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The WAC Journal
Volume 28, 2017

Contents

Lift Every Voice: An Anthology of Contemporary Student Writings on Race 7
Megan Schoen, Karen A. Reardon, and Jaime Lynn Longo

The First Discipline Is Class: Aiming at Inclusion in Argument across the Curriculum 34
Michelle Iten

Complicating "Containment" and Rewarding Revision: A Case Study of Multilingual Students in a WAC-Based First Term Seminar 52
Rebecca Fremo

Implementing Routine across a Large-Scale Writing Program 75
Jo Mackiewicz and Jeanine E. Aune

Developing Students' Multi-Modal and Transferable Writing Skills in Introductory General Chemistry 106
Susan Green, Zornitsa Keremidchieva, Heidi Zimmerman, Amy Rice, Leah Witus, Marc Rodwogin, and Ruth Pardini

Assessing Writing in Undergraduate Biology Coursework: A Review of the Literature on Practices and Criteria 123
Heather Falconer

Review
Shepley, Nathan. *Placing the History of College Writing: Stories from the Incomplete Archive* by C.C. Hendricks 139

Contributors 146

Lift Every Voice: An Anthology of Contemporary Student Writings on Race

MEGAN SCHOEN, KAREN A. REARDON, AND JAIME LYNN LONGO

The fields of composition studies and writing across the curriculum (WAC) have long taken interest in social justice and the teaching of writing. Issues of access, inclusivity, and equality pervade our scholarship and are central to the work we do both inside and outside the academy. Race is one salient social justice topic urging our attention, especially in light of recent instances of police brutality against individuals and communities of color in the United States, as well as recent examples of white supremacist rhetoric against minority groups across the country. These events call writing program administrators, WAC directors, university writing specialists, and faculty to ask important questions: What should be our role within our respective classrooms and institutions to address ongoing instances of racial violence, privilege, and disparity? How can we as scholars in composition studies and WAC help faculty in the disciplines to integrate writing projects about race, especially if these faculty do not feel comfortable with the topic or do not believe that it is related to their academic expertise? What does it mean when we try to take on this work across the university's writing curriculum?

This article explains one university's response to these questions through a writing-across-the-curriculum initiative. Specifically, we describe a WAC effort organized by an assistant professor in the School of Business, an assistant professor of English and director of university writing, and the executive director of academic support programs at one university to solicit, compile, edit, and publish an anthology of contemporary student writings about race. The edited collection was created for use in university courses, student programs, and faculty development activities such as workshops and trainings. This article provides suggestions for other educators to adopt the anthology form for developing similar student-based collections of writing, whether on the topic of race or other exigent themes. For our anthology, students from both graduate and undergraduate programs were encouraged to submit original essays, articles, research papers, poetry, short fiction, photography, digital artwork, and other compositions created in their coursework or outside of school for personal and civic purposes. Topics suggested for submission included local stories or issues involving race and privilege; personal experiences of racial inequality, prejudice, or privilege; historical perspectives on race relations in the United States; and proposals for promoting equity among citizens. We eventually titled the collection *In Living Color: An Anthology of Contemporary Student Writings on Race*. (Hereafter,

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we refer to it throughout this article as the *Anthology*.) We believe the *Anthology* is a relevant and important contribution to composition studies and writing across the curriculum studies. The collection offers an innovative WAC initiative that brought together faculty, staff, and students to craft a compilation of writing that could be used by and for our community, as well as secondary schools and other institutions of higher education.

In this article, we first situate the *Anthology* in conversations with scholarship on three salient themes in composition studies and WAC studies: (1) social justice, activism, and race inside and outside the writing classroom; (2) debates about the nature of what, exactly, we are charged with teaching college students to write; and (3) questions about how to integrate writing programs and campus writing initiatives with institutional mission. Next, we provide a narrative of the *Anthology*'s origins, and we further offer a methodology for completing the project, which we refer to as "grounded anthology development." Building on the work of Strauss and Glaser, our grounded anthology approach began with the student submissions, rather than with a preconceived structure, theme, or set of genres. Only after we had a corpus of work did we begin sifting for patterns, unifying factors, discordant notes, parallels across disparate genres and contexts, and opportunities for commentary and contextualization through scholarly framing texts and pedagogical scaffolding. This approach can be adapted to the particular missions, contexts, and constraints of other institutions that might benefit from creating similar anthologies on the topic of race or other sociopolitical concerns on their campuses. In the discussion of implications for the field, we describe the *Anthology* as an example of a WAC project that addresses race directly and invites the campus community into the process of writing and reading about race and social justice together. Further, we argue that this *Anthology* presents an example of a cross-campus initiative that bridges different purposes for writing: academic, personal, and public. We contend that college-level writing should teach and promote student writing that crosses these boundaries, and we offer this *Anthology* as a sample of how such work can be done. Finally, we describe the *Anthology* as a means of concretely enacting the university mission, and we hope it inspires other institutions with similar missions and values.

Literature Review: Situating the *Anthology* in Composition and Writing Across the Curriculum Studies

Social Justice, Activism, and Race in Composition and WAC Studies

Concerns with social justice and politics have been endemic to composition studies throughout the history of the field. As Jonathan Alexander and Susan C. Jarratt assert, "One could argue that the field has been turned toward the social from its very

inception" (526). The authors go on to explain how "the social turn" has increasingly moved compositionists' attention to issues of social justice with, for example, the work of Mina Shaughnessy in the 1970s to address the needs of underprepared students and the work of James Berlin and other scholars influenced by critical cultural studies in the 1980s and 1990s; this social turn intersected with other external disciplinary influences such as ethnography, Alexander and Jarratt argue, to move the focus of composition beyond the classroom (526–527). Such interest has developed into "the language of 'publics' to mark a space of engagement between students/educators and communities" (Alexander and Jarratt 527). Some examples of recent scholarship influenced by this disciplinary interest in public and community engagement include Rose and Weiser's *Going Public: What Writing Programs Learn from Engagement*, Ackerman and Coogan's *The Public Work of Rhetoric: Citizen-Scholars and Civic Engagement*, Kahn and Lee's *Activism and Rhetoric: Theories and Contexts for Political Engagement*, and Frank Farmer's *After the Public Turn: Composition, Counterpublics, and the Citizen Bricoleur*. A desire to address the social and public aspects of discourse is thus a well-documented feature of contemporary composition studies.

Just as composition studies has increasingly garnered attention for the world beyond the classroom with which we encourage students to engage, scholars in the field have grown increasingly aware of the linguistic and cultural challenges faced by diverse bodies of students who come into the classroom from that world, and the often mostly white faculty responsible for their instruction. Patricia Bizzell points out that rhetoric and composition scholarship has a history of addressing literacy acquisition of academic discourse in relation to English Language Learning, gender, sexual orientation, and race (177). The particular challenges in acquiring academic discourse faced by students outside the sociocultural majority led to the creation and development of important policy documents such as the Committee on CCCC Language Statement's "Students' Rights to their Own Language," which calls attention to the need for educators to respect the home cultures, languages, and dialects of students from a wide variety of backgrounds.

Among the prominent and pressing social, public, and political issues to which writing instructors and scholars turn their attention, the topic of race is an important area of scholarship and teaching in rhetoric and composition. Numerous scholars in composition studies have made race central to their work in a variety of ways. Such research includes works that document and address the struggles and inequities both inside and outside the classroom for people of color in the United States (see, for some salient though by no means exhaustive examples, Banks; Bruch and Marback; Clary-Lemon; Cushman; Gilyard; Kinard; Martinez; Prendergast; Pough; Powell; Richardson; Villanueva; and Young, Barrett, Young-Rivera, and Lovejoy). Other scholars in rhetoric and composition have worked to make race itself the course

content about which students are required to write, putting the topic of race at the center of the composition curriculum. For example, Dianna Shank has researched the effects of using race as a topic for writing prompts in the classroom, and she reflects on the opportunities and challenges inherent to teaching with this approach. Daniel Barlow advocates for getting students to write about race as a means to create "productive discomfort" about students' own sometimes simplistic and uncritical ideas about multiculturalism and racial relationships (443–444). In all, an array of scholarship in the field interrogates issues of race, privilege, and oppression—both in the public discourses surrounding race, racial injustices, and racial disparity in American society and in the courses we teach.

While there is a long-standing tradition of focus on race and issues of diversity in composition studies generally, there has traditionally been less sustained attention on race itself as a topic within WAC scholarship. In "Black Holes, Writing Across the Curriculum, Assessment, and the Gravitational Invisibility of Race," Chris Anson surveys existing literature in WAC to point out the relative dearth of attention to race therein (15–17). Anson goes on to explain that this elision of race from WAC is not part of a purposeful choice on the part of WAC scholars and practitioners, but is rather due to "various historical, political, and disciplinary forces [that] appear to have filtered race and diversity from central consideration in the WAC movement" (20). Such reasons include the added complexity involved in trying to address race in a single WAC workshop model (still a popular and often-used mode of WAC faculty development). Another reason, he contends, is fear about how addressing political and human-based issues of race and diversity in WAC initiatives might be perceived by various disciplines, particularly those outside the humanities, arts, and social sciences (20–22). He explains ways to envision making diversity more visible in WAC assessment initiatives, and he calls for "increased research and pedagogical activity in WAC, assessment, and diversity" (26–27).

WAC scholars have since heeded this call in assessment and other areas of writing instruction across the disciplines. In the 2016 edited collection *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication*, which grew out of a 2013 special issue in *Across the Disciplines*, editors Frankie Condon and Vershawn Ashanti Young issue the following charge for writing instruction: "So long as racism persists in any form . . . those of us who teach and who are committed to the creation of an increasingly just society will need to choose whether and how we address racism in our classrooms" (10). In her contribution to *Performing Antiracist Pedagogy*, Mya Poe asserts, "Integrating race in WAC practice has the potential to address very real teaching problems that are experienced by teachers across the curriculum. For this reason, I believe it is essential that we ground discussions of race in local contexts and in ways that have specific meaning for teaching writing" (101). Other recent projects that

have taken up the task of increasing attention to racial, ethnic, and linguistic diversity in WAC include Inoue's *Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future* and Zawacki and Cox's *WAC and Second Language Writers: Research Towards Linguistically and Culturally Inclusive Programs and Practices*. As illustrated later in this article, our *Anthology* project continues this work of making race and ethnicity more central to WAC/WID efforts.

Writing in the University: Scholarly vs. Personal, Academic vs. Public

At many institutions, the purposes and types of writing that students do in composition courses, WAC programs, and writing-in-the disciplines (WID) programs can be a contentious issue. For years, practitioners in our fields have asked, is our primary responsibility to teach academic writing? Writing for the workplace? Writing that allows for personal reflection and expression? Writing that encourages civic engagement and the public sphere? Within composition studies, Ellen Andrews Knodt explains there is "wide disagreement among composition programs and faculty about the goals to be achieved in college writing programs. In recent years, many college writing programs have come to serve many purposes" (146). One facet of this tension in composition studies centers on traditional academic, scholarly discourse vs. personal reflective writing. Citing Joseph Harris, Linda Adler-Kassner explains the possible origins of this debate within composition studies:

> Joseph Harris suggests that the discussion of emotion's appropriateness might, in fact, be rooted in the split that became evident in the 1966 Dartmouth conference between a model that positioned English (and writing) as a subject focusing on "the experiences of students and how these are shaped by their usage of language," and one that saw English as an academic discipline, a body of knowledge. . . . Long associated with work that is "expressivist," some have dismissed scholarship that explicitly invokes emotion as overly (and overtly) sentimental, personalized, and anti-scholarly. (24–25)

Today, this debate continues. Some scholarship advocates for the teaching of standard academic discourse, including, for example, the work of Douglass Brent on the importance of teaching the traditional research paper. Others advocate for a return to personal writing in the college classroom to engage students more deeply with the material (Peckham). Similar to the scholarly vs. personal writing tension, compositionists also find themselves stretched between a focus on teaching writing that looks inward to the kinds of writing produced for the academy, and a focus on writing that looks outward to the public sphere, such as courses grounded in service learning and community engagement.

As in composition studies, questions about what and for whom college students should write also pervade WAC/WID studies. Within and across disciplines, the divide between the academy and the public in disciplinary research writing was not always as stark as it is today. Historical projects as disparate as Bazerman's *Shaping Written Knowledge* and Applegarth's *Rhetoric in American Anthropology* recall that research in a variety of fields was once something that often happened by and for the public. Only later did calls for professionalization and specialization form more rigid boundaries between the academy and the public. These changes placed disciplinary knowledge-making squarely on the academic side of the border. The effect of establishing academic institutions as the rightful provenance of disciplinary research has led to an increased emphasis in teaching the conventions of academic discourse to students, often to the exclusion of other kinds of writing. Of course, examples of WAC projects exist that are focused on writing by and for the public, and for civic purposes, such as David Joliffe's scholarship on the connections between WAC and service learning. Yet, much of the literature in WAC focuses on writing in and for the academy. Steve Parks and Eli Goldblatt have noted this trend and called for an expanded notion of WAC beyond the teaching of academic writing. And Michelle Hall Kells argues, "[T]raditional models of WAC too narrowly privilege academic discourse over other discourses and communities shaping the worlds in which our students live and work" (93). Kells puts forward a model of "Writing across Communities" that transcends the privileging of academic discourse to include the influences of students' own myriad discourse communities. She goes on to ask,

> What might WAC look like if we concerned ourselves with not only the discourses our students acquire in the classroom, but the rhetorical resources they bring to the university? What might WAC look like if we open the conceptual umbrella to include engagement with a broad range of cultural, civic, and professional discourses? How can we map the challenges students confront in the university? Even more importantly, how do we include students in the meta-discursive process of inventing WAC? (97).

As our methods and implications sections show, the *Anthology* project offers one answer to Kells' important questions.

Writing Initiatives and Institutional Mission Alignment

A growing body of scholarship in composition studies explores the essential relationship between writing programs/initiatives and institutional mission. As Kristine Johnson points out, academics tend to define "mission-driven institutions" as private and religious, but she asserts that "all institutions are guided by a mission" (69). Elizabeth Vander Lei and Melody Pugh explain, "WPAs can leverage institutional

mission to enhance writing programs but also . . . can contribute to the continuing evolution of the mission at their institution" (106). In other words, understanding and drawing on institutional mission can be mutually constitutive and beneficial for writing programs and for universities. In his introduction to *A Critical Look at Institutional Mission: A Guide for Writing Program Administrators*, Joseph Janangelo asserts that "mission can guide institutional action by asking everyone to work together for a shared purpose" (xii). Writing about the "shared purpose" of community engagement and civic responsibility valued at many universities, Dominic DelliCarpini theorizes that mission can act "as centripetal force, pull[ing] those individual acts into the orbit of the overall intended ethos of the institution" (5). Institutional mission, then, can be seen as an essential way of framing WAC/WID initiatives at particular colleges and universities, and we describe below how mission called for and shaped the *Anthology* project on our campus.

Origin Story on the Development of the *Anthology*

Before describing the origin of the *Anthology* itself, it may be helpful to say a bit about the institution where it developed. Founded in 1863, La Salle University is a small, co-educational Catholic school in the tradition of the Christian Brothers of St. Jean Baptiste de La Salle, patron saint of teachers. The university is located on an urban campus in Philadelphia, PA. The 2016–2017 enrollment included 3,947 undergraduate students and 1,728 graduate students for a total enrollment of 5,675 ("La Salle University"). The student body is composed of racially, ethnically, and socioeconomically diverse students, mostly from Philadelphia and the surrounding region. Total number of faculty include approximately 570 full-time and part-time instructors. The mission statement attests, "As a Lasallian university . . . La Salle promotes excellence in teaching and scholarship, demonstrates respect for each person, nurtures mentoring relationships, and encourages authentic community. . . . All members of our community are called to maintain a heightened sensitivity to those marginalized within society as they practice civic engagement . . . and contribute to the common good" ("La Salle University Mission Statement"). Social justice towards "those marginalized in society" is embedded deeply in the university's ethos and is intrinsic to the activities and events that inspired the *Anthology*.

The idea for the *Anthology* was conceived through three sources: an oratory contest on campus centered on race, student writings on race that emerged in La Salle University assistant professor Karen Reardon's Business Law and Ethics courses, and the work of an interdisciplinary campus committee working to promote awareness about racial injustice. First, during a campus Speech and Spoken Word Contest, sponsored by La Salle University's Multicultural Center to honor the legacy of Dr. Martin Luther King, Jr., students from diverse racial and ethnic backgrounds gave

impassioned presentations of their own original writings about race, service, social justice, and the meaning Dr. King's work still holds for us today. Sadly, Karen observed that students were speaking to a very small audience. She, and later we, began to wonder how we might build a larger audience for their rhetoric.

Inspiration for the *Anthology* further came from students' writings in Karen's Business Law and Ethics courses at the undergraduate and graduate level. When offered a choice of writing topics in these classes, both white and minority students often wrote about race in response to learning about anti-discrimination laws and affirmative action policies or in response to contemporary events such as the killing of Trayvon Martin and, ultimately, to other events that followed and collectively gave rise to the "Black Lives Matter" movement. The students' writing—from black, brown, and white students—showed a keen interest in and insights about their own lived experience and that of others with issues such as employment discrimination and affirmative action, as well as encounters with police and the criminal justice system. Their sentiment was important—too important it seemed to be consumed merely by an audience of one instructor in exchange for a grade. With student agreement, Karen began to collect these writings.

