Information technology	Scarlet
Douglas Edge	English	Jordan
Regina Fitch	Communications	Nicholas
Leonard Fite	Music	Mitchell
Darryl Helf	Zoology	Alison, Karina
Debbie Hershey	Early childhood education	Sophia
Philip Kato	Law enforcement	Ford
Shelley Kwan	Elementary education	Billie
Greg Larios	Political science	Jenna
Allison Messer	English	Jordan
Diana Myers	Anthropology	Hazel
Matthew Orrick	Chemistry	Steve, Elbow
Ashlee Westgate	Psychology	Lenore
Larry Wingfield	Journalism	Scarlet
Sheila Wunderlich	Economics	Blake

Appendix B: Faculty Interview Questions

1. How did you learn to write in your field?

2. What problems did you experience learning to write like a _____?

3. How did you overcome these problems?

4. What does it mean to think like _____?

5. What are the disciplinary standards for writing in your field?

6. What kinds of writing are you assigning in your WID course?

7. What role does this writing play in your course?

8. Tell us about the ways you teach writing.

9. What problems do students have trying to write as a _____? How do you help them overcome these problems?

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Bradley Dilger is an associate professor of English and a writing program administrator at Purdue University. Before joining the Purdue faculty, he was professor of English at Western Illinois University, site of the writing transfer research shared here. With Shelley Staples, Beril Tezeller Arik, and Bill Hart-Davidson, he leads Crow, the Corpus and Repository of Writing (writecrow.org). Dilger has published essays in *College Composition and Communication* and *Computers and Composition,* and co-edited with Jeff Rice *From A to <A>: Keywords of Markup* (University of Minnesota Press, 2010).

Review Essay

Critical Reading: Attention Needed!

Alice Horning

Carillo, Ellen C. *Securing a Place for Reading in Composition: The Importance of Teaching for Transfer*. Utah State UP / UP of Colorado, 2015. 199 pages.

Keller, Daniel. *Chasing Literacy: Reading and Writing in an Age of Acceleration*. Utah State UP / UP of Colorado, 2014. 193 pages.

Wan, Amy J. *Producing Good Citizens: Literacy Training in Anxious Times*. U of Pittsburgh P, 2014. 218 pages.

According to members of the CCCC Special Interest Group on The Role of Reading in Composition Studies—and some members of the reading research community—the need for WPAs and writing instructors to pay more attention to reading is urgent and growing. Interest in reading has also increased in the last few years with the publication of more books and articles and the continued interest in the SIG. The constantly growing pile of studies showing students' reading difficulties (ACT, Inc.; Jamieson; NAEP; Stanford) points to the need for WPAs and the rest of the faculty to pay attention to reading. There is general agreement that reading and writing are complex and integrated processes reflecting cognitive processing; plenty of research supports this view (Dehaene; Douglas). Moreover, it is surely a commonplace to observe that reading processes are changing in response to new technology, with significant implications for the teaching and learning of writing. However, the foundational skills of reading, including analysis, synthesis, and evaluation of materials from any kind of source, remain essential components of instruction that these books all address to some degree. These points frame the usefulness of these three volumes for all WPAs and writing teachers generally. The message for writ-

ing programs is clear: Pay more attention to the critical reading of extended nonfiction prose in every class, every term.

These three volumes work from this integrated view of reading and writing, albeit in different areas of inquiry and different time frames as their starting points. Wan takes up literacy teaching and learning in the early twentieth century. She approaches literacy work through the lens of citizenship teaching and learning as it was offered through unions, other workplace settings, schools, and higher education. A summary of the main ideas reveals how Wan's approach addresses a number of key concerns for WPAs, particularly as classrooms become increasingly diverse on every dimension.

In the introduction, Wan sets the stage for her discussion. Her main claim is that citizenship's flexible definitions and its promise of equality and mobility connect to literacy's role as supporter of a citizenship "habit" (Wan 24). Although this claim suggests that she will use a compare/contrast strategy, she does not actually do so. Instead, she suggests that the book as a whole will show the complementary roles of literacy and citizenship: Americanization citizenship programs, labor-based educational programs, and college composition courses, taken together, show how literacy and citizenship have worked in concert to address society's needs.

The first chapter takes up the challenge of defining citizenship, considering both people's legal standing (by birthplace or residency) and their cultural connection to their country of residence. Wan points out that education in general and literacy training in particular is commonly thought of historically as a key method to "cultivate a more participatory democratic citizenship, a more literate citizenship, a more active citizenship" (2). This view was and still is shared by teachers in both school and non-school settings. However, citizenship itself has a variety of definitions beyond the legal and cultural, and these all need to be kept in mind. While Wan offers these varied definitions of citizenship from the outset, she never formally defines literacy. Discussion of the Immigration Act of 1917 (a test of literacy) might have helped, but its details are also not presented (cf. Elliot 17). It is this lack of definitions and specific information that makes this book difficult to read.

The core of the book is in chapters 2, 3, and 4, where Wan discusses "three sites of citizenship production—federal Americanization programs, union education, and university English classes, all from the period 1920–29" (13). The second chapter begins the discussion, examining educational programs for immigrants. In the early 1900s, immigrants found literacy both a barrier, in the form of required English tests to limit numbers, and a resource for economic and social success. Despite some obvious connections to the contemporary situation of American immigrants (cf. Jan. 27,

2017 Executive Order: Protecting the Nation from Foreign Terrorist Entry into the United States [White House]), Wan does not mention the relevance of the historical situation for the contemporary immigrant population, but she was writing before the current focus on immigration arose, and making this connection is not obligatory.

In chapter 3, a study of union-based education programs shows that in the early 1900s, unions offered worker education in ways that connected "intelligent citizenship" (Wan 84) through English literacy, yielding productive workers and active union members. The concept of "literacy hope," mentioned at various points in the book, was part of why these efforts were made at all. Despite scholars' views to the contrary (notably, such highly regarded researchers as Brandt, Crowley, and Graff), Wan points out, correctly in my view, that literacy hope continued to shape the instruction provided in these settings (7). The idea of literacy hope—that literacy offers a solution to major social problems—persisted then and now. As unions provided worker education and literacy development, literacy hope also played a role in addressing issues of the transition to manufacturing and the marginalizing of women and immigrants (partly due to fear of Communism) in a variety of work situations (Wan 42). Although these chapters do not address writing programs, they raise issues faced in college classes, particularly in writing.