Not long after Karen began collecting student writing, an ad hoc faculty/staff committee formed in the weeks following the St. Louis County grand jury's decision against indicting Darren Wilson for the death of Michael Brown. During the initial meeting in December 2014, the group considered how we might respond across disciplines on our campus to teach about the occurrences in Ferguson, Staten Island, Cleveland, and other places where similar police shootings happened, as well as other instances of individual and systemic racism in the United States. The committee, which came to be known as "The Ferguson and Beyond Committee," was a grassroots effort that grew out of informal conversations among faculty and staff on our small college campus. At the Ferguson and Beyond meeting in December 2014, Karen floated an idea that had grown out of the writing assigned in her Business Law and Ethics courses and had incubated through her experiences with the campus oratory competitions that were powerfully engaging, but woefully under-attended. She proposed a book collection of our own university students' writings on race, which could then be adopted as a primary or supplemental course text in university classes, seminars, and workshops. That suggestion resonated with the committee attendees, who represented a broad cross-section of faculty and staff and who enthusiastically endorsed the idea. The chair of the Integrative Studies Department was present and suggested that Megan Schoen (an assistant professor of English and the director of university writing) and Jaime Longo (the director of academic support programs and a rhetoric and composition scholar) assist Karen with the *Anthology*'s publication. Megan and Jaime both accepted this charge and volunteered to join Karen in pursuing

the project. At that point, the three authors began discussing in earnest the idea for an edited collection. We launched development of the *Anthology* shortly thereafter.

Methods: Grounded Anthology Development

Our "grounded anthology" approach has its roots in the work of sociologists Glaser and Strauss. (See also Glaser; Strauss; and Straus and Corbin.) They articulated a grounded theory methodological approach to research that suggested that, particularly in exploratory studies, researchers would be wise to let themes and theory arise from (be grounded in) the data and not be theory driven. Such grounded research does not aim to test "hypotheses" per se, but to generate them. Inspired by this model, we proceeded by soliciting and collecting our data—the student writing and artwork—with minimal guidelines about genre or content beyond the broad topic of "race." We wanted to allow the *Anthology's* thematic organization and teaching questions to emerge inductively from our students' work, rather than deciding what about race was important to students or what we as educators thought they should know. Following Maxwell, we applied a "contextualizing analysis" to our student submissions; rather than sorting texts into "categories independently of context," by, for instance, separating all the poetry submissions into a single section, we sought instead to "look for relationships that connect statements and events within a context into a coherent whole" (79). As we sorted through student submissions, we asked ourselves, "What center of gravity begins to appear?" (Doheny-Farina and Odell 527). This process was iterative, and we discarded or recast several possible "centers of gravity" before settling on the contextual relationships that ultimately shaped the *Anthology*.

We approached this project with what Kamberelis and Dimitriadis call "creative syncretism—a) blending research strategies from ostensibly different approaches to research, (b) integrating approaches to form new and productive hybrids, (c) assembling constructs from multiple theoretical perspectives to frame new problems in new ways, and (d) even moving strategically across heretofore incommensurable epistemological boundaries" (156). While we don't claim that we've managed to accomplish (d), our attempt at employing a grounded anthology approach applies existing strategies to new ends. Our goal in applying this grounded anthology methodology was to develop a process that allowed us to "create a *coherent* design, one in which the different methods fit together compatibly and in which they are integrated with the other components of [our] design" (Maxwell 81, original emphasis); the process needed to be fluid enough to allow for unanticipated genres and content, but still needed to result in an anthology that could serve as a toolbox for engaged classroom conversations about race. Only after we had identified several "centers of gravity" did the *Anthology* cohere into an articulated whole, including a commentary framework by scholarly contributors and a set of pedagogical scaffolds to make these centers of

gravity recognizable and more easily teachable. By necessity, this articulated whole is inflected by our campus context, as well as the disciplinary backgrounds and biases of the editors. The risk and reward of employing a grounded methodology is that an identical dataset in the hands of two different researchers will result in two different sets of inductive codes; by extension, an identical stack of anthology submissions in the hands of another set of editors would result in different "centers of gravity." This, as a software developer would say, is a feature, not a bug; our organizing principles are not set in stone and are not the only possible lenses through which to interpret the data (see Coffey and Atkinson 32–37). The key to the use of effective grounded (anthology) theory, then, is to clearly establish the methodological components used to frame the analysis while acknowledging that a different set of components could result in an equally viable end-product.

To that end, we relied on four methodological constructs: (1) attention to institutional mission, (2) iteration, (3) development of conceptual categories through an inductive approach, and (4) framing of local meaning. While the specific details of these considerations are ultimately local, we would argue for the necessity of addressing these broad categories through a project plan for any administrator or committee seeking to replicate this project or pursue something similar.

Centering the Anthology in Institutional Mission

In designing and executing the process for the *Anthology*, our project team was cognizant of the project's resonance with our institution's mission and heritage and the ways in which that tradition serves as a critical "center of gravity" for any campus conversation on social justice. La Salle University is part of an international network of educational institutions chartered by the Brothers of the Christian Schools, a Catholic order founded by Jean Baptiste De La Salle in 1694 and dedicated to providing quality education to underserved populations through elementary schools; middle schools; high schools; colleges, universities, and technical schools; and youth and family services agencies. There are more than 1,000 Lasallian institutions in over 80 countries serving nearly 1,000,000 students. The international Lasallian network includes almost 1,700 De La Salle Christian Brothers and more than 85,000 "lay partners," many of whom are not Catholic or Christian. Lasallian educational institutions provide direct service to many children and families living in poverty, but also provide "indirect service" via more affluent high schools and universities, in which students are challenged to investigate and work to change structural causes of injustice. La Salle University is distinctive for blending both forms of service: nearly forty-five percent of our students are Pell-eligible, but we also serve many students from affluent suburban enclaves whose experiences with poverty and racial diversity prior to college have been limited to community service projects and immersion trips.

The *Anthology* emerged from a campus community that is implicitly (and increasingly explicitly) steeped in Lasallian critical pedagogy. Our university mission, our broader Lasallian heritage, and the Catholic Intellectual Tradition of which we are a part all call our faculty and staff to push students out of their comfort zones and to focus on structural causes, not symptoms, in ways that are consistent with Freirean critical pedagogy. While Lasallian critical pedagogy is not well-known outside of Lasallian institutions, it is both consistent with and considerably older than the social turn in composition. In "Lasallian Pedagogy: Who We Are Is What We Teach," John Crawford, FSC, explains,

> Lasallian pedagogy must and does continue to open the eyes of the community of the school to the greater needs of others. It encourages students to find practical ways to meet needs, while also opening their eyes to the greater dimensions of injustice . . . Action for justice, grounded in the Lasallian tradition, is an integral part of its pedagogy. (18)

Importantly, in the context of the *Anthology*, this action for justice is not limited to the classroom. In an address titled "Together for Mission," Luke Salm, FSC, argues,

> For many young people today the university is their last chance formally to address the major questions concerning the meaning of their existence, to recognize the seeds of destruction in society and themselves, to become aware of the major inequities in social and political life, to appreciate the futility of a life centered on pleasure, wealth, and power. To lead students to address these concerns is the responsibility of *every segment of the educational community.* (3–4, emphasis added)

Álvaro Rodríguez Echeverría, FSC, argues even more bluntly for the need for critical pedagogy both within and beyond the classroom:

> Education for justice should not be merely a specific subject area but a common thread that runs through the whole curriculum. This common thread should be reinforced by daily practice within the school. It is important to create a kind of micro-climate which offers an alternative, miniature model that does not support the anti-values which society often presents to us: market worship, corruption, fighting, competition, and consumerism. It is important that within the school there exists an experience of justice in which values, such as solidarity, communion, and participation are top priorities. Otherwise the school runs the risks of duplicating the system and preparing students for a society of privileges, training them in a competitive struggle where there is no solidarity. (50)

Thus, to situate the *Anthology* within our Lasallian Catholic and university mission, we sought submissions from two Christian brothers who might connect the *Anthology* to the mission of both the religious order and the university. One brother, a member of our Board of Trustees and a longtime director of a Lasallian youth and family services organization, connected the mission's call to work for justice to personal expressions of persistence, resistance, and survival; the other brother, La Salle University's Vice President of Mission, anchored the *Anthology* in the Lasallian heritage of "a public theology of hope and justice" as a form of education for justice. These prefaces serve to situate the students' voices within the international and historical framework of Lasallian critical pedagogy and to remind readers that these voices are not just aligned with the mission but demonstrate ways in which students have operationalized the mission in their academic and personal lives.

Obviously, not all institutions have a mission that explicitly calls their faculty, staff, and students to enact social justice. Our goal in emphasizing the ways in which the *Anthology* is aligned with La Salle University's mission and heritage is not to suggest that such projects can only work within the context of an explicit, mission-based call for community engagement and education for justice. Rather, we argue that such projects are most effective when they can be clearly grounded in a university edict of some kind, such as a strategic plan or department/program mission, or linked to a trend within a disciplinary community.

Using Iterative Invitation to Collect Submissions

Soliciting student work was an iterative process that unfolded over the course of eighteen months. We crafted our invitations carefully, wanting to cast a wide net rather than having students self-exclude because they thought their work did not fit the call for submissions. Through each iteration of outreach, we looped in more potential contributors and more potential teaching partners for the finished *Anthology*. We used four overlapping and recursive strategies for encouraging student participation. We accepted submissions up until the date the manuscript was being reviewed in the summer of 2017 for publication during the 2017–18 academic year.

Online Submissions. First, we investigated options for collecting submissions. We wanted to avoid paper submissions, if possible. We also wanted to choose a platform that would allow us to collect multimedia submissions and that would allow us to gather application information (name, contact info, etc.), as well as consent to publish submitted work. After trying several options (including SurveyMonkey and Qualtrics), we decided to use La Salle University's course management software (Canvas). Interested students were added to a Canvas "course," which included informational modules about the project; when they were ready to submit, they completed

a "quiz" (unfortunate, but uneditable, wording) with the application questions, ending with the ability to upload a file. The clinching factor was Canvas's ability to accept multiple file types, which allowed us to collect JPGs of artwork or MP4 student films. Students were asked to complete a release and license through Canvas evidencing their agreement for the submitted writing to be edited and published as part of the *Anthology*. The release included an acknowledgement that the publication would not result in any compensation to the student author or faculty editors and a statement that any proceeds from the publication would be given to La Salle University in support of mission-oriented initiatives.

Blast Outreach. We designed one email outreach to faculty and one email outreach to students, encouraging interested students to contact us to be added to the Canvas course. This blast message was sent to each respective mailing list approximately three times each during Spring 2015, Fall 2015, and Spring 2016. We also posted announcements on our university web portal and posted digital flyers to both the portal and the digital signage kiosks around campus before closing the window for submissions.

Targeted Solicitation. In addition to our blast messages, we began some targeted solicitation of faculty and students. First, we reached out to the faculty who had attended the ad hoc Ferguson and Beyond Committee meetings to ask them to encourage likely candidates to submit work. Then, we scoured the University Catalog for the previous four semesters to seek undergraduate and graduate courses that identified race in the title of the course or that engaged topics that might include discussions of race (Public Health Nursing, for instance). We then sent tailored emails to the faculty of each course indicating that their students' work might be particularly germane to the *Anthology* and asking the faculty members to encourage students to apply. Faculty from the departments of Religion, Fine Arts, Communications, Global Studies, Sociology, Philosophy, Foreign Languages and Literature, Leadership and Global Understanding, and Business Law, among others, nominated student work for inclusion.

Campus-Wide Awareness. In addition to the blast emails and digital signage, we attended university workshops that dealt with issues of race to share information about the *Anthology* to encourage submissions. We also approached the director of our campus's Explorer Connection, a co-curricular unit designed to incorporate mission-inflected programming into our campus culture through workshops, dialogue series, and guest speakers. After discussing options for partnering with the Explorer Connection programming, the three *Anthology* collaborators agreed to present an interactive workshop on the project.

Following a pedagogical strategy borrowed from another colleague in our School of Business, we structured the workshop to promote the *Anthology* and to generate additional submissions as a "gallery walk." The space for the workshop was staged as an art gallery, modeled after the concept of a poetry gallery conceived by management educators Van Buskirk and London (2012). We displayed student writing on the walls of the room, including selected passages of longer works. Participants were invited to roam the "gallery" much like they would at a museum and to choose one that resonated with or challenged them, and to bring that piece into a table conversation with a small group of fellow attendees. Participants were invited to read that piece aloud in small groups and to share reactions and perspectives if they felt comfortable doing so. The exercise concluded by inviting all participants back to the full group to share thoughts, feelings, and take-aways for action and awareness. We thanked everyone for their participation. The workshop was well-attended by both faculty and students and offered another opportunity to solicit additional submissions.

Development of Conceptual Categories: Identifying Our "Centers of Gravity"

In addition to publication in the eventual *Anthology*, we also offered small monetary prizes for the strongest submissions from the first round (Spring 2015), funded by the Explorer Connection program, which aims to connect students across disciplines in conversation around critical contemporary issues, and by the university's service learning program. We did not determine anthology selection criteria up front, because we were uncertain what types of submissions we would receive. Consistent with our decision to employ a grounded anthology methodology, we also decided to approach award selection in a similar way, permitting award categories to emerge based on the submissions we received, rather than imposing those categories from the start. Initially, we gravitated toward a more traditional grounded theory approach, fracturing our "data set" in genres and choosing award recipients accordingly. After thoroughly reviewing the original group of submissions, we identified four categories: academic research, personal essay, poetry, and multimedia. We honored one submission in each category with a prize. By taking this broad approach, we were able to collect writings on a wide variety of topics that demonstrate how extensive and multifaceted our issues with race on campus (and in the US) truly are. The submissions we received after that initial round of awards were consistent with those categories, although ultimately we revisited our inductive approach to the data set.

During the Spring 2017 semester, as we reviewed the array of student work, we began to codify our selection criteria and our organizing principles. We had submissions ranging from one-page poems and drawings to academic research papers (the longest of which is about fifteen pages long) to short personal essays to a short student film. In terms of selection for the *Anthology* itself, the only submissions we

eliminated from contention were ones not even tangentially relevant to questions of race. We accepted submissions with race and diversity broadly defined, rather than narrowly focusing only on issues of black and white. For example, some submissions focused on challenges faced by Hispanic Americans, while others addressed the issue of Native American sports mascots. As we continued to review submissions, we began to move away from a strictly genre-based categorization and instead began to cluster work around unifying themes, which then became unit titles. "Wake Up! We Have a Problem" coalesced around forthright and sometimes challenging assertions of the racism students have experienced or witnessed. "Prejudice and Discrimination: Beyond Black and White" offered space for students to interrogate Islamophobia; discrimination against Hispanics, Asian-Americans, and Native Americans; and anti-immigration policies. In our final unit "Hope: Finding the Inspiration, the Tools to Fight On," students write about movements and resources, such as non-discrimination laws and Affirmative Action policies that are designed to represent efforts by our society to remedy past inequities and level the playing field. This unit also gave voice to calls for action, for students, by students.

While it would be impossible in this article to provide glimpses of each of the conceptual "centers of gravity" that we settled on as organizing principles, we have included some *Anthology* selections below to illustrate three of those organizing principles. The first, an entry from the "Being 'Black'" unit, is an excerpt from a poem titled "Color Me Black" written by undergraduate student Tamar Noisette:

> Color me black,
> Brown to be specific
> Like Mike Brown
> Another Man down, man down on the floor
> And Once more There's one more
> Skeleton added to the cold closet
> Of injustice . . .
> It's just this
> System of corruption
> That gets these spirits up in flames
> Burning to the core
> With those battle scars and sores
> That our brothers and sisters first handedly witnessed
> As victims
> And they won't let us forget to remember
> A past so devastatingly dismembered
> That's still trying to be put back together
> By the blood . . .

The bloodshed from just talking
The blood loss from only walking
The bloodbath they gave for marching
So you can call me Martin
Like Trayvon or Dr. King
Same thing because of the color of their skin
That meant something
But at the same time meant nothing
They were black.
And when they died that's what we were to dress in
And so we go on mourning
Morning, noon, night . . .

The second, from the "Prejudice and Discrimination: Beyond Black and White" unit, is an excerpt from the introduction to a research essay in Psychology, written by graduate student Jehanzeb Dar:

> In light of increasing Islamophobic sentiment, policies, and incidents, including the recent murders of three Muslim students in Chapel Hill, North Carolina, and the murder of a Muslim teen in Kansas City, Missouri, the rights, safety, and well-being of Muslims is a serious concern for mental health professionals. As stated by Haque and Kamil (2012), studies have found Muslims reporting "decreased self-esteem and increased psychological stress post 9/11" as a result of Islamophobia, therefore making it crucial for mental health professionals to "explore and understand the social, cultural, and political context of Muslim clients." Furthermore, it is critical for clinicians to become advocates for Muslim communities. Specifically, mental health professionals need to educate themselves with basic knowledge about Islam, participate in outreach work to build trust and alliances, and be active in causes that challenge Islamophobia. While there are certainly many ways counselors can advocate on behalf of Muslims, (1) education, (2) outreach, and (3) anti-racist activism will be focused upon in this paper. . . .

The third is an excerpt from a reflection by Michael Ryan, a fourth-year BA/MBA student. Ryan's piece, which appears in the final unit, "Hope: Finding the Inspiration, the Tools to Fight On," was written in Karen's Business Law and Ethics Class which inspired the *Anthology*:

> Thanks to the statutes and cases that have contributed to the development of a consistent view on "Title VII of the Civil Rights Act of 1964" there have been several great affirmative action policies enacted across the country.

> The difference between equal opportunity and affirmative action in the workplace has been made clearer. Most importantly, it is understood why, despite our heavily capitalistic business environment where free will to hire and fire as you please is viewed as valuable, affirmative action policies still take hold in our business environment. Before studying in-depth the concept of affirmative action, I was skeptical because like many others, I felt as though it was reverse discrimination for someone like me. After studying what affirmative action truly means, I understand why those policies are so important. Affirmative action policies are not only great for the minorities they assist, but they also enhance the overall environment of our business world. Diversity is great for businesses and in such a team based, fast-paced business environment, it is important to have a workforce that is made up of people from all walks of life.