Chapter 4 brings the discussion specifically to higher education as yet another place where literacy instruction for citizenship purposes (directly and indirectly) was provided. Wan uses City College of New York (CCNY) as a kind of case study for the literacy work offered by post-secondary institutions. As is the case with immigrant and labor education, higher education aspired to produce "useful" (Wan 131), prepared, working citizens through English instruction, led and supported by NCTE (founded in 1911) and others. Though City College was not exactly an open admissions school as it would later become in a formal way, it did welcome immigrants and made a specific, concerted effort to address their literacy needs (130–31). In addition, CCNY wanted, like the immigration and workplace programs, to produce literate citizens (131).

In her last chapter, Wan takes up the implications of her historical study for the contemporary situation. With immigration from such hotspots as the Middle East and Central America continuing to grow, America is once again at an anxious time that is only slightly different than the anxious times of the early twentieth century. More young people are here and going to college as a byproduct of President Obama's Deferred Action for Childhood Arrivals (DACA) policy put in place in 2012 and the proposed DREAM Act (Development, Relief, and Education for Alien Minors), so

there are more students who need literacy help and the literacy hope that goes with it (Hing); the status of these students is under review (at the time this book review is being written) under the new administration beginning in January 2017. Wan ends by saying teachers in higher education can use their understanding from this book to help contemporary students become critically literate, engaged citizens. Despite some weaknesses in the writing that made the book a challenge to read, I think Wan has an important point to make: then and now, literacy generally and reading particularly are both keys to an informed, engaged citizenry, a view she shares with Keller and Carillo. She offers close analysis of the literacy work in and beyond college classrooms of the early twentieth century to support her claims; the historical discussion provides a useful perspective on literacy instruction.

Unlike Amy Wan, Daniel Keller is focused on the necessary role of reading in college composition courses. He uses case study research to look at contemporary literacy in the technological environment that leads to new kinds of reading. He aims to help composition instruction in two ways: by looking at reading in multimodal composition and by investigating how the canon of *delivery* (emphasis added) is informed by reading. The new kinds of reading require that instructors address the fact that there is more to read now and different ways to read it, resulting in "accumulation," drawn from Brandt's work. In her highly regarded study of literacy development over the course of the twentieth century, Brandt suggested that different forms of literacy are piled one on top of another, with newer ones relying on and adding to earlier forms (73–104). In addition, reading must address acceleration—the increased speed needed to deal with the pile up of material. Acceleration makes adapting to these developments hard because speed means constant pressure for faster work in general and faster or different reading in particular. Students need to learn to deal with accumulation and acceleration with variable and flexible reading and writing skills.

To study these issues, Keller looked at students in high school, in college, and at home. The case studies he reports in *Chasing* were done in 2006. Nine students Keller followed were in high school; four of them remained in the study as they moved on to college. Each case includes multiple interviews with students in home and school settings, plus interviews with a high school librarian and a senior English teacher, along with students' family members. These are generally good students at a good high school. Students' home interviews suggest they think carefully about reading and their practices, especially online.

Keller presents this data with helpful, specific definitions of his terms. His definition of reading, for example, includes alphabetic text, but not

only that kind of traditional text. He expands reading to literacy, giving this definition:

> Literacy is a means for creating and interpreting meaning, an act of semiotic communication. . . . When words and images combined to make meaning, I considered that reading. If a video game screen had no textual accompaniment, I did not consider that reading.
>
> Acts of reading and writing are shaped by their social contexts. (Keller 11)

To set up the social context for his research, Keller uses the opening chapter to explore the status of reading research in composition studies with a brief review of the literature. In this discussion, he offers some key ideas, but some of his claims make me wonder how he conducted his review of the work that has been done on reading. His observations appear to miss the research and publications of such scholars as Chris Anson, Michael Bunn, and Debrah Huffman. Keller claims, for instance, that much of the work on reading is in the field of education, and that it addresses the needs of developmental students rather than all students. This observation about reading is fair enough; it also helps to account for why so many faculty members in composition and elsewhere see working on reading as either a K–12 issue or as remedial/developmental.

Keller concedes that reading is an essential counterpart of teaching writing, a point consistent with that taken in the work of the scholars mentioned just above. In getting to this point, Keller notes that reading is in composition instruction because new literacy requires it, but at the same time, seems to be largely excluded from writing classes because faculty think students should be able to do it well without instruction. Similarly, in discussing the overall situation of reading in composition, he notes that the CCCC added reading as a proposal category in 2008 after some years of omitting it; for 2018, a new system for proposals does not include a separate hashtag for it. The earlier change is a good thing since he correctly observes that the findings of the Citation Project show students' minimal engagement with sources, suggesting reading problems (Jamieson; full disclosure: Jamieson's work appeared in a special issue of *Across the Disciplines* on reading and writing across the curriculum for which I was the guest editor). Against this complex background, the main question he set out to answer is this one: What is reading in the twenty-first century?

Keller's third chapter provides the major finding of his study, which is that widespread speed and overloading of information plus competition and work expansion have changed literacy practices. He begins by explaining how he drew his participants and collected his data. The details of his

approach appear in an appendix with key information about the project: the high school setting, the participants (nine students, one teacher, and the director of the high school library), and his "exploratory" method, including the interviews with all participants and some family members. The appendix includes this useful information but omits the list of questions that he used; some of these are included in the discussion of the results, but they are integrated in the text and a little hard to find. The chapter deals with perceptions of literacy on the part of both teachers and students. Much of the reading students do, if they do it, is fast, unfocused, and not strategic. The result is, according to Keller, that "Acceleration reinforces literate behaviors and rhetorical choices that value speed and efficiency" (88). Although reading helps provide models for their own writing, students feel forced to read fast due to the accumulation online. Ultimately, students need both fast and slow rhetorics—fast for online communication and slow or slower for school work. Teachers need to teach the full range of these rhetorics (Keller 96); writing program administrators can make good use of this advice.

Chapter 4 examines three key concepts that bear on students' attention to reading in the contemporary environment: multitasking, foraging, and oscillating. For the students, directing attention depends on context and purpose, so complex multitasking, foraging, and oscillating between deep and superficial reading may be appropriate depending on "hyper" and "deep" attention. These are variable choices according to Keller's sources. While multitasking is common and not necessarily a bad thing, students spend a lot of time oscillating, or moving between fast and slow reading, depending on their needs. If they are "foraging," (i.e., purposely looking across sites to find items of interest or use (117), multitasking is not bad, since they will return to what they find through this process in order to read more slowly. But then, readers may use "oscillating," defined as "reading at shallow levels as they quickly skimmed and scanned the screen, sometimes skipping across the surface; and reading deeply, not necessarily the whole text, maybe just a fragment" (118). This approach for reading is not so valuable despite Keller's claim to the contrary. And when Keller states that "Most of the scholarship on multitasking bears little relation to our concerns as teachers of reading and writing" (103), I wrote "REALLY?" in the margin. I think multitasking and oscillating are quite problematic; research on these and other superficial reading practices, which result, for example, in the "quote mining" strategy found in the Citation Project research discussed by Jamieson, must continue to address the concerns these strategies raise. For teachers and writing program administrators,

Keller says the findings suggest they need to teach students to be strategic in how they use their attention and various rhetorics.

Exploring the troubles students have with reading and writing in and out of school, Keller presents a more detailed look at several of his participants in chapter 5. Students have multiple opportunities for imitation and remix, but then they feel somewhat confused. Imitation, discussed at length here as a teaching approach, has a mixed past and present as it has had good and bad uses in teaching, discussed extensively at a 2007 conference at the University of Michigan and in a subsequent book including many papers on the pros and cons of imitation (Eisner and Vicinus). Imitation of frames and forms occurs in *Wikipedia* and in fan fiction; this imitation is a byproduct of acceleration, accumulation, and the social life on the web. Computers also allow students, and everyone else, to switch quickly between reading and writing, leading to remixing, use of memes, and various complex rhetorical options. Keller's research shows that students have little sense of reading strategies. They do not appear to know or be able to address these complex options effectively. Thus, Keller says, the field needs a "more nuanced understanding" (152) of these issues.

Using his case studies, Keller proposes several areas for further research in his conclusion. I found this section not as focused as it could be, since he has a good overall point to make: Accumulation leads to acceleration as readers must use fast and slow literacy technology strategies (such as multitasking, foraging, and oscillating) in a situation-defined literacy environment. The cases show that print and digital are mixed, as are the roles of reader and writer, much more now than in earlier times; reading pedagogy can help students be better readers and writers by focusing on four areas for additional research: accumulation/acceleration, variation in context, fast versus slow rhetorics, and multitasking.

Because everyone is involved in "chasing" literacy, Keller's case studies shed useful light on what students are actually doing with reading and writing on and offline now. These insights can help WPAs upgrade their programs' approaches to reading in the present environment. While Keller does not specifically address the need to teach students how to read and understand extended nonfiction prose, his analysis of contemporary reading practices taken together with Wan's explanation of the importance of reading and literacy for citizenship will help WPAs understand why more and better attention to reading is needed.

Among the three books discussed here, Carillo offers a volume that addresses writing teachers directly; unlike both Wan and Keller, she presents a way for administrators and teachers to help students with reading, specifically in writing classes. To support her view, she has three goals: to

explore what we know about the problematic reading/writing relationship historically; to understand the problems and potential of prior research on reading; and to clarify the current place of reading in first-year composition. Carillo makes clear that she is not concerned with the impact of digital technology on reading; instead she cites the claim of respected University of Connecticut reading scholar Donald Leu that "foundational literacy" is becoming more important in the face of the changing literacy landscape (15). In her introduction, the goals are stated clearly, as is her definition of reading: "a deliberate intellectual practice that helps us make sense of—interpret—that which surrounds us" (6).

Because the history of reading in composition is pertinent to the goals of the book, and because there will be an exploration of this history, Carillo provides a brief overview, noting that reading has lost its place in composition for a variety of reasons. Among other things, faculty see the need to teach reading per se as "remedial" work, with all the pejorative implications of that word. Like Keller, she cites the desire of composition to separate itself as a discipline from literature, wanting to establish a distinct field of composition studies. Two other developments—the field's use of "literacy" to subsume reading and the field's acceptance of the "social turn"—both served to move composition studies away from a clear focus on reading. But Carillo's review of the literature on transfer (102–16) and the need for "mindful reading" make clear that reading *is* essential to student success (21–44) and warrants a place in the writing classroom (hence the title) and elsewhere in higher education.

The second chapter reports on a survey Carillo completed under the auspices of a major research grant from CCCC. She used the WPA listserv as a source of her sample population for the survey (full disclosure: I was a participant in the survey and follow-up interview process). In the 2012 survey, she had 100 WPA-L subscriber volunteers self-reporting on reading, plus 93 students via instructors. The results show 48% teaching "rhetorical reading" and 15% teaching "critical reading," both variously defined by the participants. Carillo is appropriately cautious with her small sample of self-selected volunteers and her reliance on self-report answers to the survey questions (presented in an appendix). She did follow-up interviews in person or by phone with both faculty and students. Her bar graphs show that her participants are a thoroughly experienced and educated faculty, drawn mostly from four-year institutions. She points out, correctly in my view, that while faculty call what they do with reading by various names, they are all working to help students focus on reading together with writing. However, about half (51%) of the faculty said they were "not secure" (32) in their

knowledge of and ability to teach reading per se. In classroom practice, a majority use some form of modeling or imitation (39-42).

To get at the history of the role of reading in the teaching of writing, Carillo provides a retrospective survey in her third chapter. This overview includes the development of New Criticism in literary studies in the early 1940s, the founding of CCCC in 1949, the first Dartmouth Seminar in 1966, and reader-response theory in the last few decades; these are four developments that provide context for how reading relates to composition now (53). This overview begins by noting a point that Wan also makes about the fact that college enrollments grew significantly in the period 1890–1910 and publishers provided texts intended to support teaching writing to less-prepared students by less-prepared teachers. Rhetorically based composition is separated from reading; it draws on personal experience, not sources (Carillo 50). Carillo draws on Salvatori and Donahue to support the claim that over time, the idea that students might learn to write through reading was discredited. However, some more recent research on what psychologists call implicit learning suggests that this claim is not correct (see the work of Reber and Berry).