Framing through Local Experience and Expertise

Because the *Anthology* is an interdisciplinary project, and because it focuses on subject matter to which both contributors and readers have strong emotional responses, we wanted to be mindful of the larger theoretical framework on the study of race and racism. As we sought connective relationships between student submissions, the resulting clusters of work both echoed and challenged scholarly work on race and racism. Thus, to situate the *Anthology* within disciplinary conversations across the university, we sought framing narratives from faculty who provided context to this student work through the lenses of their specialty areas and/or their personal experiences. For example, a senior faculty member in Sociology framed the work through Critical Race Studies and current events; a Public Health faculty member emphasized the role of race and racism in health disparities; and a faculty member in Management and Leadership highlighted the challenges facing those who strive for diverse workplaces. In addition to strictly disciplinary framing, two faculty members offered personal narratives: one from a Foreign Languages faculty member who reflected on the personal and career implications she has faced as a person of color and one from a white faculty member in the Social Work department who acknowledges the privilege of that racial status—a status not shared by her spouse and adopted children.

For some frames, we chose scholars whose research focuses on race and race relations; in others, we looked for scholars with personal connections to issues of race. This strategy functions as a best practice in two ways. Because our ultimate goal was to be able to use the *Anthology* as a pedagogical tool in classes, having faculty contributions allows for a more in-depth analysis than student work may be able to provide, while still incorporating a campus-based voice. By deliberately seeking out

faculty from all three schools within La Salle University (Arts and Sciences, Business, and Nursing and Health Sciences), we aimed for disciplinary breadth and relevance across the curriculum. In this case, offering theoretical frameworks from multiple disciplines also serves as a reminder to readers that the student voices within the *Anthology* are slices of experience within those frameworks and allows faculty using the *Anthology* as a teaching tool to have students locate individual works within the broader frameworks.

As noted, faculty from across the disciplines contributed frames, including the following excerpt from Charles A. Gallagher, professor of Sociology and scholar of Critical Race Studies:

> We are at a crossroads regarding race relations that is unlike any other in American history. There is a belief, borne out in many examples that people of color are making great strides. Compared to 100 years ago this is true. But on many social and economic fronts this progress has stalled and in some instances like school integration actually reversed. We have a vision of our nation, one that neatly conforms to a deeply held conviction in equality that co-exists with systemic institutionalized racism and most recently the rise of far-right political and social movements.

Reaction to the Anthology

While we cannot speak to how audiences external to La Salle University will receive the *Anthology* because it is pre-publication, we can speak to its internal reception through the production process and the reaction of a few external colleagues whom we asked to comment on the work. A faculty member from another institution, public in nature, validated the collaborative nature of the work represented by the *Anthology* by serving as a respondent to a paper we presented on it at the 2016 Conference on College Composition and Communication. In doing so she made valuable suggestions as to how the anthology approach might benefit other institutions, including those that are public and with vastly different missions than La Salle University.

We did ask a few faculty from other institutions to read and comment on the *Anthology*. Dr. Brian Jones, Professor of Sociology & Criminology at Villanova University, captured his reaction with these words that grace the back cover:

> The elephant in every college classroom is race. This volume does three things. First, it dares to broach this taboo subject. Second, it shows the elephantine nature of race by illustrating how it looms over the lives of students, faculty and all Americans. Third and most significantly, *In Living Color* is a

> how-to manual for discussing race in a sensitive, honest and productive way. You and your students need this book.

Dr. Honora Werner, OP, Associate Professor and Director of the Doctor of Ministry in Preaching Program at Aquinas Institute of Theology, shared this:

> As I read *In Living Color: An Anthology of Contemporary Student Writings on Race*, I found myself wishing that I were teaching a course in college theology, history, sociology, literature, psychology or music! I would love to have had such a resource on hand for students as I constructed a unit or even a course on issues relating to race and other forms of discrimination. The essays and poetry are provocative and evocative, challenging and enlightening. The additional material provided by the faculty including both essays from their specific disciplines and suggestions for using the material in each unit make this a most valuable book. I highly recommend its use. Doctors Reardon, Schoen, and Longo deserve our gratitude for this contribution to conversations that we desperately need.

Internally, student authors have responded with pride that their voices will reach a wide audience and that they will be able to lay claim to the status as a published author. Students expressed appreciation that faculty thought their writing important enough to be the subject of such work. In particular, students of color expressed feelings of inclusion, affirming for them that they were at an institution where they felt they belonged and were being heard.

Faculty received the idea of the *Anthology* with great interest. We rightly call them co-creators, since the project is unlikely to have taken flight without such encouragement. Since its inception, the *Anthology* has sparked conversation and advanced interest in the active pursuit of cross-disciplinary collaboration among faculty. Other faculty reacted with skepticism and questioned its academic value, including how it might be used in the classroom. Up until the eve of publication, faculty across the university learning of this initiative largely have responded affirmatively to requests for contributions. A few persons invited to contribute, including a high-profile scholar on race at another institution, declined to make a contribution citing time constraints and other priorities. We cannot know if that represented dissonance with the approach taken here, which is not wholly scholarly but incorporates opinion and personal expression on the sensitive subject of race. Others, including one faculty member long laboring in the peace and justice field and another junior faculty wondering if her scholarship was being noticed by others at the university, indicated that they were honored by the inclusion of their writing. Largely, faculty expressed gratitude for the effort to connect their work with that of others, including students, having

felt isolated in pursuing what they believe is important work on issues of race and racial reconciliation.

Dead Ends and Roadblocks

While assembling the *Anthology* went more smoothly than we could have anticipated, we encountered some dead ends and roadblocks. As we mentioned earlier, the international Lasallian network includes nearly one thousand institutions worldwide; there are six other Lasallian schools in the metropolitan Philadelphia area where our university is located (one elementary and middle school, two high schools, and three youth and family services agencies that include high school coursework). Five of these institutions primarily provide direct service to low-income students, the majority of whom are students of color; the sixth, an affluent private high school, uses the indirect service model. Initially, we were galvanized by the possibility of being able to include juried selections from each school (chosen by representatives from the respective schools, so as not to create more work for ourselves). Unfortunately, multiple attempts at outreach went nowhere, and we had to abandon that option. Nonetheless, such attempts to partner with additional educational institutions that share a common mission might have better results at other universities and therefore be worth pursuing.

The invited contributions from faculty posed another challenge. While one contributor submitted her reflection quickly, other contributors struggled to find time away from their regular workloads to draft their submissions. The timing of such a request and the ability to be flexible on deadlines might make the difference between a desired contributor's willingness to join the project. Building in such flexibility would be a beneficial practice, we believe, for anyone undertaking a project similar to the *Anthology*.

The three author-collaborators also confronted workload and workflow challenges, as the *Anthology* is a project we have taken on beyond our regular responsibilities. Because we work in different areas of the university, we have been fortunate that our individual busy times have not overlapped too much, and so when one person has had to periodically step back, the others were available to step in. We see this fact as one of many key benefits of a cross-disciplinary collaboration such as the *Anthology*.

Implications: Significance of the *Anthology* for Composition and WAC Studies

We see the *Anthology* as a continuation of recent projects to make race and diversity more visible in WAC scholarship and practice. In the face of ongoing spates of white supremacist demonstrations and violence against minorities, these projects grow ever more necessary. The *Anthology* grounds discussions of race in our own local context, as Poe advocates (101). Moreover, while the examples of WAC scholarship described

in the literature review above discuss the importance of considering race in WAC curriculum and instruction, the *Anthology* extends this work by bringing together actual texts produced by students themselves on the topic of race. The *Anthology* allows students to explore—in their own voice, and through a wide variety of genres—their experiences with and understandings of race, racism, and systemic privilege. If composition and WAC studies are student-centered fields, then putting student discourse itself at the center of conversations about race is a powerful means of getting students to engage with these issues.

Moreover, in response to discussion about what kinds of writing should be taught in higher education, projects such as the *Anthology* demonstrate that colleges and universities can create initiatives that foster and encourage multiple types of writing simultaneously. Initiatives such as the *Anthology* show that campus-wide edited collections and similar projects can draw from numerous academic courses and programs as well as students' own writing composed outside of school, bringing together a vast array of written communication that can become a powerful testament to the importance of many writing types and purposes. The collection includes academic writing such as research papers and essays completed during coursework, but also personal, self-sponsored writing of various kinds. Additionally, the *Anthology* includes a variety of genres (e.g., poetry, non-fiction essay, and academic research essay) and modes (e.g., traditional alphabetic text, images, and a link to a film). The topics of racism, oppression, violence, and privilege are deeply political and public, but they are also very much part of the lived, personal, daily experiences of our diverse student body. While no single writing course or writing-intensive class within a university can provide students with opportunities to compose such a wide range of texts for such an array of purposes, a collection such as the *Anthology* allowed our university to showcase and encourage this diversity of textual production. The *Anthology* further offers these writings for our campus community to read, discuss, and put in conversation with each other. Initiatives such as the *Anthology* can thus bridge the scholarly and the personal realms of writing, as well as the academic and the public spheres, at the levels of both production and reception. Perhaps most importantly, the *Anthology* "include[s] students in the meta-discursive process of inventing WAC" (Kells 97) by amplifying students' own voices as texts to read, discuss, and further write about.

A final way that the *Anthology* speaks to the fields of composition studies and WAC/WID lies in its work as a writing initiative that manifests institutional mission in real and visible ways. In our case, the "centripetal force" (DelliCarpini 5) of a social justice mission within the Lasallian Catholic tradition pulls many campus and community projects into orbit, including the *Anthology*. The collection furthered the institutional mission by supplying a concrete text that explores issues related to the mission, a text that could be used in a variety of academic and non-academic

settings and programs across and beyond campus. The book enabled us as a community to develop a shared text to express thoughts and questions on some of our most widely shared and deeply held beliefs about social justice, racial inequality, and the need to address problems arising from racial disparity today. Moreover, the *Anthology* elevated awareness about student writing on campus, the student writing programs (such as the programs administered by Megan and Jaime), and the work that professors across the disciplines were doing to use writing as a tool for thinking and awareness-raising about important issues (such as in the Business Law and Ethics courses taught by Karen). Compiling the text therefore helped to foster discussions related to the core institutional mission of social justice while also reinforcing an institutional valuing of writing itself.

Conclusion

At the time of this writing, the manuscript *In Living Color: An Anthology of Contemporary Student Writings on Race* is undergoing final preparations, with the hope of publication during the 2017–2018 academic year. The intention is to publish the *Anthology* as a hard-copy book in a limited print run. (The student film, which is posted online, will be represented in the book as a series of still shots, a brief explanation of the film by the director, and a link to the online version.) We are in the process of marketing the book to our colleagues at our university, at other Lasallian universities and colleges, and additional higher education institutions that might have similar commitments and be interested in using the *Anthology* for their own purposes. Our wish is that the book will be adopted for a variety of courses, faculty development initiatives, student organizations, and campus and community events at our university and beyond in the years to come. We also plan to produce future scholarship that follows up on the reception and uses of the collection.

This *Anthology* represents one university's response to recent and ongoing conversations about the complexities of contemporary race relations in the United States, and it offers our attempts to address these sociopolitical concerns in ways that align with composition studies, WAC studies, and our own institutional commitment to social justice. The project's creation brought together a wide range of faculty, staff, and students across our university community in pursuit of this common goal. We argue that the *Anthology* serves as an example to other educators with like-minded commitments who wish to develop similar responses by allowing and encouraging students to reflect on issues of race, systemic racism, systematic oppression, and racial privilege through their writing. Further, the *Anthology* encompasses the breadth of purposes and environments for which college students can compose, underscoring the many different reasons and venues for writing—from scholarly to personal to political, from academic to public. Moreover, our "grounded anthology development" method puts

forward a model that can be adapted for anthologies on the topic of race, or other topics of importance at different institutions. The model we developed evolved organically and in response to local needs and conditions. It is not meant to be a universal model for producing anthologies of this sort, but our strategies and structures may well serve as best practices for writing programs, WAC/WID initiatives, interdisciplinary programs, and university communities that are looking to amplify student voices on a variety of topics.

Race is just one of many important social and political themes on which such an anthology could be based. As such, our project could be a model for other grassroots WAC initiatives like ours, but on different topics. It could also provide a guide for a project on a different topic in a more formalized WAC/WID program. For example, a university might pick an interdisciplinary theme of significance on its campus and invite students from certified Writing Intensive (WI) courses to submit writings for an edited collection. The most exigent circumstances on your campus may not be related to race. Maybe your campus is a hotbed of protest around North Carolina's HB2 "bathroom bill." Perhaps a student on your campus is dragging a mattress around with her to protest the university's lack of response to campus rape allegations. Maybe your university's state funding has been slashed so much that your Spring Break was canceled in an attempt to finish courses before faculty and staff layoffs begin. Maybe students at your college are being regularly stopped to prove their immigration status. Perhaps your school has a visible population of Muslim students who are experiencing harassment in response to terrorist attacks in the United States and around the world. There are many potential Anthologies out there in response to what is happening on your campus, around the country, and around the globe. With many possibilities at hand, we hope this *Anthology* serves as an inspiration for universities seeking to forge connections between campus writing initiatives, institutional mission, and the world's deepest current needs.

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The First Discipline Is Class: Aiming at Inclusion in Argument across the Curriculum

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The teaching of argument spotlights a crucial intersection between writing across the curriculum and gatekeeping across the curriculum. While argument looks different in each discipline's unique activity system, every student aiming at full disciplinary membership must earn passing grades in some type of situation requiring them to assert a claim, articulate reasons, and marshal evidence. In this way, students' abilities to argue in academically acceptable ways directly determine their ability to earn their degrees—or not. Thus, our teaching of argument—the genre that weaves so visibly across the disciplines—requires close scrutiny for inclusivity, so that we avoid unconsciously privileging some students over others in acquiring the skills required to earn a degree. In particular, given our era's stark income inequality, we should examine our pedagogies for socioeconomic inclusivity: are we teaching argument in ways that maintain or challenge class inequities? What kinds of starting points are we assuming for the students who come to our classrooms—for example, a certain level of comfort and familiarity with performing the role of academic arguer—and do those assumptions privilege the forward movement of some students over others?

I maintain that the key to crafting a more inclusive pedagogy for argument across the curriculum is learning the conceptions of argument our students bring to our classrooms from their home knowledges, paired with the understanding that arguing in higher education is as much a classed and affective endeavor as it is an intellectual one. My aims in this article are to outline some disjunctions that working-class students can encounter in learning forms of academic argument and to describe classroom strategies for supporting students by positioning their experiences with argument as course content. Throughout, I talk about the identity of being an academic *arguer*, in order to emphasize that students' success at arguing across the curriculum requires more from them than learning disciplinary genre features: it also requires them to assume a particular character, distinguished by certain values for interacting with the world around them. In the course of exploring the intersections of socioeconomic class and argument pedagogy, I bring in my own experiences as a working-class student, focusing in particular on the affective clashes occasioned by negotiating two kinds of argumentative identity: home and academic. I bring in this personal evidence partly because "working-class" resists a single definition, and I don't claim to

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speak for some larger set of others. Our talk about class differences must be nuanced, reflecting an understanding of class as local rather than universal, embodied rather than abstract, and influential rather than determinative. In this spirit, I suggest that the most usable definitions of working-class for the purposes of teaching will be self-referential and experiential. Instead of using the term to categorize students based on particular demographic parameters, we can learn more about concrete ways to support working-class students in our pedagogies by attending to the shared or recurring events and sensations—social, economic, physical, affective, and so on—that emerge from the personal narratives of our students who identify as working class.

Overall, my goal in sketching an encounter between working-class and academic ways of arguing is not to try to change what counts as academic argument, but rather to urge greater awareness of the socioeconomic places from which some of our students are coming to it. Research in working-class rhetorics, as well as personal reflections of the type I offer here, can teach us something about those places, but ultimately we will learn most from our students themselves when we position their prior experiences with argument as course content, letting students' narratives and reflections function as knowledge-making texts. The more we understand that a student's challenges in learning argument can stem from other types of difference besides intellectual or disciplinary ones, the more ethically and effectively we can teach it across the curriculum. Similarly, the thicker the understanding that we cultivate of how argument genres change across contexts, the more we can help students productively synthesize their home and school knowledges of argument.

Efforts to make the teaching of argument more inclusive respond to a network of exigencies in and beyond the university. As changes in the economy bring more working-class students to the college classroom, we have the opportunity to reconfigure foundational assumptions about the relations between genre knowledge and capital. On an institutional level, ensuring equal access to the skills of argument aligns with other initiatives to strengthen completion rates for first-generation students. At the level of research, broadening and revising our understanding of argument genres are ongoing tasks, requiring combined insights from multiple methodologies to examine argument's deep imbrication in epistemology, technology, and all manner of human relations. Finally, at the intersection of scholarship and pedagogy, efforts to democratize the teaching of argument constitute a vital response to calls from those who research class and argument, such as Irvin Peckham, Julie Lindquist, Nick Tingle, and William DeGenaro, for writing teachers to deepen our understanding of working-class students' existing genre knowledges. Overall, it still remains to bring sustained attention to the connections among class, discourse, and genre to scholarship in writing across the curriculum. In particular, we will benefit from exploring how issues of class manifest in our pedagogies, all the way from the theories that inform our

curricular outcomes to the language of our classroom materials. Of the scholars who examine class and discourse, Peckham provides the most detailed and concrete lens on the classed nature of writing instruction, and thus I engage regularly with his work in this article.

Audience, Identity, and Affect

The need to consider the implications of argument pedagogy across the curriculum becomes clearer when we consider the extent to which argument is a crucial learning tool for students. We assign arguments grounded in interpretation, critique, research, and hypothesis to help students advance new knowledge. We engage students in argument as a way of bridging realms, assigning a broad range of explicit and implicit argument forms—from multimodal narratives to proposals, empirical reports to digital advocacy projects—to help students connect academic and civic life, and the worlds of school and work. Across the disciplines, argument genres are ubiquitous yet widely variant, offering rich ground for teaching cross-curricular genre awareness and comparative genre analysis (Irene Clark and Andrea Hernandez; J. Paul Johnson and Ethan Krase; Christopher Wolfe; Joanna Wolfe, Barrie Olson, and Laura Wilder). Clearly, there is no universal genre of academic argument that students use for all these learning activities. However, audience-based justification is a common thread found in many argument genres across the university and is primarily what I refer to when I use the larger genre term *academic argument*. Audience-based justification signifies the expectations that an arguer will indicate some kind of central claim with which a critical audience could reasonably disagree, will objectively attend to the audience's counterarguments, and will develop lines of reasoning and supporting evidence chosen to satisfy the audience's demands for validity and sufficiency.

Undoubtedly, asking our students to define an audience in disciplinary terms helps equip them to argue in multiple contexts. At the same time, developing an inclusive argument pedagogy hinges on our efforts to make explicit with our students the tacit parts of our argument curriculum. This means guiding them to explore the nature of the more general academic audience on which disciplinary audiences are founded and positioning that academic audience as one among many audiences for argument—including those whom students have already encountered in their homes, workplaces, and communities. In turn, focusing on audiences and their demands helps us make explicit the social nature of argument genres, allowing students (and us) to register home and school ways of arguing, not as *a priori* forms holding greater and lesser intrinsic value in and of themselves, but simply as different practices for people with different, situation-driven needs. In addition, emphasizing the social nature of argument genres opens the way to address a facet of the argument curriculum often left unspoken—the fact that employing academic argument requires one to

perform a particular identity: outspoken, flexible, critical, and copious. As I discuss in more detail below, working-class students initially may find assuming this identity more fraught than do middle-class students. An inclusive argument pedagogy, then, will engage students in taking up these questions: When we argue in a particular context, who are we? With what kinds of personality, virtues, and power do we invest the figure of "arguer" in different contexts—home, workplace, school? Who can and can't argue in these places?

In addition to helping students understand the social dynamics of genre, using questions like these to help students translate argument genres into terms of identity and performance directs our attention to the role of affect. Affect figures both in the experience of socioeconomic class and in the teaching and learning of argument. First, defining working class experientially reminds us that an individual's affective experiences are an important part of what it means to be working class. For example, I define working class as "the lived experience of chronic economic instability." I draw in part from Kristen Lucas's assertion that a defining principle of working-class identity is "problematized providing and protecting," the outcome of daily difficulties occasioned by "having insufficient or unstable means for providing for and protecting one's self and family" (181, 183). In Lucas's description and my own experience, what's most significant is the *saturation* factor of economic instability in working-class life: being permeated with concern for meeting the fundamental needs of food, shelter, employment, healthcare, and transportation. Even when such needs are being met, one does not take the situation for granted: "Regardless of their current financial means, for the working class, providing and protecting is never far from consciousness" (182). These kinds of experiential definitions of working class highlight the close connection between economic conditions and affective experience. To live in economic instability is to *feel* unstable most or all of the time—precarious, un-anchored, lacking control, and hyper-alert to material stakes and consequences.

Second, using affect as one lens for viewing our students' classroom experiences enables us to build more truly student-centered pedagogies. As Lindquist reminds us, "since students experience class as a real affective location, these experiential understandings must be engaged by our pedagogies" ("Class Affect" 206). For one thing, attending to students' affective cues can help us scaffold assignments, units, and courses more effectively. In our attempts to chart learning paths that start where students are and lead them toward where we want them to be (i.e., achieving outcomes), the clues students give us about how they are navigating the journey emotionally—their participation patterns, body language, vocal tone, word choice, and more—can signal when we should slow down, speed up, back up, or reroute. Coming from another angle, we can take into consideration the potential affective dimensions of working-class lived experience, recognize that students don't leave that experience

at the classroom door, and be on the lookout for times to support them. This might be as simple as asking, "How are you?" and then listening and encouraging, but it honors the fact that, along with doing coursework, working-class students are also doing the emotional labor required to synthesize home and school identities. This is hard work: sorting through dissonant value sets; surmounting regular waves of feeling deeply out of place; dealing with fears that adding an academic identity requires losing or betraying one's home identity; managing the anxiety of seeing each grade as a high-stakes win or loss in achieving the degree required for future economic security. We should remember that what we see as a student's intellectual deficits, recalcitrance, or lack of application might at times actually be his or her absorption in this fatiguing work of building an integrated, confident identity. For working-class students, learning academic discourse is often more than simply an intellectual effort or a utilitarian game; it is also the emotionally charged reconfiguration of one's self. If we want to do more than take working-class students' tuition dollars—if we want to support them and strengthen their completion rates—we must allow the affective experiences occasioned by this reconfiguration to inform our teaching.

The Academic Arguer

When it comes to our teaching of argument, our consideration of working-class students' affective experiences can help us make explicit the identity required to be an academic arguer. By making it clear that such an identity is situated and learned, we emphasize to our students that it is not inherent; if they struggle to become an academic arguer, it is not because they have some fundamental lack that "real" college students must have been born with. As teachers, laying bare the character required for academic argument keeps us aware that we must go beyond teaching the virtues of academic argument—for example, critique, comprehensiveness, qualification, skepticism, and so on—as innately superior in and of themselves to dissecting *why* they are productive and valuable for the work of a particular discourse community. Moreover, making explicit what we expect from academic arguers, and why, can lead to our better understanding of the classed dimensions of academic discourse. Peckham cautions against "uncritically" promulgating the principles of critical thinking that characterize academic argument, that is, "adopting them as if they were class neutral rather than loaded with attributes that make them more accessible to middle-class than working-class students" (67). Such awareness isn't cause for discarding the virtues of critical thinking, but should rather remind us to build curricula and pedagogies that account for the various socioeconomic places from which students are coming to our classrooms. As we challenge students to do the often uncomfortable work of layering the identity of an academic arguer on to their existing identities, we will

need to provide more time and more support in the liminal places where troublesome new knowledge butts up against familiar knowledge.

In the following sections, I outline characteristics of a model academic arguer—typical answers to the question of who we are when arguing in the university—and respond to them with personal reflections from my experiences as a working-class, first-generation college student. When I first encountered the scholarship I draw on below, I was a graduate student, teaching argumentative writing to students from upper-middle-class backgrounds. Struck by the contrasts between that and my prior experience teaching the same material at two colleges serving mostly working-class students, I found the research of Peckham, Lindquist, Tingle, and others profoundly helpful in making sense of the differences. But while I was initially thinking only of teaching argument, I often found myself thinking as much of my own experiences learning academic argument as that of my students. Removed from my undergraduate experience by two decades and a corporate career, I was surprised by the strength with which these researchers' insights resonated with me—a demonstration of the depth and perdurance with which socioeconomic class can influence students' learning.

An Academic Arguer Gives Voice

Materials addressed directly to students, such as course descriptions, textbooks, and assignments, frequently equate argument with voice. To make a civic argument, we tell students, is to make your voice heard; to make a deliberative or disciplinary argument is to add your voice to a conversation. This particular synecdoche gives good rhetorical value. Not only does it allow us to praise the kind of argument we teach using an attractive and concrete symbol, it also conveys a tacit exhortation to civic responsibility or disciplinary maturity: "Don't fail to make your voice heard." On top of that, we add yet another equation: argument equals voice equals agency. But the underlying message that giving voice is always edifying or necessary may not match some working-class students' deeply formative experiences. Implicit within the pedagogical use of "voice" to signal "argument" are some distinctly classed assumptions about how the world works.

One assumption is that the equal right to speak one's voice, and thereby change things, is inherent, or natural. So, even if students haven't been able to exercise it before in meaningful ways, once they walk in our classroom door, they need only access or release their true nature, and there it is—voice, just waiting to get out. But in the "natural world" of working-class students, voice comes not from one's internal essence, but from, as Peckham describes, position (32). Where I came from, the people who had the right to voice were what I thought of as "titled": principal, mayor, boss, priest, teacher, or parent. This made sense to me because these were the same

people who could effect tangible changes in my world, such as my grades, the clothes I could wear, my dad's wages, and the town curfew. Walking from this world into my first college classroom didn't automatically endow me with a title and thus a voice, and being told it was my right and responsibility to make a claim in my first paper did not ring genuine. This was not my natural world. Moreover, the idea of changing my natural world through words and voice didn't seem tenable either. Peckham notes that "middle-class kids learn that reality is malleable, that people in their condition can in fact effect change by speaking to the world, which in turn speaks back," while working-class students may have seen less verbal negotiation and more wordless compliance with roles and rules as they are (75, 77). Thus, making my voice heard required me to do far more than draft and revise an argument. I had at the same time to conceive and accept a natural world that contradicted mine, an example of the psychological-emotional workload—the second job, so to speak—that came along with my other homework.

In another class, I was invited rather than assigned to give voice (which makes me wonder, on a side note, how genuine it is to "invite" students to do something we will grade), but I found the situation equally baffling. Beneath this undoubtedly well-intentioned approach is another unspoken, classed assumption: that projecting one's voice is naturally desirable, something we can count on students to want to do. No doubt many of them do, if they grew up being invited to chime in on their world as so many middle-class children are, or if they didn't but are ready to reshape their understanding of voice and agency. In my case, however, far from being ready to jettison my home background, I depended on it for ballast, and in that background, raising an argumentative voice was not desirable but painful and risky. No mere word games or paths to inquiry, arguments in my experience were violent ruptures in the familial or social fabric, and the potential consequences were considerable. To *want* to argue was seen as a personality flaw. You can imagine that I struggled in classrooms where teachers tried to foster debate in group discussions.

Today, I tell my students they can develop argument skills even if they don't "naturally" like argument at this stage of their lives: that they may well cultivate the pleasure of giving voice over time but needn't feel unnatural if they find argument assignments or those small-group debates distasteful. Similarly, in my civic discourse class, I teach the many positive functions of holding the *ideal* of an equal right to voice. The point is that the classed assumptions underneath the argument–voice synecdoche can be used poorly or well. They are harmful when we unconsciously or covertly exercise their classed power in what Peckham describes as a "weeding-out mechanism acting against working-class students" (66). In contrast, making the assumptions explicit and exploring them with our students can constitute a rich strand of an inclusive argument pedagogy. For one thing, examining the values and exhortations that academic

argument carries along with it engages students in the kind of genre analysis skills we hope they carry with them across the curriculum. Doing such analysis also opens up dedicated class time for students' more personal processing of potential clashes between home and school approaches to argument. In this way, some of the psychological and affective work students do when learning to function in an unfamiliar, high-stakes world can count as work for the course, not separate from it.

An Academic Arguer Is Fluid

Multiple theories of argument, including deliberative, rhetorical, and narrative approaches, state that a necessary condition of so-called genuine argument is the arguer's willingness to acknowledge multiplicity, change her mind, and adapt her approach. Exhortations to be open-minded are found in many argument textbooks, along with strategies for adapting an argument to a specific audience. Indeed, adaptability is the essence both of audience-based justification, the strand that connects multiple genres of academic argument, and of writing across the curriculum in general. Many students, no matter their socioeconomic class, struggle, especially in their first year, to imagine the diverse viewpoints of others and often initially resist the notion that they are capable of seeing an issue from multiple angles of vision or shifting among those angles as they encounter different rhetorical situations. Peckham points out, however, that these capacities to imagine and manifest diverse viewpoints may pose a particular challenge for working-class students, who often haven't had the exposure to different places and people afforded to middle- and upper-class students through travel and study or service abroad. This breadth of experience "*naturalizes* for higher social class members the condition of being able to see from many different points of view, a central feature of academic argument"; in contrast, "[f]or the working-class person raised in circumscribed environments, identity is fixed" (Peckham 73, emphasis added). Most students can recognize that they talk differently to their parents than they do to their friends, but working-class students may be less practiced than their middle-class peers in extending this notion of identity, communication, and meaning itself as fluid, changeable across contexts and audiences.

Based on my experience, I would add that not only is the capacity to conceive diverse perspectives and move fluidly among them less familiar to a working-class student, such fluidity may also be less desirable. In perpetually unstable economic conditions, a stable, fixed identity can be regarded as a character virtue and an economic advantage. In my hometown, people who changed their lives—jobs, addresses, opinions, and even hobbies—out of preference (as opposed to necessity) were often viewed with suspicion, seen as selfish, flighty, or weak. If you changed your position on whether Highway 71 should be rerouted outside of town or switched political parties, it meant you'd knuckled under to someone else's influence. If, out of inclination,

you'd changed jobs or addresses a couple times in five years, you lacked good judgment or persistence. So, when I got to college, the emphasis on fluidity as a necessary trait for a successful academic arguer was worrisome. Intellectually, I could conceive the benefits of examining context and adapting to audiences, but personally, exercising flexibility and multiplicity felt fraught. Yet, if I couldn't learn to argue, I couldn't be a real college student, not to mention citizen or professional. This constant weighing of competing identity stakes—which are higher, those at home, or school?—was another task in that second job of learning brand-new character virtues along with course content.

Peckham also describes working-class resistance to multiple, shifting identities as a function of class solidarity. For working-class students, "changing who you are to respond to the social context is what middle-class people do" (65). Changing to be a different person in different situations wasn't labeled middle-class in my hometown, but it was condemned as being phony. "He just tells everybody what they want to hear" or "You can't trust that one—you never know what she's going to come with" were typical criticisms for people whom I would now describe as rhetorically flexible. To reiterate an earlier point, the classed nature of the intellectual values and character virtues underlying academic argument is not cause for their dismissal. I aim large portions of my argument and civic discourse curricula at helping students cultivate precisely the capacities for multiplicity and flexibility that I found so vexing. However, I devote some of that time to putting those capacities themselves in context, rather than starting off assuming they are self-evident or universally well-regarded. For example, I ask students to discuss fixity and fluidity as virtues and to speculate about their implications, both negative and positive, for argument. Positing them as virtues emphasizes that these are not merely descriptive features of intellectual processes, but also prescriptive judgments we make of others' characters. This conversation often brings to the surface students' personal ambiguities about exploring alternative views, changing their minds, and making contextualized judgments. Rather than concluding such students lack imagination, tolerance, or empathy, we should consider that they may come from a home culture that values consistency and indeed stubbornness as marks of good character. Teaching the capacities of fluidity and multiplicity is vital, but we must understand the cultural sources of working-class students' potential unease with them and provide sufficient time for taking up the identity of academic arguer that their middle-class counterparts may already find familiar and beneficial.

An Academic Arguer Is Critical

Assigning arguments is a primary way to demonstrate that we're teaching critical thinking. The words "critique," "critical inquiry," and "critical distance" are commonly used in argument pedagogies to distinguish between reasoned, mature argument

and invective as marked by ad hominem attacks. Launching critical arguments, especially of authority, is frequently presented as an essential capacity for the enlightened scholar, the democratic citizen, the liberatory reformer, or the paradigm-changing entrepreneur. Peckham describes another iteration of exercising a critical attitude as the element of *dialogism* in academic argument: engaging authorities, negotiating, and assuming the necessary agency to change conditions. Middle-class parents, "who are constantly negotiating with others in the workplace and who bring this way of seeing the world home with them," train their children that "talking back" is a sign of intelligence and competence (73, 79). Such students are less apt to be dismayed by the common injunction in argument pedagogies to "take charge" of sources, interrogating and weighing in on what experts have written. In contrast, working-class children are often trained to "defer to authority, reproducing [a] parent's rhetorical situation in the workplace" (80). In particular, working-class children learn early the material risks of open criticism. My mom didn't "interrogate" the landlord because he could raise the rent or evict us; my dad didn't "demand accountability" from his boss for unpaid overtime and machinery in poor repair because he could lose his job. Where I came from, "to carp about the bad job, especially to the boss, is to put oneself in a position of vulnerability" (Tingle 227). Having experienced chronic economic instability, working-class students may regard argument and its discursive moves of critiquing and challenging others as particularly risky, finding it difficult to quickly set aside their experiences of argument as involving real stakes—wages, shelter, food. At the same time, they envision the real stakes of not learning to argue like an academic: good arguments are rewarded with good grades, so failing to master critical attitudes and vocal criticism ultimately means failing to achieve a college degree.

The requirement for an academic arguer to "be critical" also rests on the assumption that critique is part of an individual's inherent right to, and capacity for, the agency to change conditions. But treating this assumption as a given may cause us to start our pedagogy in the middle of things, for example, launching a unit on argument as advocacy or assigning a proposal without first exploring (and challenging) our students' existing ideas of who can and can't change things. At the same time that I learned a value for fixity—for not voluntarily changing things about my identity or approach—I also learned the necessity to accept changes imposed on me by people who had more power than I did, being told "don't complain" and "don't contradict." As Tingle notes about his working-class home, feeling and expressing frustration was "simply a waste of energy. . . . The job is bad? So what? That's the business of the boss and not the worker" (227). When I encountered the academic idea of what agency looks like—outspoken critique, an individual's assertion of voice—it did not look like me. This didn't indicate that I was fatalistic or accommodationist, but simply that I needed extra time to integrate this picture of agency—derived from "the assertive,

goal-oriented rhetorical norms of the dominant culture" (Dale Cyphert, qtd. in DeGenaro 146)—into my picture of myself. Peckham cautions against taking up the "heady directive to teach [our] students to read and write against the grain without considering how this advice privileges middle-class children, who are trained to presume precisely this stance" (79). Once again, the implication is that we should examine where our argument pedagogies start: do we build units, activities, and assignments on a schedule that assumes students will hit the ground running, so to speak, ready to go with the (middle-classed) willingness to critique and the confidence in personal agency that successful academic argument requires? Because students have to argue successfully across the curriculum in order to earn a degree (including, in many cases, producing a thesis-driven capstone as a contribution to their discipline), we should aim for ways of teaching argument that provide a level starting place.

The Academic Arguer Provides Evidence

The essence of academic argument is evidence, the feature that we say distinguishes it most strongly from opinion and quarreling. Like other features, it is often presented in argument pedagogies with a tinge of virtue: the *responsible* arguer provides evidence; the *respectful* arguer acknowledges her audience's equality by attempting to move them with reasons and evidence, rather than force. We also emphasize the connection between evidence and ethos. An arguer demonstrates goodwill and credibility by using the particular types of evidence his audience regards as valid, gathering it from sources they respect and handling it ethically by providing context and documentation. I agree with all of this; I think giving good evidence does function as a mark of an arguer's responsibility, respect, and credibility. But I aim to make it clear to my students that this view of evidence is not a universal given; rather, it arises from a particular view of human relations, tracing such lineaments as Athenian democracy, Liberal political philosophy, and Enlightenment epistemology. I combine this with asking students to tell me what else they know about what makes an argument strong and credible, and where they learned that. Peckham notes throughout his book that working-class attitudes tend to grant authority on the basis of someone's position, and that was certainly my experience. In my background, what made an argument powerful was not evidence, but some facet of the arguer's identity, such as his or her position, age, wealth, or experience. In fact, giving reasons and evidence was what you did when you were on the defensive or supplicating; the most powerful judgments were those made by people who didn't need to explain why they held them.