In chapter 4, Carillo expands her discussion of the work published between 1980 and 1993. Overall, reading fell out of composition studies as a byproduct of separating from literature and of being caught in the crossfire of the field in a quest for self-definition. Scholars and researchers agreed that reading and writing are related or connected complex processes that both entail the construction of meaning. They also agreed on the need to focus on "*how* texts mean rather than *what* they mean" (Carillo 94). (Cross-media reading now is reviving interest because it allows for the complexity of the process.) Based on the work of Haas and Flower, according to Carillo, reading involves cognition. This chapter reviews much of the published work of this period, albeit from a composition and literature or literary criticism point of view, overlooking the work from a psycholinguistic and sociolinguistic perspective, such as that done by Troyka, Sternglass, Jolliffe, and others. Carillo devotes a few pages to a strong textbook with a reading focus: Bartholomae and Petrosky's *Ways of Reading* (95–100). With this historical review complete, she devotes the rest of the book to providing teachers with the resources to teach reading.

In the fifth chapter, Carillo applies her survey findings to the usefulness of taking up new work on transfer. The chapter reviews work that shows metacognition and transfer come from education and psychology; teaching of reading requires use of these concepts so students learn to recognize and generalize mindful reading. In this chapter and the next, she explains the work that has been done on transfer of learning, largely focused on writing,

rather than on reading. But transfer studies reveal some key points equally useful to reading. In particular, although transfer is hard to teach, it is clear that students can learn to recognize key principles and to generalize strategies and principles of reading (Carillo 105). To teach students to read, any approach must have a metacognitive/transfer framework. Carillo's proposal is "mindful reading," which provides a framework with contextual awareness; it is not an approach or teaching strategy.

She defines mindful reading more fully in the final chapter, observing that mindful reading requires students know about reading, context, and their own strategies, so they can learn and transfer reading abilities through assignments like the passage-based paper (PBP), reading journals, and reading about reading (RAR). The formal definition of mindful reading is reading with "intentional awareness of context and perspective" (Carillo 118). It is clear from the work of the Citation Project that students do not read in this way, so Carillo's approach is definitely needed. The goal of mindful reading is to help students develop knowledge about reading per se as well as an understanding of a variety of types of reading and strategies for reading effectively. Ways of reaching this goal can vary a lot, as also suggested by Keller, but understanding the context of reading is essential. Carillo argues students should also read about reading, but at the same time, will benefit from practice with a reading journal (135) and with passage-based papers (132) to help them achieve the goal.

In the epilogue, Carillo sums up the findings from her survey and historical explorations, leading to five main recommendations. These focus on expanding work on reading in composition classes and beyond. One essential step will be to include background and preparation in reading in graduate programs in composition studies. More studies of transfer that attend to reading and do not get side-tracked on matters of text selection will also be useful. The professional organizations for writing instructors can also help by revising major policy statements to include reading as well as writing to a much greater extent than they currently do. These recommendations are all quite sound and completely warranted; if anything, Carillo might have pounded the table a bit more strongly to demand, encourage, or require that WPAs and other leaders adopt these moves and others to enhance students' reading abilities in first-year writing and across the curriculum. The book ends with three very useful appendices: an annotated bibliography of recommended readings; handouts from Carillo's own professional development workshops; and finally, her survey questions and a description of her methodology.

All three of these authors have thought-provoking messages for writing program administrators. In particular, WPAs might use what is in these

books to make more intentional choices about their programs of classroom instruction; WPAs will need to continue to address the complexity of reading and writing in the face of the changing technological landscape and the ongoing need for the foundational skills in every course. Students' use of technology is not going away and neither is the diversity of our society as shown by Wan's exploration of the situation in the early twentieth century in the US and its similarity to present-day American society. Students then and now need to understand a wide range of opinions, but they can be taught to make more intentional use of technology to address contemporary "anxious times" and achieve effective literacy. In particular, students can learn to read extended nonfiction prose effectively as they become engaged citizens; such reading can help them understand not only one another but also the writers of detailed arguments with which they may or may not agree. Students can also be taught to deal more effectively with accumulation, acceleration, and their habits of multitasking, foraging, and oscillating as they read on paper and on screens and as they write in response to what they read. However, social networking, text messaging, and other online literacy practices are not the answer to everything; writing classes, and libraries are good places to "chase literacy" in order to learn how to find and follow a full argument about a topic or issue, as Keller suggests. Achieving these goals warrants the application of Carillo's "mindful" framework in program leadership and in the classroom because all of us need to understand what is happening as technology plays an increasing role in our literacy activities, our relationships, and our lives. There are various ways to achieve the outcome of intentional critical literacy as these books suggest; each makes clear the responsibility of writing program administrators to move programs in this direction.

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Research Review

Queer Ways of Knowing

Jonathan Alexander

When Norbert Elliot invited me to write a review essay on any work that queerly approaches writing program administration, I was honored but also a bit befuddled. Honored in the sense that, as a queer person and a longtime WPA, and as someone who has written about what queer theories might offer composition studies, I am the kind of person who should know and be able to comment on what queer WPA—or *queering* WPA work—might be. Befuddled in the sense that, again, as both a queer theorist and a WPA, I don't necessarily see these things as having much to do with one another, unless we are talking specifically about queer people who do WPA work. I don't know of anyone who has yet done a survey of those folks (apologies if I've missed something out there!), even though I have many friends in the field who are both queer and WPAs. So what I intend to do in this research review is narrate my sense of the relative irreconcilability of queerness and WPA work while also, perversely, maintaining an eye on both for any generative tensions that might yield useful insights. I aim, in other words, to queerly persist in thinking together things that might otherwise be at odds with one another. I want to be both skeptical and hopeful.