Moreover, the authority of the "I" in "because I said so" was singular. For working-class students, the principle of triangulation (showing multiple voices in agreement around a piece of evidence) might not resonate with their understanding of what makes for a strong argument. Triangulation is, essentially, calling in backup: an

unremarkable activity in a middle-class ethic of collaborative group work and collective action, but potentially an expression of weakness in a working-class ethic in which strength is a feature of individuals. Similarly, the principle of sufficiency (providing an extensive body of evidence) may also elicit some initial hesitation from working-class students. Middle-class children often get listened to without interruption, but in my hometown, loquacity was more apt to signal not intelligence but vanity or self-importance. It was common for me to think that someone who went on and on in displaying his knowledge was "full of himself." Yet, extensively displaying one's knowledge is the heart of an academic argument, which gets most of its mass from evidence. However, if we understand that the principle of sufficiency is not self-evident, we might see a student's scanty roster of evidence as indicating something besides carelessness or ineptitude, and thus requiring more from our pedagogy. Taking time to explain how the principles and attitudes regarding evidence in academic argument came to be, while also asking students to articulate their experiences of argument, emphasizes that ways of arguing are contextual. My hope is that this emphasis on context encourages students to understand that in taking up the identity of an academic arguer, they don't need to subtract other identities, but rather are capable of moving among them.

The purpose of highlighting these potential contrasts between working-class identity and the identity we demand of an academic arguer is to help us better understand what students might be experiencing when we teach argument across the curriculum. Students from middle-class backgrounds are more likely to have grown up with the advantage of seeing their parents enact the attitudes we call for. Working-class students, without that head start, are faced with two curricula: the explicit, intellectual one of learning the skills of academic argument and the implicit, affective one of taking up the virtues and character of being an academic arguer. On the inside, the often painful task of reconciling dissonant identities requires tremendous energy and engagement, but it can result on the outside—the side we see—in behaviors that look like disengagement: absences, silence, missing or partial coursework, superficial performances when assigned to make a critique or take a stand. An inclusive argument pedagogy distributes course time so that some of students' internal engagement in identity work becomes part of the work of the course.

Crafting an Inclusive Argument Pedagogy

As addressed earlier, one way to make the way we teach argument more inclusive of working-class students is to examine our starting points. Reviewing our textbooks, syllabi, course schedules, presentations, and other teaching materials can reveal the level of knowledge and familiarity with academic argument that we're assuming students will bring with them; such a review may also suggest places where spelling out and contextualizing certain expectations can help bring students along more quickly.

At the same time, we can review materials for the language of disinfection that lingers in argument pedagogy—the injunctions to students to forget what they know about argument, or to reclassify what they thought was argument as mere quarreling, in order to become a "genuine," that is, academic, arguer. It's vital to acknowledge that we expect students to argue in academic ways but equally vital to work from an ethos of addition, supporting students in laminating new identities onto their existing ones, instead of abandoning one for the other. Because students rely on our course materials to navigate the class and often treat them as authoritative, we can benefit from scrutinizing them closely to ensure they send accurate and supportive messages about what's involved in synthesizing multiple knowledges about argument.

Along with reviewing our materials for the messages they send, we can make our argument pedagogy more inclusive by incorporating students' experiences of argument as part of the course content. This can help us avoid essentializing "a" working-class identity and keep the focus instead on our particular students' identities, histories, and practices. For example, one relatively simple way to highlight students' experiences is by assigning composer's memos to accompany argument projects. In these memos, students not only explain some of their rhetorical moves, but also reflect on their emotions or describe what kind of identity they took on when making an argument. Depending on the project, questions I have asked students to address in these memos include, *How did it feel to critique the writers you responded to in this argument? This assignment asked you to profile and write to a resistant audience; how did it feel to do that? How would you describe the voice you developed for this project—who were you trying to be in making this argument? What role did you feel you were taking on in this argument, and what kind of relationship did that set up with the audience, do you think?*

While composer's memos guide students to reflect on one experience of making an argument, two major assignments—an argument journal and a comparative analysis—engage students in enriching course content by deeply examining several of their experiences of argument. The argument journal aims at supporting students in integrating their home and school knowledges. Over the first three weeks of class, students in my argument classes write substantial but informal responses to prompts asking them to reflect on their existing knowledge and experiences of argument. (In an appendix, I've included the prompts I've used recently, but prompts and word count should flow out of the content and outcomes of a particular course.) On one level, the journal gives students a chance to warm up their writing muscles by composing long, informal, detailed, but low-stakes texts, while also helping them start a reflective habit of mind that they'll cultivate the rest of the semester. The journal can also provide material for students to use later in the term in other assignments, such as an argument narrative or a comparative analysis.

On another level, the argument journal aims to bring students' understanding of argument into the classroom, not as wrong knowledge needing disinfection, but as course content. About two-thirds of classroom activity in those opening weeks consists of students sharing self-selected parts of their journal entries and discussing them in small and large groups. Such discussions help students get to know one another, but they also produce tangible course material. Each discussion activity calls on students to add to a collective, running list on the course website of their insights, questions, and recurring issues about argument, such as ideas about what it is and isn't or should and shouldn't be and the variety of forms and functions they've known argument to take on. The list shows to students in concrete form the knowledge about argument, as both a concept and a practice, that they've created collectively from the individual experiences they bring to the classroom. In addition, the list functions as an authoritative knowledge base, equivalent to the textbook and other course materials, to which students return throughout the semester when assignments direct them to revisit the list and engage the material there. Finally, writing the journal engages students in thoughtfully examining their existing knowledge about argument, while the accompanying discussions reveal the wide variety of forms and functions that argument can take. Both are foundational activities for learning to write in multiple disciplines.

Like the argument journal, a comparative analysis assignment aims at incorporating students' experiences of argument into course content. Coming after the journal but still part of an early unit surveying multiple approaches to argument, the comparative analysis paper directs students to examine multiple arguments they've experienced, setting them side-by-side to identify similarities and differences. In the first step, students identify three arguments in which they've participated as either arguer, audience, or, in a dialogic argument, interlocutor. For written or transcribed arguments, students locate the text (which could be anything from an essay in an academic reader or a paper they've written, to the text of a speech, an op-ed, or an online exchange) and write a description of the contexts in which the text was composed and encountered. Students can also select verbal arguments they've experienced, as long as they can write a description of the situation that includes plenty of detail about what was said by whom.

Next, each student selects one general criterion to anchor his or her analysis, working from a list the class generates collaboratively. Typical criteria usually include site (where does the argument occur?), purpose (is the argument aimed at the audience's thoughts, actions, other?), format (a mix of medium and organization), primary audience, and the identity of the arguer. Students then flesh out this framework—three arguments compared and contrasted along one major variable—with analysis along three or four additional, more complex criteria. With some supplementation by me,

the class again generates a list of these, drawing on readings and personal experience to come up with questions we can ask about an argument and its context and ways to label the questions as variables. Examples of these more complex criteria for comparison and contrast include style (What kind of language is used?); backing (does the arguer provide evidence? What kinds?); function (What larger purpose—e.g., social, material, institutional, etc.—does the argument serve to accomplish?); quantity (How many words are considered necessary to make the argument? In a dialogic argument, does one person talk more or less?); power and authority (Who gets to argue in this situation, and who doesn't?); roles and relationships (Who are the different persona in this argument, and how do they stand relative to each other?); and consequences (What are the risks and rewards of arguing in this situation?). In the draft they turn in, students present the insights resulting from this analysis that they found most compelling, using language from the texts and contextual details to illustrate their points.

The comparative analysis assignment reinforces the argument journal in that both aim to validate students' experiences of argument as knowledge to incorporate rather than discard as they learn the expectations and identities involved in academic argument. Whether or not students choose to analyze arguments from their home culture, the comparative analysis assignment can help students see that they're capable of participating in several different kinds of argument, multiplying identities rather than rejecting them. At the same time, the assignment introduces students to variety in argument, exercises them in distinguishing among arguments based on a complex set of factors, and alerts them to the inseparability of arguments and their contexts—all capacities that can help them learn to analyze and write multiple kinds of arguments as required by different disciplines.

Positioning the argument journal and comparative analysis paper as producing course content helps me emphasize that learning academic argument is part of a lifelong process of learning many different kinds of argument, and thus a process of adding to, rather than replacing, one's identity. The ultimate purpose of both assignments is to give students some dedicated space and time for creating an integrated identity in which home and school selves cooperate. The integration process is often painful or just plain hard, and more so when students must do it exclusively on the fly, reacting without pause to a gauntlet of academic stimuli that demand particular performances. By creating opportunities for students to treat their experiences of argument as class content, I hope to convey to them that such identity work is not a tacit requirement they need to "get right" wholly on their own time, but instead an acknowledged part of learning one kind of argument—academic—for which they can expect time and support in class.

Appendix: Argument Journal Prompts

Entry 1

1. "Argument" covers a wide range of activities. What different parts of your life do you see argument operating in? Name a few, and give me a few general descriptions of how you see argument operating in each.
2. What metaphor would you use to describe argument, and why?
3. What specific things do you want to learn about argument in this course?

Entry 2

How does the prospect of entering an argument make you feel? Why do you think it makes you feel that way? Do your feelings differ depending on what kind of argument you make, for example, depending on the place, language, topics, purposes, and people who are involved?

Entry 3

Think back to when you began high school, and review the period from then until now. Has your view of argument in general—what an argument is like, what's involved in arguing—changed in this period of time? If so, how? If you can think of any experiences that helped change your perspective of what it means to argue, describe them.

Entry 4 (pick one)

A. Has there been a time in your life when you were a resistant audience (as described in your textbook) to a particular argument about a controversial issue—but then changed to become a strongly supportive audience to that same argument? If so, tell me what the issue is, how your position on it changed, and, most important, what led you to the change.

B. We've discussed the importance of adapting arguments to specific audiences. Can you recall one or two times when you made arguments (in any realm of your life, and of any type) that you consciously adapted to a specific audience? Describe the situation: what you argued about, to whom, and how you adapted your argument to that audience.

Entry 5

Where you come from, what do people think about argument? How do you make arguments there? What factors do you think shape these attitudes and practices of argument? Examples can be helpful here.

Entry 6

Almost all theorists of academic and civic argument sketch various conditions—

usually, states of mind or attitudes that interlocutors must hold—that must be present for the resulting communication to be considered "true argument." Common conditions include the requirements that people admit that different valid viewpoints can exist; that people fully reveal their purposes for arguing a particular claim (i.e., transparency about agendas); that people willingly engage in self-reflection to discern their own values and assumptions; that people treat other interlocutors with respect and attention; and that people engage in argument only if they are genuinely open to the possibility of changing their minds. What do you think of these conditions?

Entry 7

A. From the last three weeks of class discussions and readings, what are a few points about argument that you've found particularly helpful, or challenging, or objectionable? Tell me about each one and why it struck you.

B. Do you have any opinions, feelings, concerns, or ideas about argument that you want to share with me—things that weren't covered in previous journal entries or that you didn't get a chance to share in class?

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Complicating "Containment" and Rewarding Revision: A Case Study of Multilingual Students in a WAC-Based First Term Seminar

REBECCA FREMO

Introduction

At the small liberal arts college in Minnesota where I teach, Lencho, a first-year student, reflected upon his earliest weeks on campus. Originally from Ethiopia, Lencho thrived at a culturally diverse Minneapolis high school. Here on campus, he felt isolated, frustrated, and silenced. But not in his First Term Seminar (FTS), "Why Multi Matters," where he participated regularly in class discussion and peer response sessions. "I feel so relieved when I'm in our FTS class," he admitted. His classmates in "Why Multi Matters," a pilot FTS I taught for multilingual students only, echoed these sentiments. These students reported they often feel socially and academically isolated from their overwhelmingly white, monolingual peers elsewhere on campus. In "Why Multi Matters," a writing across the curriculum (WAC) and general education gateway course, they shared experiences and together strategized ways to negotiate life at the college. In this essay, I discuss findings from a multimodal study of the pilot suggesting connections between students' peer response experiences, revision success, and increased confidence in their writing. The study triangulates data from pre-, midterm, and post-course surveys; conferences with students and peer group observations; and a rubric-based assessment of their work.[1] I argue that the social and rhetorical dynamics in the classroom enhanced the students' revisions of academic essays, resulting in another kind of revision: the students began to reimagine themselves as strong, successful writers and rhetorical resources for their peers.

Nine students selected this pilot, but all first-year students at Gustavus Adolphus College are required to complete a FTS course, the first writing intensive or "WRITI" course to satisfy our WAC writing requirement.[2] I was their FTS professor and academic adviser. All FTS sections also have an oral communication component and encourage students to discuss values within a specific disciplinary or cultural context.[3] "Why Multi Matters" began with the premise that multilingual students are uniquely prepared to learn how to enter the disciplinary conversations they will encounter in college. The course first invited students to reflect on the challenges they

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have already faced as they pursued an education, using writers like Mark Edmundson and Sherman Alexie to start the conversation. Next, students investigated how diverse language users negotiate such challenges, putting their experiences into conversation with those of multilingual writers such as Richard Rodriguez and Maxine Hong Kingston. Students then considered how multilingual experiences might shape their academic work, especially as they entered new disciplines.

Such a course might be critiqued within recent composition studies literature. In "The Myth of Linguistic Homogeneity in U.S. College Composition" Paul Kei Matsuda has suggested that many college composition programs have practiced "containment" strategies—separating ELL students into their own sections of composition classes—rather than developing more progressive pedagogies to challenge the status quo (Matsuda, 2006). Such courses risk ghettoizing students as we recycle stale beliefs about language and subjectivity. Likewise, in "Language Diversity and the Responsibility of the WPA" (2010), Susan K. Miller-Cochran described "five myths about second language writing that negatively impact students in our writing classes by ignoring their linguistic diversity" (p. 213). Number four on her list: "Second language writing students can just be placed in a separate class, and then you don't have to worry about them anymore" (Miller-Cochran, p. 215).

I complicate the containment argument by resituating it, considering the usefulness of a WAC-based seminar for multilingual students, including international students and recent immigrants, at Gustavus Adolphus College, a small, private liberal arts college with a social justice mission located in the rural Midwest. In this institutional context, where multilingual students make up approximately 10% of the student body, such a course enabled candid conversation and critical reflection about language, identity, and subjectivity. Here students of color, who constitute just 13% of the student population, struggle to see themselves reflected in the overwhelmingly white faculty, staff, and students on campus. Multilingual students at Gustavus often face social, cultural, and economic challenges as well as academic ones, which may lead them to question their decision to come to campus. Retention is a challenge, and multilingual students seek networks of support to help them balance the emotional and intellectual demands of schooling. A course designed specifically for a heterogeneous group of only multilingual first-year students can create such a network of support. At the same time, such a WAC-based course encourages rhetorical flexibility as students negotiate multiple rhetorical approaches with one another and prepare to enter new disciplines.

Even Matsuda has acknowledged social benefits when multilingual students work together in the classroom, noting that "To deny these support programs would be to further marginalize nonnative speakers of English," especially when they matriculate at institutions where "the myth of linguistic homogeneity" continues to undergird

curricular decisions and structures (Matsuda 2006, p. 649). A course such as "Why Multi Matters" can be a stepping stone toward more progressive curricular structures, while supporting multilingual students and an institution's efforts to recruit and retain them. At the same time, the course provides a useful introduction to Writing Across the Curriculum. Students discuss how they already shift rhetorical practices across cultural contexts, and then apply that knowledge as they study ways to learn new rhetorical strategies for new disciplinary contexts.

Ultimately, I argue that "Why Multi Matters" did not contain or stigmatize students but instead created alliances between peers within the course while informing campus-wide discussions about our increasingly diverse student body and writing work being done across the curriculum. Findings from the 2012 pilot suggest that as students built relationships with their peers, they developed successful revision practices. At the same time, the students revised their own ways of seeing themselves as writers, coming to view one another as trusted rhetorical resources. This is a key shift, especially crucial for students who may be accustomed to institutional attitudes suggesting they are underprepared, in need of "extra resources," or a "challenge" to the college.

Why Framing Matters: Translingual Possibilities for a WAC-based Seminar

The pilot embodied characteristics of a translingual approach as described by Horner, Lu, Royster, and Trimbur in "Language Difference in Writing: Toward a Translingual Approach" (2011). But to view the course in this way, we must problematize arguments about "containment" made by Matsuda and others. Horner, Lu, Royster, and Trimbur critiqued what they call "traditional approaches to writing in the United States," which "assume heterogeneity in language impedes communication and meaning" (p. 303). Like Matsuda, Horner and collaborators criticized the institutional habit of placing linguistically diverse students in "special" sections of composition designed specifically for ESL writers or herding them into Basic Writing sections with struggling L1 writers. Matsuda's "The Myth of Linguistic Homogeneity" explained how this assumption came to permeate Composition Studies, arguing that the field has imagined monolingual composition students as the norm and mastery of academic literacy and Standard Edited English as key goals (Matsuda, 2006).

Both Matsuda and Horner et al., however, represent the contained "ESL composition classroom" in one of two ways: as either a monolithic space where mostly international students study in large, public institutions to pursue professional degrees in fields such as engineering, medicine, business, or as a place where mostly disenfranchised immigrant students gather together to learn the basic academic writing skills necessary for success in first-year and equally monolithic composition courses. But

Gustavus doesn't offer composition courses of any kind and has been entirely WAC-based since the early 1980s. The FTS "Why Multi Matters" was an interdisciplinary writing-intensive seminar offered to a diverse group of multilingual first-year students, including international students, recent immigrants to the US and U.S.-born multilingual students.