The Significance of the Irreconcilable

The possible intersections of queerness and WPA work have already been taken up in the pages of this journal. Karen Kopelson's address to the WPA conference on "Queering the Writing Program" declared that, for the most part, queerness and WPA work have decidedly different aims. Like Kopelson, I've understood the queer theoretical project to be one largely of interrogating norms and undertaking the work of hermeneutical suspicion in questioning normalizing assumptions, specifically around sex, sexuality, and gender, but increasingly around a range of dimensions of embodied

and collective human experience, such as ability, age, class, race, ethnicity and the various groupings and alliances based on such. As Kopelson herself puts it in her summative essay on "queer" in *Keywords in Writing Studies*, "the 'paradoxical reality' of queer is that it remains a 'designation' (for a sexual minority) even as it connotes the rejection or disturbance of processes of designation (that exceed the sexual)" (145). WPA work has generally been much more invested in establishing curricular pathways for students to follow, designing assessments to norm rating protocols and measure student "success," train teachers to offer comparable (if not exactly standardized) curricula, and defend far and wide the teaching of collegiate-level writing as a great common good, the foundation upon which students' future successes are built, and the bedrock of literate citizenship. Epistemologically, queerness as deep skepticism of processes of normalization on one hand, and writing program administration as an instantiation of a normative curriculum on the other, just seem at odds with one another.

Kopelson even uses my own words to turn a skeptical eye toward the "application" of queer theory to the practices of writing program administration, referencing an article I wrote with William P. Banks, "Queer Eye for the Comp Program: Towards a Queer Critique of WPA Work," and a piece that Jacqueline Rhodes and I wrote on "Queer: An Impossible Subject for Composition," in which my longtime collaborator and I wax skeptically ourselves about the "impossibility" of merging the objectives of queerness (radical critique embracing excess and the nonnormative) and composition (the call to compose both our writing and ourselves in the production of stable texts that communicate successfully). Kopelson puts the issue this way:

> While Banks and Alexander leave open the possibility for what they describe as local and individualized (that is, non-programmatic) "queer guerrilla tactics" which WPAs may be in a position to support and encourage (97), and while Alexander and Rhodes leave open and attempt, yet again, to forge spaces for queer writing and writing instruction, I would actually like to stick much more stickily with the impossibility and irreconcilability these authors initially posit, and suggest that the potential irreconcilability between queer or queer theory and writing program administration need not trouble us overmuch; that perhaps reconciliation should trouble us more (204–5).

I appreciate the tenacity here, particularly as it is one of the most salient and useful hallmarks of queer critique in general—the deep suspicion, and the consequent and much needed recognition that "reconciliation" might not be the panacea that our Christianized culture suggests it is. Those of us

who have worked as activists know all too well that attempts to normalize queerness, such as in the extension of marriage rights to gays and lesbians, might offer some relief and benefits to some folks, but it also takes our eyes off even deeper work—and deeper questioning—that needs to be done. I've even heard good straight friends say that, now that we have marriage equality, we can and should focus on other, non-queer issues; instead, those of us inclined toward queer hermeneutical suspicion want to continue interrogating the intertwining of the extension of benefits and legitimacy to certain kinds of relationships represented by the very existence of "marriage." Even as we recognize the relative good of greater rights for some, there can ultimately be no reconciliation here: marriage itself remains the problem.

In terms of WPA work, this irreconcilability might look like the queer questioning that my colleague Daniel Gross and I undertake in our article "Frameworks for Failure" in which we queerly ask why our field (not to mention our culture) seems so invested in the notion of "success," and what kinds of toxic ideologies (such as working ourselves to death) might be unknowingly supported by such a drive to succeed. We also consider queer theory's turn to affect studies and the use of "failure" and "shame" to support our critique. After all, if success is equated with happiness, contentment, and stability, does the pursuit of success short-circuit the potential of creeping feelings of shame or even anger to alert us to discrepancies and inequities in the distribution of goods and access? Don't we actually need some sense of shame at our own success, when others across the world have so little *because of our success*? Can't we use our anger—as many activists are using it right now—to motivate our work toward social equity and justice? Gross and I use such critical energies to interrogate the creation of guidelines and "frameworks" for curricula that, when so focused on skills building for success, potentially elide consideration of "negative" emotions as actually motivational for some people to write, to undertake forms of critique. We think, for instance, about how Peter Elbow's development of something like free-writing has been abstracted from its roots in anti-establishment politics frustrated with the status quo and now seems like a universalized step on the ladder toward writing "success." We ask, what work of political critique can recovering such histories do? This is all the work of queer theory, of the "queer take" on a culture and, potentially, on WPA work—of questioning, interrogating, and ferreting out enabling assumptions that tempt us toward reconciliations, forgettings, or elisions we'd do better to avoid.

Imagine: It Isn't Hard To Do (Even If It Is)

But there I go again, thinking queerly about WPA work. Queer, as Kopelson suggests, is a never-ending project, one that we should rightly stick with. "Yet again," like others in our field, I find myself wanting to question the binary she asserts: queer and WPA—never the twain shall meet (see, for example, Berthoff). Maybe so. While I want to hold on to the never-ending project of queer critique, I am also queerly drawn to the utopian strains of queerness as articulated by the work of Jose Esteban Muñoz in *Cruising Utopia*, in which Muñoz argues for a "queer utopian hermeneutic" that is "shaped by [an] idealist trajectory; indeed it is the work of not settling for the present, of asking and looking beyond the here and now" (28). Muñoz is attempting here to intervene in the anti-sociality of queer thinkers such as Lee Edelman and Leo Bersani, who, in Edelman's formulation, embrace "no future" as queer's real radicality, a deep questioning not just of norms and processes of normalization but of the investment in any kind of futurity itself as a kind of normalization. Edelman is particularly vexed by the figure of the child, as in, let's do it for the children, let's save the planet for the children, let's fight terrorism for the children. He rightly worries that that formulation—let's do it for the children—is used to justify a lot of "its" that carry within them potential inequities and injustices, such as unnecessarily invading a country to protect the future for our children (my example, not Edelman's). So Edelman's position in his book, *No Future*, is to say fuck the future, we don't need it, we don't want it, and it's potentially very bad for us to be thinking about it and investing so much time, energy, and resources in it. Muñoz wants to flip this script a bit, recovering a sense of openness and possibility for the future that is *not* foreclosed upon by the formulations that (justly) irritate Edelman. His queer utopian hermeneutic does not cede the ground of the future in the way that Edelman's critique does; rather, he sees utopian thinking as both a way to generate openness to future possibility that also returns to critique present inequities and injustices. He draws inspiration from the work of Marxist critique Ernst Bloch, who wrote powerfully that the "essential function of utopia is a critique of what is present. If we had not already gone beyond the barriers, we could not even perceive them as barriers" (*Utopian Function* 12). Imagining the future, then, may be one of our most creative and critical ways to understand and "revise" the present.