Horner, Lu, Royster, and Trimbur have argued that traditional approaches "have pushed students toward assimilation, seeking to obliterate forms of difference; or toward accommodation, allowing for diverse language practices for different situations, but creating hierarchies where certain situations require 'standard' forms of English and others do not" (2011, p. 306). I agree—especially when separating multilingual students serves faculty members more than students ("Give them to the ESL specialist!") or keeps international students away from domestic students. Likewise, I do not endorse using non-credit bearing sections to remediate multilingual students, a practice critiqued by those who challenged the history of Basic Writing courses and the tendency to assign students of color to such classes (Bartholomae, 1993; Scott, 1993; Smoke and Otte, 1997). But this pilot WRITI course did not attempt to teach students to "standardize" their work in any way. Rather, the learning outcomes for the WAC-based course include goals such as these: "Students choose effective rhetorical strategies shaped by their appreciation for purpose, audience, and context for the writing task." A complete list of SPC's Student Learning Outcomes for writing in a first-year course can be found in Appendix A.

Horner, Lu, Royster, and Trimbur have suggested a translingual alternative, envisioned as a "research-based and generative conceptual approach to language difference in pedagogy, research, and politics" (p. 304). Building upon the CCCC 1974 resolution "Students' Right to their Own Language," which addressed questions of difference related to dialect, Horner, Lu, Royster, and Trimbur extended the argument to "differences within and across all languages" (p. 304), advocating that we view and define "languages and language varieties as fluid," paying careful attention to the cultural and historical movements that propel such change. They also encouraged us to see "language differences and fluidities as resources to be preserved, developed, and utilized" (p. 304). Perhaps most importantly, a translingual approach must question "myths of unchanging, universal standards for language" and instead consider "the variety, fluidity, intermingling, and changeability of languages as statistically demonstrable norms around the globe" (p. 305). Doing so places rhetorical negotiation front and center pedagogically, as students learn how and why languages change over time, and then recognize and practice strategies that enable them to succeed as communicators across cultural contexts and generic boundaries.

Here, translingual approaches share goals with WAC: focusing on fluidity and multidisciplinarity, helping students adapt to different discourse situations, writing to

communicate, and adapting to new readers and their needs. Such rhetorical negotiation was the focus for "Why Multi Matters," as this general education course assumed that multilingual students are already successful users of language and diverse rhetorical strategies. As a WAC course, this FTS section engaged students in the study of how their intended disciplines—defined as diverse in terms of their exigencies and generic traditions—might call for certain rhetorical strategies or diverse language skills. As students shared their knowledge with one another, they also described and critiqued the ways that their own cultural and linguistic practices shaped their language use, especially on campus. Thus, the course both introduced WAC-related concepts—disciplinarity, discourse community, and genre—and complicated those concepts by considering how language and culture shape our ways of taking part in the fields we enter.

Collaborative pedagogical strategies such as peer response highlighted and enabled such possibilities. In "Why Multi Matters," because of the course's institutional context, the push and pull between homogeneity and heterogeneity positively affected students' work. The students all belonged to an underrepresented group on campus—they were both multilingual and students of color at an institution where 92% of the students are white and monolingual—and this shared-subject position enhanced their peer response experiences. This, in turn, led to more extensive revisions of their work. At the same time, this widely diverse group of multilingual students spoke more than a dozen languages and negotiated constantly, developing more and more accessible language for responding to one another's writing. This, too, enhanced peer response and their writing. Finally, as part of our WAC program, the course was steeped in a rhetorical context that emphasized fluidity and multiplicity.

Why Revision Matters: Review of the Literature

Revision and Multilingual Students

Many scholars have shown (including Sommers, 1980; Faigley et. al, 1981; Harris, 2003; Myhill and Jones, 2007) that ways of conceptualizing and practicing revision distinguish experienced, skilled writers from novice, less skilled writers. Within TESOL and ESL scholarship, similar conversations exist. Scholars have cautioned us not to assume that L1 and L2 writers are the same or that they will respond to pedagogical interventions in identical ways (Raimes, 1985 and Silva, 1993). Still, most agree that a process-based approach to writing instruction, where instructors and peers intervene in drafting and revision via direct feedback, has helped ESL writers to engage with course material and succeed with academic writing (Zamel, 1976; Raimes, 1985; Myles 2002; Williams, 2004). Thus, helping multilingual students develop successful revision skills should help with retention and success.

Few, if any, studies of multilingual writers and revision have been situated within small, private colleges. There are studies of ESL student writers in graduate programs or professional contexts (Cox, 2010; Abasi, Akbari and Graves, 2006), some of which are undertaken in writing centers, but the challenges faced by graduate students, many of whom are represented as international rather than Generation 1.5, differ from those of undergraduates. Likewise, studies of undergraduate multilingual and ESL writers at community colleges and large urban universities abound in TESOL literature (D'Alessio and Riley, 2002; Fishman and McCarthy, 2002; Hirsch and DeLuca, 2003), but have often represented students as struggling or underprepared writers. The multilingual students in this study, on the other hand, excelled in high school and chose to attend Gustavus precisely because of its small classes and focus on leadership development and social justice.

Peer Response, Collaboration, and Multilingual Students

At Gustavus, writing intensive courses focus on revision, and peer response is a staple, as it has been in process-based writing courses across the United States in the last three to four decades (Ferris, 2003) because peer response often effectively improves student writing. Peer response focuses attention on rhetorical issues, fosters collaboration, and encourages more substantive revision. Writers speculate about audience, as students help one another anticipate problem areas for future readers or celebrate particularly helpful or evocative textual moments. Peer response helps students understand audience as multi-faceted, a continuum ranging from those who are "addressed" to those who are "invoked" (Ede and Lunsford, 1984).

In addition, peer response fosters collaboration. As argued by Bruffee (1984), collaborative learning not only changes the way that we teach and learn, but also the substance of the learning itself, drawing attention to the ways that groups negotiate meaning and create conventions. Bruffee's work at CUNY in the 1970s helped a new population of underprepared students—returning white, working-class Vietnam veterans, as well as veterans of color and new immigrants—adapt to the rhetorical demands of college. Collaborative pedagogies have also emphasized that conventions arise within communities that decide, as a group, why such conventions are important.

A teacher-driven feedback cycle enables instructors to model conventions, too, as well as intervene into students' drafting and revision processes. But scholars have raised concerns about teachers appropriating students' texts (Knoblauch and Brannon, 1982; Sommers, 1982) during the revision phase, especially those of ESL students (Reid, 1994). After analyzing differing viewpoints regarding the efficacy and efficiency of teachers' written feedback for L1 and L2 students, Ferris noted that scholars speak in unison regarding peer review: "nearly all of the scholars . . . who express doubts or concerns about teacher feedback simultaneously voice enthusiasm

for the use of peer response groups in the writing class," acknowledging that "this nearly unqualified endorsement of peer feedback has had tremendous influence in L2 pedagogy and research" (Ferris, 2003, p. 15). Peer response is a staple within most composition courses, including those intended for ELL or multilingual students.

But peer response is not a panacea for multilingual writers, especially in collaborative situations with white, monolingual writers. Zamel and Spack (2006) found that ESOL students reported "fear that their linguistic and cultural differences mask their intelligence and knowledge," and were often reticent to speak out during discussion (p. 129). So, what happens to multilingual students who use peer response and other collaborative strategies in classrooms where they are grouped heterogeneously with white, monolingual students? In "'A Narrow Thinking System': Nonnative-English-Speaking Students in Group Projects Across the Curriculum," Ilona Leki (2001) stated that "a large and mainly optimistic body of research exists on the benefits of group work among peers" (p. 40). Leki then showed us that multilingual students do not always have positive collaborative experiences with monolingual students. Instead, they may be treated as subordinates or given menial tasks instead of academically challenging ones. In such situations, multilingual students may not develop revision skills in part because they do not receive engaged, critical feedback on their work. Without such feedback, revision is difficult at best, as students may not learn how to read their own work critically. In bringing a diverse group of multilingual students together, "Why Multi Matters" mitigated against the potential downfalls of peer review in a monolingual classroom.

Course Description and Methodology

In "Why Multi Matters," students participated in large and small group discussions; wrote ten short reader-response papers; and drafted, workshopped, and revised three formal essays, which were assessed via portfolio. They also investigated the disciplinary conventions of their prospective major field. The class met four days per week for fifty minutes. The formal essay assignments were sequenced to first help students reflect on how their linguistic and cultural backgrounds shaped the transition from home to college. The assignments became increasingly analytical, as students critiqued other writers' positions on bilingual education and ultimately described and analyzed how their experiences as multilingual people had helped prepare them to make their next transition to a new academic discipline or major field of study.

Students read both fiction and nonfiction, including Sherman Alexie's novel, *The Absolutely True Diary of a Part-Time Indian*, Richard Rodriguez's *The Hunger of Memory*, a memoir, and Maxine Hong Kingston's *The Woman Warrior*, which is typically categorized as autobiography, as well as short articles about literacy, bilingualism, and liberal arts education.[4] Andrea Lunsford's *Everyday Writer* was also

required. The readings highlighted connections and tensions between one's cultural and/ or linguistic identity and the process of becoming educated. In Alexie's accessible, loosely autobiographical novel, the protagonist chooses to leave his reservation school in order to attend a more affluent, white high school more than twenty miles away. Rodriguez explores education as a process of cultural assimilation and considers the implications of that process. Kingston uses narrative to bridge cultural divides and illustrates the ways that literacy enables movement across cultural contexts.

The other short readings featured multiple perspectives on higher education, bilingual education, and what it means to be multilingual in the US, complicating or extending discussion. After reading Rodriguez, for instance, students used sociolinguist Myers-Scotton's work on bilingualism to support their essays, which challenged Rodriguez's stance on bilingual education. A final research project then invited them to first identify recent "hot topics" within their chosen field of study, interview a working writer within that field, and then investigate how their educational experiences as multilinguals might help them transition into this new discourse community. Students left the class with a richer, more sophisticated understanding of how language and identity shape our educational experiences.

Research Subjects

Four female and five male students completed the course. Most were Generation 1.5; two had immigrated more recently to the US, and one was an international student. Their families came from Vietnam, China, Laos, Ethiopia, the Sudan, Somalia, and Mexico, as well as other places. All spoke English and at least one additional language; a few were trilingual. Seven completed high school in the Twin Cities area in urban or suburban schools. One student completed high school in a rural Minnesota district; the other in Cancun, Mexico. Among the eight educated in the US, only one took actual ESL classes for at least one class period per day in high school. None reported receiving "pull-out" writing instruction for ESL students in high school, but three students reported some "additional writing instruction from teachers." In sum, these students had been mainstreamed at the high school level. Many had taken AP courses; all were highly successful, motivated students.

Data Collection

While teaching the pilot, I triangulated direct observation, survey data, and rubric-based assessment in order to garner a full, dynamic view of my students' revision practices, in terms of both process and product. Since I wanted to study how this course affected their revision strategies, I needed to consider how students described and felt about current and prior revision experiences, and I needed to look at their drafts to describe and assess the kinds of revisions made. To minimize bias, I did not

consider my own assessment of the students' revisions but rather depended on my colleagues to assess the portfolios for this project. I tracked students' revision practices in several ways. I logged the 1,320 minutes that students spent in conference with me in fall of 2012, as well as the topics of each conversation. Next, I acted as a participant observer on peer-response days, taking notes on student interactions, collecting copies of peers' comments on one another's drafts, and reflecting weekly in a teaching journal.

Survey data documented students' perceptions of their previous and current revision experiences and attitudes toward writing, revision, and peer response. Students were surveyed three times during the semester: week one, at mid-term, and post-completion. There was a 100% response rate to all three anonymous surveys. The surveys used a five-point Likert scale to gauge students' agreement or disagreement with a variety of statements about experiences and attitudes. In addition, dinner conversations were held at mid-term and post-completion, where students discussed with me and their fellow students their ongoing FTS experiences.

Finally, four WAC program faculty readers volunteered to complete a rubric-based assessment of student work (see Appendix B). Each FTS portfolio included multiple drafts of each of three formal essays: two argumentative and one narrative piece.[5] Only the first and final submitted drafts of the two argumentative essays were assessed. Categories assessed included Thesis, Major Claims and Support for Claims, Coherence, Clarity and Readability, and Conventions. The four readers were the FTS director (political science); the writing center director (English); and two additional FTS and WAC instructors (Economics and Management and Religion, respectively). The faculty members convened in mid-January of 2013 for a norming session before assessing the essays. Each read eighteen essays, anonymous and randomized, including first and final drafts of both of the two argumentative essays.

Why Outcomes Matter: Peer Response, Self-Confidence, and Rubric-Based Revision Assessment

The rubric drew from the AACU Written Communication VALUE Rubric, but categories were revised to privilege demonstrable rhetorical outcomes typically valued by faculty at Gustavus[6]. These criteria were developing a clear thesis; using framing strategies, such as an introduction and a conclusion; making and supporting major claims; creating coherence via transitions at the paragraph and sentence levels; exhibiting clarity and readability at the sentence level; and demonstrating the ability to use conventions, such as citing sources and including a Works Cited page.

As the figures here suggest, faculty readers found the second drafts of both essays to be one or two points higher than their first draft counterparts in every rubric category.

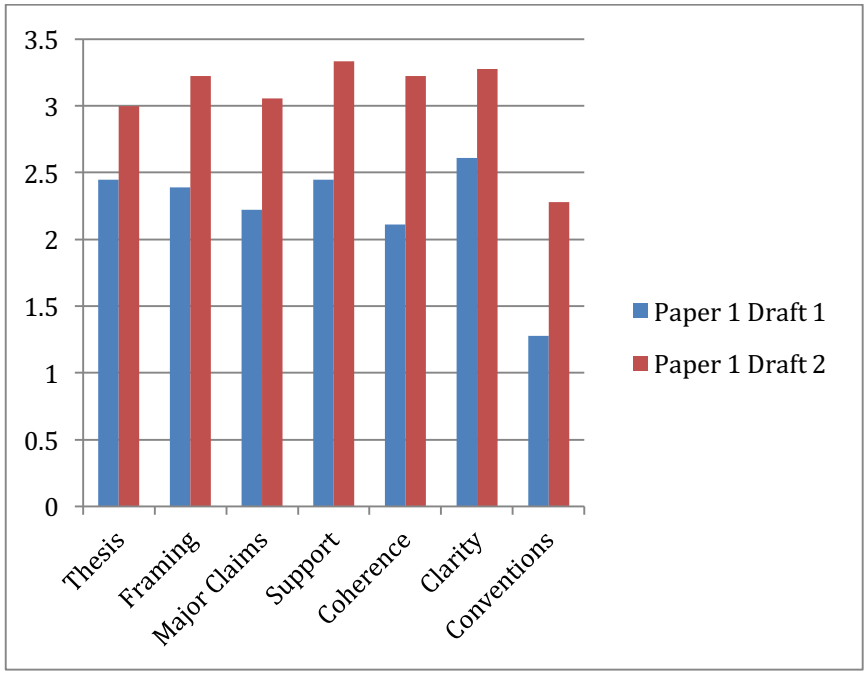

Figure 1. Faculty Scores Paper 1.

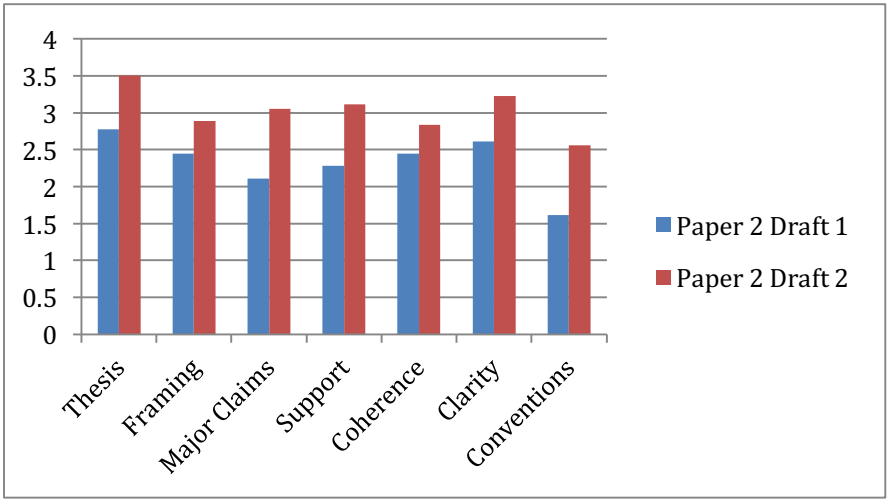

Figure 2. Faculty Scores Paper 2

Usefulness of Peer Response

On Survey One, 66% reported using peer review in high school "for most assignments." All reported being grouped heterogeneously with monolingual peers in that setting. Of the 66% that reported using peer review for most assignments, more than half disagreed strongly with a statement that characterized peer review as "usually helpful." But their experiences were quite different during the pilot. On Surveys Two and Three, 100% reported either agreeing or agreeing strongly that they were "comfortable sharing work with peers in FTS." At mid-term, 78% characterized the peer review sessions in FTS as "helpful," and by Survey Three that number increased to 88%. Typically, 70–90% of students reported that peer response was helpful to them in terms of global issues: generating ideas and planning, structuring and organizing, providing evidence, and learning to introduce and conclude. Likewise, the same percentages of students agreed that their peers had helped to identify local or sentence level errors, with a slight trend upwards at Survey Three.

Shifts in Self-Perception

On Survey One, 78% of students reported that they had typically received "good grades" on their writing assignments in high school. Most students stated that they considered themselves to be at least "average" writers in high school while 33% agreed with the statement that they considered themselves "strong" writers, and one agreed with the statement that "I considered myself to be a weak writer in high school." As the semester progressed, all students were less likely to agree with the classification of themselves as "weak" or "average" writers. By the end of the FTS, 100% either strongly agreed or agreed with this statement: "I now consider myself to be a strong writer."