Extending Muñoz's utopian impulse, E. L. McCallum and Mikko Tuhkanen argue in *Queer Times, Queer Becomings* that writing and composing are some of our best technologies for activating (albeit not neces-

sarily) the dual critique and imagination that characterize Muñoz's queer utopian hermeneutic:

> The temporal complexities between life—as a becoming, as a dynamic process of an individual's vital and embodied engagement with the environment—and language—as reading and writing, narrating, or analysis—have a power to open up innovative forms of intimacy that betoken not only new modes of becoming, but new ways of affiliation with others and alternative modes of transmission. (13)

As a scholar, educator, and activist, I want to hold on to such a hope—a hope that Bloch says is necessary as a methodology for critically imagining more equitable and just futures. Like McCallum and Tuhkanen, Bloch invites us to use our writing to dwell "in the region of the not-yet, a place where entrance and, above all, final content are marked by an enduring indeterminacy" (*Literary Essays* 341). Such "enduring indeterminacy"—*a refusal to name fully what we know* so as to be open to the future—recognizes that present circumstances need not *determine* a future, which remains malleable as a place in which to imagine better worlds. So, in relation to the deep critique of queering as Kopelson represents it, we might understand a queer utopian hermeneutic as the generative flip side of a hermeneutic of suspicion; they are at least comparable gestures in that both suspicious and utopian impulses assert that they are essentially never-ending projects.

Suspicions, Utopian Impulses, and WPA Work

What do such simultaneous suspicious and utopian impulses have to do with WPA work? Our field has always oriented itself toward the future, and oriented writing and writers toward future activity, being and composing in the world, and the possibility of approaching and engaging what's known and knowable. Naming what we know about writing has been a key component of the activity of teaching and theorizing about the teaching of writing. Of course, I'm thinking about the important collection *Naming What We Know: Threshold Concepts of Writing Studies*, edited by Linda Adler-Kassner and Elizabeth Wardle. We cannot build our programs, much less administer them, without a sense of what we know about writing, and Adler-Kassner and Wardle, in addition to an impressive array of scholars from across the field, marshal decades of research to assert that we know writing is, for instance, a social and rhetorical activity, that it "speaks to situations through recognizable forms," that it "enacts and creates identities and ideologies," and that it is a cognitive activity. Research and practice in our field has demonstrated the degree to which these claims are not

only valid but can ground further scholarly and pedagogical activity. At the same time, while the editors and contributors don't reference Muñoz or Bloch, they want to remain open to a *not-yet known* future in which what we know about writing might change or expand. The editors understand their work as both an assertion *and* "an effort to call and extend discussions" about what we know (9). Theirs is an open and capacious collection in which they productively offer "caveats and cautions," such as advising against using the threshold concepts as a "checklist" for designing a curriculum or evaluating student work (7, 8).

But lists are attractive, even seductive. We have a tendency to fetishize them. We are a pattern-seeking species, and lists, however capacious, can seem like potential paradigms through which to organize structures and establish norms. While we might need such structures and norms to do our work, I can hear my queer colleagues—indeed, I can hear my own queer impulses—cautioning about what's left out, what's elided, as well as what's even made desirable that, in the process of making it desirable, excludes other ways of knowing or thinking about writing. That impulse surfaces too in *Naming What We Know*. Right in the middle of the collection, in the section on how "writing enacts and creates identities and ideologies," Victor Villanueva channels James Berlin to suggest how some of composition's "guiding questions" could be an analysis of "what's being said? and what's left unsaid?" (58). Yes, that seems right. But I was left waiting for more of the "left unsaid," for more of an invitation and more of a space to keep looking for the unsaid, maybe even the unsayable.

In many ways, gestures to what's been left unsaid are common throughout our scholarship, even in work that is invested in the creation and assessment of writing programs that are themselves invested in the establishment of norms both for assessing writing and for articulating what knowledges about writing are transferable across different learning domains. In their generous and smart book, *Very Like a Whale: The Assessment of Writing Programs*, Edward M. White et al. state unequivocally that "our experience with writing program assessment convinces us that it needs to be an expansive and inclusive effort, one based in the local campus environment yet designed for comparative reporting" (7).[1] I trust the expansive thinking of these folks, noting that Peckham, for instance, is finely attuned to the possibilities inherent in working with students from a variety of class backgrounds as well as foregrounding class as a crucial issue in both the teaching of writing and in students' varied literacy practices.

The gesture of expansiveness, however, just as often turns to an assertion of what we know and what is potentially measurable. Our assessors demand that knowing. Our constituents and taxed stakeholders deserve an account-

ing of how we spend their money, but even those most capable and knowledgeable about this work recognize the inherent dilemmas and contradictions in it. In Jessie L. Moore and Randall Bass's collection, *Understanding Writing Transfer: Implications for Transformative Student Learning in Higher Education*, Carmen M. Werder worries smartly over "Telling Expectations about Academic Writing," especially when she acknowledges the complexity of measuring writing transfer and assessing writing:

> Given the range of stakeholders (students, faculty, administrators, employers, and the public) with a vested interest in college graduates been proficient writers, expectations for what constitutes writing proficiency are bound to vary, and the extent of that variance inevitably contributes to the complexity of understanding writing in any given context. (69)

This sentence succinctly articulates the profundity of the problem. Students, as well as all other stakeholders for that matter, do not occupy stable identities or positions. Moreover, "proficiency" can be quite various, as are the expectations that shape what we understand to be proficient, as well as when and how. Scholarly work invested in transfer, as Moore and Bass and their contributors maintain throughout their collection, must be aware of the complexity of such transfer, not to mention the complexity of *writing* itself. Transfer and writing are not easy practices to measure, even if the reasons for developing such quantification are understandable, particularly given the push over the last two decades to assess and account for what we do.

Embedded in the drive to name what we know is an understandable desire to provide students with transferable skills, strategies, and habits of mind—ways of thinking about writing that can become adaptable to different situations, and that can continue to develop as writers mature. These are valuable goals. But I am just as committed to a phenomenology of literacy that breaks the study of writing free from a teleology that envisions, however capaciously, a set of goals and expectations and aims for literacy. I want to recover for writing the possibility that writing will open up for us *things we couldn't even have imagined we wanted to think or know or feel*. In addition to thinking of writing as transfer, I want to think of writing as an *interruption* of our normal, sedimented ways of thinking and being. In addition to our field's increasing scientification of writing, I want to rediscover some of its mystery, to understand writing as a process of engagement with the world that might open us to ways of seeing, thinking, and being we haven't yet envisioned.

Being There

In the spirit of thinking openly—and *being open*—to a future of writing that *cannot* yet name what it knows about itself, I have begun to think of writing studies broadly, and my own writing program administration in particular, with both queer suspicion *and* a queer utopian hermeneutics in mind. In terms of the former, I think a queer approach suggests we can—and should—interrogate how norms for proficiency shape expectations for writing. A queer approach—with its valuing of excess, multiplicity, the odd, the stray, and even the unforeseen—might offer counter paths into both construing transfer and undertaking assessment—or at least a revaluation and re-appreciation of the complexity of writing and learning to write across multiple domains, platforms, and ecologies, as well as for a variety of situations, necessities, and possibilities. Such might also attune us to the varying motivations for writing that differently situated folks bring to the classroom, to writing itself. These possibilities put me in mind of the utopian, and I mean utopia in the sense of not just a future that is desired, but also—and here is the queer take on utopia a la Muñoz—a future that is ultimately not yet knowable, even as it is rooted in practice, in the ongoing necessity of living a life, making a living, and making a life work. That is, I mean utopia in the sense of striving for the thing and the place and the being in the world that is *not* pre-determined, that we can only barely glimpse, and that we perhaps can't even catch sight of yet at all. With that striving in mind, as both a writing studies scholar and a WPA, I keep asking myself questions like these:

- To what extent does our field attempt to pre-determine the future of writing?
- Then to what extent does such a predetermination foreclose on an understanding of writing as an opening into the unknown?
- Then yet further, how might we use and understand writing to approach that unknown—openly, critically, carefully?

I was reminded recently of the need to remain open about my own understanding of writing—and of writing as the technology of opening into the not-yet known—by a study we've been conducting at University of California, Irvine. Over the past three years, we have been surveying senior-level students who have completed all of their writing requirements, asking them where they have felt they have learned the most about writing, both in curricular and extra-curricular contexts. I've also asked them to *define* writing, to tell me what they think it is. Of the nearly 150 responses we've collected so far, their overwhelming answer is that writing is a form of *expression*. Not communication, not a strategy for information sharing,

not a transferable skill, but *expression*. There are many ways we could interpret this response, and it's one that begs for interpretation precisely because I cannot locate in our formal curriculum any student-learning outcome or particular focus on the expressive dimensions of composing. I'm tempted to understand WRITING IS EXPRESSION, this student-driven naming of what they know about writing, to be a deeply felt and intuited understanding of writing as connecting who we are, and who we might be, across multiple identities, differences, collectivities, and potentialities. Or, put another way, WRITING IS A CONFRONTATION WITH SELF, with what we know, and what we *could* know. Thinking of my own experience as a writer, I know deeply that, through writing, we explore, encounter, contend, and create. At times we repeat and reify existing norms and ways of thinking, but we also open ourselves to the *not-yet-known*. We probe and invent; we generate thoughts, ideas, affects, feelings, and insights we didn't know we had, or even *could have*. Put another way, there's something that seems to me a bit potentially queer about writing, as though the act of writing might itself be a queer utopian hermeneutic. I can imagine some in our field suggesting that I'm overstating the case, and that we should hesitate to "define" either writing or queerness. Agreed, so instead of defining, I want to ask: is there something potentially generative about pausing here to consider writing as the technology that opens us into the not-yet?

THIS IS NOT A LIST

With this hermeneutic about writing in mind, then, I am going to refrain from suggesting what a queer WPA work might look like. That wouldn't be a very queer thing to do. I can tell you that I've been drawn to recent work in the field—some overtly queer, some not—that might help us keep a queer utopian hermeneutic at play in our conceptualization and practice of writing program administration work. I'm thinking, for instance, of Eric Darnell Pritchard's lovely *Fashioning Lives: Black Queers and the Politics of Literacy*. Pritchard combines interviews with sixty black LGBTQ folk, archival research, and analyses of pertinent literature and film to understand better the literacy practices of black queers. He's particularly attuned to the ways in which some black folks have been punished or penalized by literacy instruction, often invited to feel inadequate or inferior for their nonstandard but nonetheless creative use of language. Moreover, black queers in particular have few models and venues for developing the kinds of literacy practices that enrich, much less sustain, their lives. Muñoz's work offers Pritchard the concept of "disidentification," through which black queers have had both to identify *and* dis-identify with the larger culture in

order to find and then actively refashion the resources necessary to make lives livable. They take pop culture figures, for instance, or even songs and hymns from religious cultures and spin them differently to address their concerns. Throughout, Pritchard evocatively and provocatively maintains that love is the key way through which black queers fashion their lives—love for themselves and each other. As he eloquently puts it, "Love, as a centerpiece of restorative literacies, is witnessed whenever research participants 'break through' negative effects of literacy normativity to take moments that induce fear, enact literal and metaphorical violence, abjection, disavowal, and degradation, and pronounce their humanity, their liberation, and their right to live a life on their own terms" (38). This loving into articulation and liberation is a living into the future, however uncertain, tenuous, and unknowable that future might be. As Pritchard puts it, some black queers use their literacies to assert "their right to live a life on their own terms"; that is, they name what they know—even as that naming, knowing, and living must perforce be a fashioning that is constantly ongoing and ceaselessly underway, particularly given the precarity of contemporary social, cultural, and political landscapes for both blacks and queers.