Why "Why Multi Matters" Worked: Discussion

Faculty readers' scores suggested that students improved their revision practices, as final drafts of each argumentative essay scored higher than first drafts in every category of the rubric. Survey data showed that students reported both extremely positive experiences with peer response during FTS, as well as an increasing tendency to view themselves as "strong" writers over time. The two key outcomes—stronger revision skills and increased self-confidence—are crucial for success in college. I would argue that positive peer-response experience was a critical factor enabling those outcomes.

But useful peer response experiences aren't just born—they're made. I believe that my interactions with students, both individually and during class, helped create a classroom where students could maximize the benefits of peer response. First, this FTS promoted a classroom culture where individual communication with the professor was the norm. From the very first week of class, the students met individually with

the instructor, for both required and optional conferences. This conference-heavy pedagogy provided students with frequent feedback on their writing and opportunities to discuss their individual experiences. In affirming those experiences, I encouraged students to view themselves—their own stories—as valid sources of evidence. For instance, Lencho, who had immigrated a few years ago from Ethiopia, shared his frustrations about strained communication with his monolingual peers and other professors, who typically asked him to repeat himself whenever he spoke. I listened, and then asked him to reflect on how often his FTS classmates—none of whom were also Ethiopian—had trouble understanding him. Affirming that he was, in fact, a capable communicator enabled him to take the next step and identify other factors that might affect his communicative success—including a lack of effort from listeners—and their rhetorical and ethical implications.

A portfolio evaluation system also supported regular conferencing. Students worked steadily and recursively throughout the semester, and they benefited from tackling small, manageable goals during each conference. Finally, because all peer review sessions took place during class, I could observe and then reiterate whatever good advice they received from peers when we conferenced. In this way, conferences helped to reinforce a key message from the course: your peers can provide valuable, accurate responses to your work because they are knowledgeable rhetorical resources.

As students grew comfortable conversing with me, they spoke more freely in class and valued their peers' contributions. Every reading and writing assignment addressed culture, language use, and education, and I encouraged connections between course texts and personal experience. Classroom conversations were fruitful because each student had firsthand experience transitioning across cultural and linguistic boundaries and each willingly shared that experience. When students began to conduct peer response, they were accustomed to having their contributions validated by both peers and professor. Even their peer response sessions for the research-based projects, where students had to read and respond to texts from well outside their disciplinary interests, were productive and positive. The classroom culture seemed to help students consider what it means to enter and study a new discipline.

I suspect that because each student brought a different set of communication practices to the table, concepts like disciplinary discourse or multiple academic languages were easier to grasp. By enrolling a diverse group of students who spoke a language other than English at home, "Why Multi Matters" exposed every student to an array of cultural backgrounds and communication strategies daily, which I encouraged students to notice and analyze during class. Whether they were describing conventions of verbal turn-taking at home, or speculating about why Rodriguez gave up his heritage language at school, students made connections between language and culture. I then utilized those moments of connection to highlight concepts like *conventions* in

the course, or to urge students to think about how a particular field of study might operate like a family or community.

Whenever possible, I used brief, informal writing to learn (WTL) exercises to highlight rhetorical concepts and to compare how such concepts operated within each student's home community. I then extended the discussion to more academic contexts. Peer response made such concepts even more visible because it invited students to query one another about their choices as writers. In observing peer response groups, I noticed students moving far beyond identifying unclear sentences or punctuation snafus. As they workshopped their second argumentative essays, for example, I heard an international student urging a classmate raised in the US to "use logic" and provide more evidence to explain American resistance to bilingualism. In that same group, a Generation 1.5 student was lauded for using personal examples—appealing to both ethos and pathos—to critique the lack of support he received as an ELL student in middle school.

Following those peer response sessions, I shared excerpts from students' essays to highlight such distinctions among their drafts. I tried as often as possible to identify the most useful aspects of their peers' feedback. I wanted them to realize how accurate and helpful their peers' feedback could be, because I believed that if they recognized one another's helpfulness as rooted in rhetorical competence, they could see that competence in themselves, too.

Rubric-Based Assessment

The four faculty readers, representing four disciplines, scored all the second drafts of both Essay One and Two higher than the first drafts. All agreed: the revision cycle worked in the pilot, as evidenced by higher scores for second drafts of each essay across the rubric's rhetorical categories. The four readers noted larger gains between draft one of Essay One and draft two of Essay One than with the revision process for Essay Two. This makes sense, as some students wrote three or four drafts of the first assignment (they could revise all semester long), but only two drafts of the later assignment, which they began to write much later in the semester.

The assessment showed statistically significant gains moving from draft one to draft two in every category of the rubric except for "conventions." This suggests that the students were able to understand global concerns related to introducing and concluding an essay, framing ideas, making and supporting claims, and introducing and speaking back to sources. They could in turn help their colleagues improve their work most in these areas. I argue that these gains are the most important ones, as they relate to students developing increasingly fluid, flexible strategies for framing and introducing their ideas, making and supporting claims, and helping readers think about implications—all critical moves that writers make across the curriculum. But the gap

between faculty scores and student scores in the "conventions" area suggests students were less able to help their peers identify and correct local issues related to MLA citation format, the style used in my home discipline of English and generally adopted by the FTS program, or the conventions for citing sources. Interestingly, these conventions are often represented as static—simply presented via a single chapter in a handbook, or as an addendum to textbook. Rarely do first-year college students encounter explanations of where citation formats come from or why they matter. They thought that citation conventions involved learning where to put the parentheses. These, my students understood, were the "rules" of writing in the classroom, and they made the least gains in learning to utilize them. I assume responsibility here for not tying in discussions of such issues to the course's emphasis on dynamic, changing language practices.

One unexpected outcome of the assessment process was the benefit to the faculty readers themselves. They all remarked upon how "interesting" and "engaging" the essays were, and several marveled at how students were able to weave their own experience in with arguments by and about the writers they read. Again, I attribute this to the deliberate design of the course, which put students in conversation with multilingual writers who had experienced similar transitions from home to school to professional life. These essays reminded the faculty members that students can, in fact, think, speak, and write regularly about their own experiences and examine them in relation to various theories or scholarly arguments. How might your own courses change, I asked them, if you acknowledged and celebrated the validity of lived experience as evidence?

My colleagues said that these essays defied their expectations of what "most ESL students" would write. The assessment process helped faculty understand that there is no single, monolithic "ESL," "L2," "International," "Domestic," or "MLL" student. It was an opportunity to problematize the categories and what it means to categorize. And, important for the WAC program as well as the FTS program, it was an opportunity for these faculty members from different fields to take their experiences back to their colleagues and use them to discuss their own work with multilingual students.

Survey Data

The survey data, while collected within an admittedly small sample group, suggest important implications for peer-response practices. According to the surveys, students reported finding peer-response experiences less useful in the high school setting in classrooms with white, monolingual peers. Yet, students reported that FTS peer-response sessions were both comfortable and helpful, albeit more for global than local issues. It is important to note that the survey did not ask students about their comfort levels in high school peer response sessions. Perhaps pedagogy itself, rather

than the socio-cultural environment, enhanced peer response in FTS. The survey did not ask whether high school teachers prepared them for peer response, nor how often they did this activity or how they were grouped. Further research should be conducted to determine correlations here.

In FTS, on the other hand, students used peer review twice for each major assignment, as well as for a final portfolio editing session. I taught them to use peer response with an hour-long modeling session featuring a former student's example text. Students always received guiding questions and instructions in writing prior to each session. I organized the peer groups after reading an ungraded diagnostic essay in the first week of the course and observed students' interactions with one another for three weeks before assigning groups. This enabled me to group students heterogeneously, ensuring that each group included students who represented a range of fluencies as writers as well as multiple communication styles.

In short, their verbal exchanges with one another and with me were rich and plentiful, and those conversations became the foundation of the course. Our conversation about conventions, for instance, most prevalent during the research project phase of the course, enabled students to question—together, out loud—the rhetorical expectations operating within specific disciplines and across the institution. Those conversations, in turn, helped them reflect on their goals: for example, given the conventions for writing in the sciences and the privileging of laboratory work as a form of evidence, would biology be a good "fit" for me? Or, thinking of others: How could a multilingual education major position herself as an expert in an English language arts class? They helped one another puzzle through these questions, affirming one another's instincts and challenging problematic assumptions.

Unfortunately, these same students described avoiding participation in their other classes across the curriculum. In reviewing November 2012's conference logs, nearly half of the students remarked on their own silence in other classes. They described "freezing" when professors asked questions, afraid they couldn't formulate answers fast enough. They feared other students' assumptions: if they made grammatical errors when they spoke, would their ideas be discounted? If they spoke with an accent, would the professor ask them to repeat themselves? Better to remain silent, they seemed to agree, than risk calling attention to their own linguistic difference. As Alba, an international student from Cancun, Mexico, put it, "In FTS I'm a chatterbox! But I'm not saying much in my other classes."

During both our individual conference sessions and larger class discussions, students commented upon their sense of community and comfort level with one another in "Why Multi Matters," often describing their sense of a shared purpose. Most came from families that had endured great hardships in order to get to the US, and in most of their homes, families discussed explicitly the goal of having children obtain a

college education. In the end, 100% reported that they would recommend the class to future multilingual students, writing comments such as: "I felt very welcome in this class," "I always looked forward to interacting with the instructor and the students," "The course and instructor really help a bilingual first-year like me feel welcomed," "I could relate to other people in the class," and "It's a great environment."

I believe their positive experiences with one another contributed to shifts in their self-perceptions. The survey data demonstrate that students trusted one another's skills and authority, viewing others as successful writers and language users—a crucial shift in subject position for students who are typically positioned as lacking expertise as writers and English users. As Horner, Lu, Royster, and Trimbur suggest, students benefit when we reimagine all language learners as "also language users and creators" (2011, p. 307) in a translingual classroom. Frequent conversation enhanced their collaborative experiences, especially peer response. Their willingness to view group members as knowledgeable and authoritative left them more willing to take one another's suggestions, trusting that their peers were being honest in their criticism and truly wanted each writer to succeed. This contributed to their overall success with revision. This outcome, I would argue, enabled students to revise their own ways of describing themselves as writers.

Conclusion

I knew that other faculty members would benefit from hearing about the pilot, and the WAC program made it possible for me to talk with others via existing interdisciplinary structures, including WAC lunches and workshops. Thus, in addition to providing social and rhetorical benefits for students, "Why Multi Matters" positively affected some faculty and their First Term Seminars and other WAC courses. As I've already explained, for instance, the rubric-based assessment process created a unique faculty development opportunity for the four readers.

One reader was the FTS program director; in turn, she began to pay further attention to the needs of multilingual students in planning a more inclusive and fair FTS registration process.[7] Follow-up discussions helped additional WAC faculty members learn more about reading and responding to multilingual students' writing, which enriched our ways of talking about all of our students' work. I presented findings from the pilot several times on campus, enabling faculty to read and discuss the writing of multilingual students. The Provost's office funded a visit from Michelle Cox, a nationally recognized scholar focused on writing and multilingual students, and her workshop initiated more conversation. The Academic Support Center, Admission Office, and Residential Life offices conferred together, and new initiatives include finding ways to support international students who are stranded on campus over breaks. In sum, the pilot helped us better serve this growing population of students,

reinvigorated our teaching, and it educated staff across campus about challenges faced by multilingual students.

On our second day of class, I used a scenario activity to introduce the concept of *rhetorical situation*, helping students consider the relationship between communicative choices and context. Even though all nine students came from different linguistic and cultural backgrounds—no two students spoke the same first language at home, except for the two Latino students—all nine came up with highly similar responses to my scenario. I asked them, how did they account for similarities in rhetorical approaches despite different cultural and linguistic backgrounds?

One student had a theory: "It's because we're all at the same point in our lives wanting exactly the same goal." This statement helps explain the value of push and pull between heterogeneity and homogeneity in the classroom. Certainly, we recognized rhetorical distinctions in class. Every student brought his or her own culture's rhetorical assumptions to the table each day, and we discussed them. But students were equally fascinated by the assumptions and experiences that they shared across those cultural differences. What seemed most valuable to the students was their ability to synthesize information and to bring those strategies to bear on critical questions that pertain to all of them, such as: In what ways has your language background been an asset to you in school? What sorts of roadblocks have appeared in your path to college? What strategies have you used, if you're a first-generation student, to explain the value of your chosen major to your family?

Because the course emphasized the "multi"—multiple languages, multiple literacies, multiple intended majors, multiple voices—students eagerly shared experiences, noting the distinctions, and commenting on similarities. Likewise, the writing assignments helped students think critically about their unique past educational experiences. But these assignments also pointed to ways that, as multilingual people growing up in the US, they might have shared experiences in surprising ways. Articulating individual experiences, interrogating those experiences, synthesizing them into collective experiences, and then interrogating them again became a kind of theory-making for students. "Why Multi Matters" made this work possible by creating two fruitful intersections: first, it was the space where international students, Generation 1.5, and New American students could meet and interact; second, the intermingling of WAC and a translingual pedagogy enhanced students' work. Teaching at those intersections enabled me to design every aspect of the course to not only acknowledge but highlight the students' voices and experiences as central to our ongoing conversations about language, identity, culture, and education. Those conversations were possible in part because I entered the classroom assuming that multilingual students have already developed tremendous rhetorical skills and flexibility, which would in turn serve them well as they transitioned to college. In reaffirming their own communicative

competence and highlighting ways in which they can support one another, I sent a clear message: your experience counts, and your presence here matters.

Appendix A: Writing in First Year Courses: Student Learning Outcomes

Writing in First Year Courses (FTS and Three Crowns Curriculum)
The First Year writing component promotes writing as a creative and critical process in which writers engage with the ideas of others. In First Year writing courses, students write to express their own ideas and to inform and communicate with others. Good writers make both stylistic and content-based choices to address different purposes, contexts, and audiences. These rhetorical choices help writers make their cases in the most effective ways possible.

Goals: In First Year courses, students will

1. Learn to make effective choices as writers, considering purpose, audience, context, and style whenever they write, based on models introduced in the course;
2. Use writing as a means of creative expression and intellectual growth;
3. Cultivate an awareness of the values that inform choices made by writers, themselves, and others;
4. Develop flexible strategies for generating ideas, then drafting, revising, and polishing their writing.

Criteria: In First Year courses, students will

1. Have frequent opportunities to write informally as a way to master unfamiliar concepts, explore ideas, and practice techniques for communicating effectively;
2. Engage in a process-based (iterative) approach to writing by having multiple opportunities for planning, drafting and revising their work with instructor and peer feedback;
3. Be guided through at least two formal assignments focused on building skills in critical inquiry, argumentation, and communication to a public audience, using a process-based approach.

Student Learning Outcomes:
Student Learning Outcome 1: Students choose effective rhetorical strategies shaped by their appreciation for the purpose, audience, and context for the writing task.

Student Learning Outcome 2: Students use writing as a tool to explore ideas, assimilate new knowledge, and reflect on the purpose of their learning.

Student Learning Outcome 3: Students use writing to evaluate texts critically and to create arguments that communicate effectively with varied audiences, while acknowledging the limits of their own judgments.

Student Learning Outcome 4: Students develop a flexible process for writing that includes self-reflection and strategies for responding to feedback, enabling them to draft, revise and polish written work effectively.

Appendix B: Rubric Applied to both First and Final Drafts

1=Paper does not adequately address the criterion; or level of detail/descriptions provided within the paper make it difficult to determine if criterion is met.
2=Criterion is addressed within the paper but with little detail or clarity.
3=Criterion is adequately addressed with some detail and clarity.
4=Mastery of criterion is evident within this paper.

Student Number	THESIS The essay offers a specific, arguable thesis that communicates a distinct perspective on a question or a text.	FRAMING An introduction paragraph gives readers a sense of what is at stake and why it matters, and a conclusion helps readers consider implications for the essay, or leaves us with something to think about after we finish reading.	MAJOR CLAIMS Essay features major claims that are relevant to the thesis and supported by textual evidence. Ideas are developed, not repeated, so that readers can understand how one claim extends and/or complicates another.	SUPPORT FOR CLAIMS Textual evidence and its relevance are explained clearly. When appropriate, persuasive personal or anecdotal examples are used and explained. Quotations are integrated fully. Quotations are contextualized and introduced well, and they are always cited. Likewise, paraphrased material is integrated smoothly and cited correctly.	COHERENCE The essay leads readers logically from the thesis to the conclusion. Essay features transition sentences that are appropriate and that move the essay forward, developing rather than reiterating main points. Paragraphs are unified so that each paragraph contains a specific focus and sticks to it.	CLARITY AND READABILITY Essay is clear and readable, demonstrating coherence in terms of sentence level issues. If sentence-level errors are occasionally present, they do not interfere with meaning. The essays are carefully edited at the sentence level and reflect careful proofreading at a level appropriate for multilingual students.	CONVENTIONS Essay includes Works Cited page, organized according to MLA style. Citations in the essay are correct according the conventions of MLA style described in Lunsford's Everyday Writer, Fourth Edition.
Score							

Notes

1. The pilot was offered in 2012. I taught the course again in 2013 and in 2015. In 2013, I focused on revising the course readings and assignments; in 2015, I collected data again, this time from a group of sixteen students. During my sabbatical in 2014, another instructor taught the course. For this article, I focused solely on the 2012 students and their data.

2. There is an alternative: a small cohort of students selects the "Three Crowns" curriculum, an integrated core that does not require FTS. Instead, this cohort of approximately sixty students takes a different writing intensive course for the first year.

3. Our institution does not offer composition courses of any kind. We have an established WAC program (since the early 1980s) that requires students to complete three WRITI (writing intensive) or WRITD (writing in the disciplines) courses in order to graduate. FTS is the first WRITI course, intended to introduce students to writing in the college context.

4. After the pilot, I dropped Alexie's novel, as too many students had already encountered it in high school. I substituted a few short nonfiction essays about higher education and the liberal arts. Likewise, I eventually dropped Kingston as well, moving instead to Lucy Tse's "*Why Don't They Learn English?": Separating Fact from Fallacy in the U.S. Language Debate* (Teachers College Press, 2001). The final research project now uses Tse's study as a model, and students do qualitative research to focus on heritage language use and loss at home, at Gustavus, or within the community of St. Peter, Minnesota.