In a similar vein, though focused more broadly on racial and ethnic identity and never explicitly queer, Juan C. Guerra's *Language, Culture, Identity and Citizenship in College Classrooms and Communities* promotes the value of constantly "writing across difference" as the only way in which we can live through a world of rapid changes and uncertain futures.[2] For Guerra, we must continually be willing to encounter each other, grappling with what we know and don't know, individually and collectively; survival, much less success, might depend on it. As Guerra movingly attests,

> we must work together with our students to help them develop the linguistic, cultural and semiotic tools they will need to employ to be more dexterous and agile, if only because every social space in which they will be putting these tools to use will be in a state of flux. It should come as no surprise that, through that lens, everything will seem as if it has become unhinged, and the center—the one thing everyone was counting on—has not held. (4)

The future is flux for Guerra, an unknowable terrain, one requiring dexterity and agility. We might have to name what we know at times, but perhaps we should do so lightly, aware that the center is a necessarily moving target, unknowable, unlocatable.

With that unknowability in mind, and perhaps motivated by it, a queer approach is also politically committed, not just to the extension of existing rights to marginalized groups, but to questioning the naturalized construc-

tion of any identity, group, or collectivity in the pursuit of more capacious alliances for the development of new ways of understanding and cultivating what Foucault terms "available freedom." That pursuit of that available freedom is always *in pursuit*, never fixed, never fully realized, and likely never fully realizable. That's a queer utopian hermeneutic: the living, working, and writing toward an always already not-yet. It requires incredible openness, and it's precisely that openness that permeates the ethos of Steve Parks' textbook, simply titled *Writing Communities: A Text with Readings*. For Parks, writing is only writing as it moves in the world, connecting us to one another even in our unknowability. And we need those encounters if we are to engage in the ceaseless project of imagining and striving for utopia. While Parks doesn't work much at all with the concept of utopia in this textbook, it still saturates the ethos of his text: "The purpose of this book is to help you learn how to link the ideas in your classroom with local efforts to improve your community" and "this book will make the argument that by learning how to combine academic and community knowledge, college writing, and everyday speech, you will gain the necessary skills not only to succeed in your college writing courses but also to advocate for change in your local community, in your region, and in your country." Part of this striving toward the future involves the recognition that "[e]veryone is a potential ally" because "everyone is an intellectual" (xxiii). This lovely Gramscian notion, the cultivation of the public intellectual, is designed to open students and teachers into the undetermined and undeterminable worlds of community writing groups, using both face to face and online strategies, in which people write together for a better world. The trick here is that writers will inevitably approach writing with their own biases and predispositions, but the *act of writing*, and writing together, can help participants both confront themselves *and* fashion together ways of being in the world with others. Or, as McCallum and Tuhkanen might put it, this is writing that has the "power to open up innovative forms of intimacy that betoken not only new modes of becoming, but new ways of affiliation with others and alternative modes of transmission" (13). I must admit that I'm obviously biased toward Parks' project, in part because he included part of one of my essays on queer theory for straight students. When I picked up his book recently, I confess that I'd forgotten that I'd given permission, and I was startled to see my work recast in this fashion, my own words becoming part of this collective project of community-building and future-making that I had not myself envisioned. My overwhelming feeling at the moment was one of gratitude.

To be fair, this sort of work has long been part of our profession, our scholarship, and our teaching, nurtured by the social turn, the public turn,

and the political turn. So let me be bolder. What do I know about writing, and what can I name that I know? I believe it is irresponsible to think much less practice literacy and writing instruction without being attendant to the political dimensions of what we do. Even more, I believe writing is a fundamentally political act because writing is an act of *world building*. We write; we envision worlds; we normalize some, and we open ourselves to others, to the not-yet. With that in mind, my number one student learning outcome for writing courses is quickly becoming what I *really* know about writing: WRITING IS DANGEROUS. Because through writing, we might discover thoughts we had no idea we had; we might encounter the thoughts of others we had no idea were thinkable; we might open ourselves to the not-as-yet thinkable itself.

So, with no intention of offering reconciliation here, I want to hold on both to the never-ending and deeply suspicious work of queer critique while also being mindful of the never-ending and deeply hopeful work of writing queerly, or at least of thinking of writing queerly. I want to remember the not-yet-known. I want to remember that writing is a technology for recreating ourselves. And I want to teach writing as the potential to imagine ourselves as other than what we are, as the capacity to encounter and grapple with difference, to be more, to be better, to be ourselves but also different than we have been.

Notes

1. This book was reviewed by Katrina L. Miller in *WPA* 40.1, fall 2016.

2. This book was also reviewed by Matthew Tougas in *WPA* 40.1, fall 2016.

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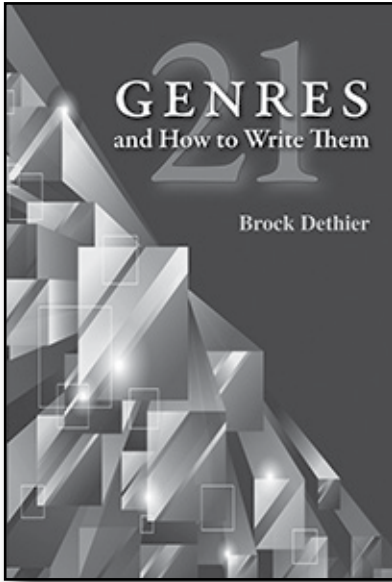
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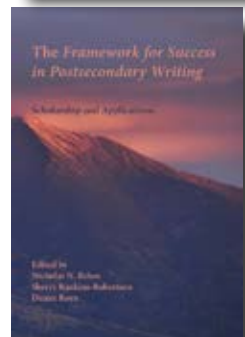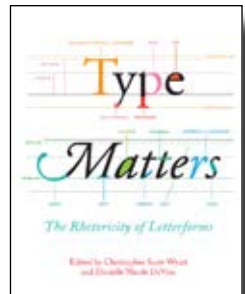
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