5. Ultimately, that piece was excluded from the assessment portion of this research project because the rubric that faculty readers and students used really focused on the development of argumentative writing skills. It's important to note that the course assessment was not the same as the project assessment: in fact, the project assessment rubric did not enter into the grading process for the course at all, as course objectives were quite different from research project objectives.

6. I served as WAC director from 2000–2005 and as writing center director from 2000–2011. I drew upon my experience in that capacity as I designed the rubric.

7. For instance, prior to 2016, all students at Gustavus registered on campus in June for their first-year courses; those students who arrived on campus earliest in the registration week got "first pick" of FTS sections and other classes. These tended to be students whose parents could easily miss work on a Tuesday or a Wednesday or who were able to make a "vacation" out of the registration week. But those whose parents could only get, at best, a half day off from work on a Friday (or who couldn't attend at all due to their own work commitments) often found closed sections of FTS courses, labs, or foreign language classes. These students were often first-generation college goers with no knowledge of how course registration might work, including students of color and students from out of state,

many of whom were also multilingual. Influenced by ongoing "Why Multi Matters" discussions, as well as additional data, the Director pursued an online pre-registration option for the FTS program, ensuring that all students, even those who couldn't afford to travel to campus, could choose FTS topics that interested them.

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Implementing Routine across a Large-Scale Writing Program

JO MACKIEWICZ AND JEANINE E. AUNE

Common sense says that a routine by definition is fixed, unchanging. That commonsense view of routine held in the field of organizational science until fairly recently, when researchers such as Pentland and Reuter (1994) pointed out that people perform routines and that people have agency. Because people, as Feldman (2000) writes, "think and feel and care" (p. 614), routines change. Pentland and Feldman (2005) put it this way: "Routines are continuously emerging systems with internal structures and dynamics. The internal structure of a routine can produce a wide range of different outcomes on the continuum between 'very stable' and 'constantly changing,' depending on the circumstances" (pp. 794–795).

In other words, any routine—including one within a writing program—is an "ongoing accomplishment" (Feldman, 2000, p. 613). Routines are just as much verbs as they are nouns.

We argue here that a large-scale writing program such as the Advanced Communication program at Iowa State University, like any organization, thrives best when it functions with routine. At Iowa State on an annual basis, over 4,300 students enroll in one of the four courses that comprise the Advanced Communication (AdvComm) program in order to fulfill a graduation requirement for an upper-level communication course. Which of the four courses students choose depends on the course or courses that their program or department has specified as best meeting their needs. With already high and steadily growing enrollments, we set out to institute routine across the 200-plus sections of the program's four courses that the English Department offers annually.

Our conceptualization of routine derives from the organizational-science theory of routines posited by Feldman (2000), Feldman and Pentland (2003), and others. The field of organizational science, according to Feldman and Pentland (2005), tries to answer questions such as these: "How can we explain organizational stability, change, and survival? What promotes (or inhibits) learning, flexibility, and adaptation within organizations?" (p. 793). Routines, they write, "are not the only factor that may influence these phenomena," but "they are widely recognized as critical to all these issues, and more" (p. 793). As the codirectors of the AdvComm program, we sought to implement routine in order to balance stability and change.

Routine, as Feldman and Pentland (2003, 2005) conceptualize it, comprises two components:

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1. Ostensive aspects. With these general and abstract patterns, members of an organization, such as instructors in a large-scale writing program, "guide, account for, and refer to specific performances of a routine" (Pentland & Feldman, 2005, p. 795).
2. Performative aspects. At particular times and places, individual members of an organization carry out specific actions (Pentland & Feldman, 2005, p. 795).

As Turner and Rindova (2012) explain, this alternative view of routine, which sees routines as flexible and context-dependent, differentiates between the "formal design" of a routine (the noun part of the routine), which includes rules, schedules, and other artifacts, and the routine itself (the verb part of the routine), which consists of the "interactions and connections among actors" (Feldman & Rafaeli, 2002; Pentland & Feldman, 2005). In this article, we argue that a large-scale writing program such as the AdvComm program at Iowa State succeeds when it instantiates and maintains general patterns yet acknowledges and takes advantage of the specific performances of individuals within their context.

In this article, we describe how we worked with AdvComm instructors to implement routine in the AdvComm program at Iowa State. Specifically, we discuss the process by which we put into place the ostensive components of a routine—the syllabus, major assignments, policies, tests, online exercises, and learning management system—to achieve the benefits of routine that previous scholars have discussed: reducing deliberation and enhancing coordination (Becker, 2004; see also March & Simon, 1958; Nelson & Winter, 1982); increasing legitimacy (Hannan & Freeman, 1989); and increasing stability (Cohen, 2007; Cohen & Bacdayan, 1994). Further, we discuss the process by which we acknowledged and harnessed the performative components of the AdvComm routine—the dynamic context constituted in large part by individual, agentive people. With this discussion of the particular program at Iowa State, we hope to help other WPAs faced with developing (or redeveloping) a large-scale writing program in order to ensure that students achieve the learning outcomes and instructors benefit from the program's ostensible aspects while they carry out its performative aspects.

The AdvComm Program at Iowa State

Iowa State's vision of communication education, ISUComm, requires and promotes communication instruction across the curriculum. The Foundation program comprises the first- and second-year writing sequence required of all students, and the AdvComm program promotes and supports communication education in the upper levels. The AdvComm program offers four courses to ensure that undergraduate

students leave Iowa State with proficiency in developing written, oral, visual, and electronic (WOVE) communication (see Blakely, 2016; Dinkelman, Aune, & Nonnecke, 2010) that is most relevant to their major discipline:

- English 302: Business Communication
- English 309: Proposal and Report Writing
- English 312: Biological Communication
- English 314: Technical Communication

Students from almost all degree programs take one AdvComm course as part of their degree requirements.

Like other universities in the United States (Lederman, 2014; US Department of Education, 2016), Iowa State has seen enrollments grow. With an increase of over ten thousand students in the past ten years, the demand for delivery of more sections of the four courses has grown as well. Indeed, when we began the changes toward routine that we report here, a backlog of students had developed such that students often ended up taking their AdvComm course in their senior year—sometimes in their last semester at Iowa State. As figure 1 shows, at a maximum of 24 students per section, the number of students enrolled in each of the program's courses has consistently increased. Figure 2 breaks the increased enrollment down by course. English 302 has consistently enrolled the most students.

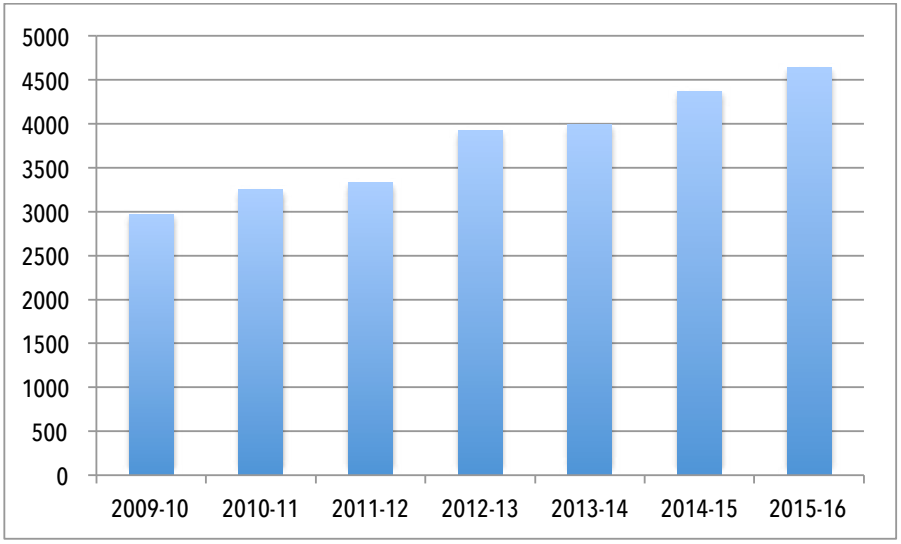

Figure 1. Total student enrollment.

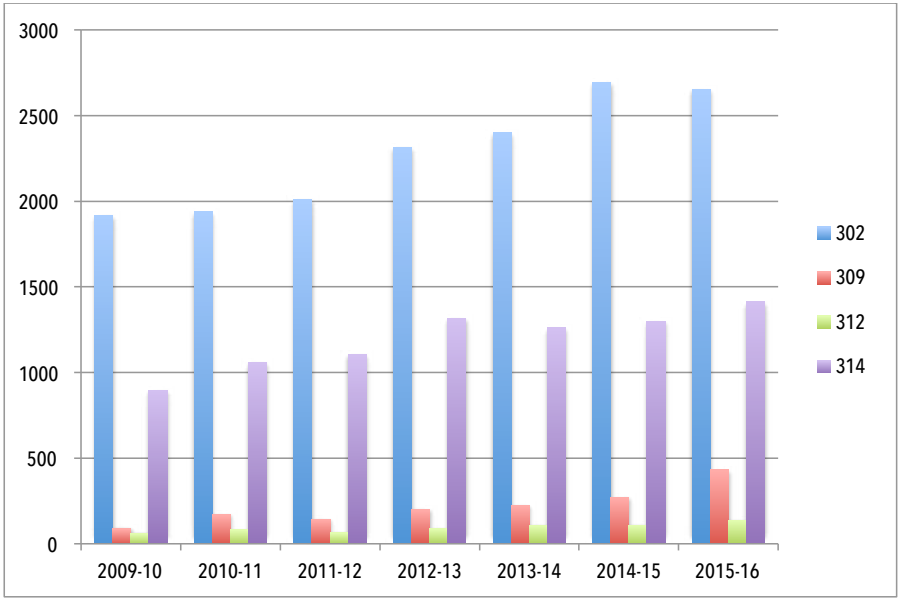

Figure 2. Student enrollment per course.

Part of our move toward programmatic routine arose out of the need to offer more sections of the courses, particularly English 302 and English 314.

The Problem

Before 2014, the AdvComm program manifested a decided lack of routine, and suffered consequences for it. The lack of routine stemmed, we believed, at least in part from the lack of routine's ostensive aspects—artifacts such as schedules that lead to positive outcomes such as consistency. To illustrate the inconsistency across the AdvComm program's sections, we gathered instructors' syllabi and course policies from English 302 in 2012/2013—the academic year immediately preceding our implementation of routine—and identified the range of genres (e.g., a positive-news letter) that English 302 (the course that constitutes roughly 55% of AdvComm's sections) across instructors' syllabi. Figure 3 shows the frequency with which different assignment types appeared across instructors' syllabi in those years. More important to note, though, is the range of assignment types that instructors assigned—over 25 different assignments (depending on how one counts). In addition, as figure 4 shows, instructors varied greatly in how many assignments they required students to complete; the range spanned 5–12 assignments per semester.

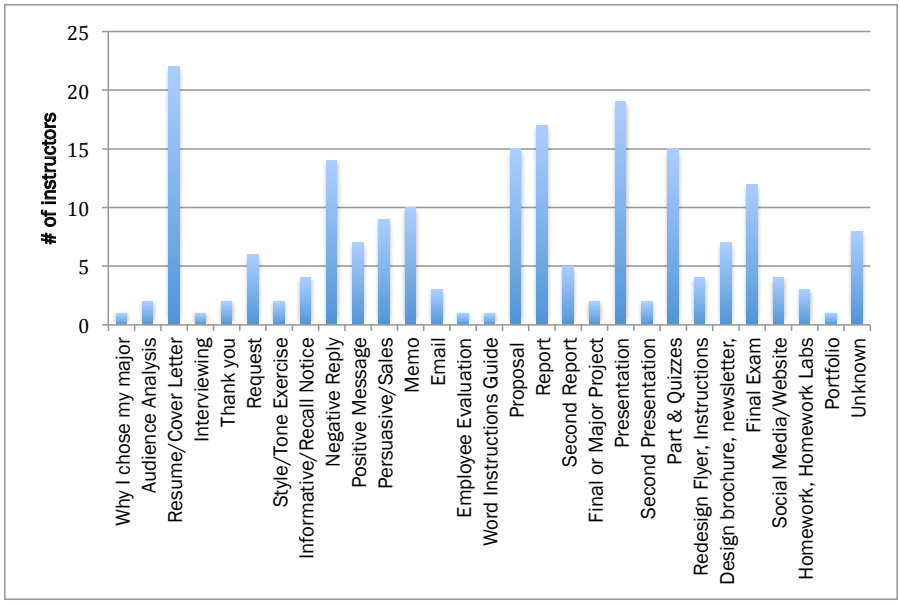

Figure 3. Types of assignments in English 302 in 2012 and 2013.

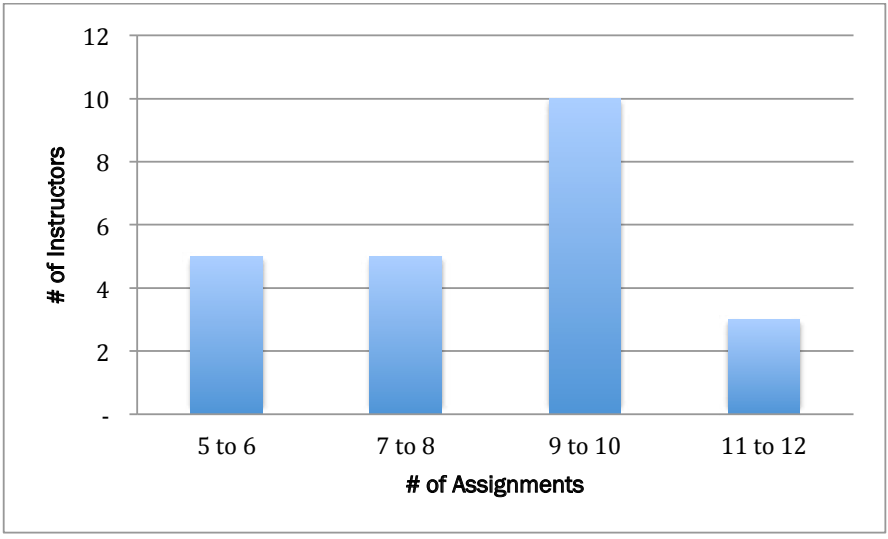

Figure 4. Number of assignments per semester in English 302 sections in 2012 and 2013.

In addition, instructors largely overlooked the program's learning outcomes (LOs). In 1999, as part of a larger process of developing communication across Iowa State curricula, the director of the program and other faculty members began to develop the LOs for each of the four courses, and these LOs have been in place since 2004. Of the 25 instructors teaching English 302 in 2012–2013, just 7 listed the program's official 302 LOs on their syllabi and thus followed AdvComm policy as written in the AdvComm Instructor's Guide. Another 17 instructors adapted the program's LOs or simply created their own, and one instructor had refused to submit course policies and a schedule to the program administrator. This variation across sections generated reports from academic advisors that students were complaining about their AdvComm experience. Some students encountered a lot of assignments and some encountered few.

Inconsistent grading of students' assignments posed another problem. For example, one advisor in the College of Agriculture and Life Sciences declared her wonder at how Honors students received a B in a section of English 302 that required eight projects, yet three students just shy of flunking out received As in a section that required three collaborative projects. Such inconsistency in rigor decreased the legitimacy of the program (see Hannan & Freeman, 1989) and thus began to undermine its stability (see Cohen, 2007; Cohen & Bacdayan, 1994), as administrators began to talk about dropping the requirement for an AdvComm course and meeting the LOs within their own colleges.

Stakeholders in the AdvComm Program

The AdvComm program at Iowa State, like any large-scale writing program, has a range of stakeholders, and each group has unique needs.

First, upper-division students across the university's colleges need to achieve the LOs of the course. They should encounter an AdvComm course in their junior year so that they can put their communicative skills to work in their upper-division coursework. However, students (as well as administrators and staff in their colleges) have faced a backlog in AdvComm course enrollment, making it nearly impossible for students to take their required AdvComm course in their junior year. One reason behind our movement toward routine across AdvComm courses was the need to make more sections of the courses available to decrease the backlog. To make more sections available, we needed to create course curricula that more instructors could readily use rather than needing to invent a curriculum for themselves. That is, creating routine in the AdvComm organization made it possible for instructors with less experience to feel comfortable teaching an AdvComm course.

In addition, the English Department commonly adds sections of AdvComm courses at the last minute—right before the semester begins—to accommodate

students' needs (as best as it can). Instructors assigned to these late additions would have little time to generate a new curriculum on their own. The routinized ostensive aspects of the AdvComm curriculum—the major assignments, the online exercises, the syllabus and policies, and so on—make it possible for last-minute hires to feel prepared (or at least more prepared) than they otherwise would.

Second, non-tenure-eligible faculty comprise another important cohort of stakeholders in the AdvComm program. In fall 2016, a typical semester, these lecturers and senior lecturers comprised 64% of AdvComm instructors that semester, but they taught 79% of the sections in the program. (See table 1.) The English Department typically employs lecturers and senior lecturers on one-year, two-year, and three-year contracts. Some of these instructors, particularly the senior lecturers, have worked in the program for over 20 years. Some have as few as three years of teaching experience; some have over 40 years of experience. However, the English Department also hires a cohort of new lecturers each year. As noted above, before moving toward routine, we were especially concerned that instructors who were new to the program were unnecessarily reinventing the curricular wheel on their own. Our move toward routine aimed to ameliorate the work of inexperienced AdvComm instructors.

Table 1. Number of instructors and sections taught.

	Count (%)	Sections (%)
GTA	11(26)	16 (16)
L/SL	27 (64)	79 (79)
T/TT	4 (10)	5 (5)
Total	42	100

However, we knew that some long-time instructors, especially senior lecturers, would push back against a curriculum that they viewed as imposed from the top down and that they perceived as a threat to their academic freedom. Part of implementing the change toward routine was differentiating between a course and a section of a course and then clearly articulating that difference to instructors. We highlighted the truth: instructors in the AdvComm program teach a section or multiple sections of one course such as English 302 as opposed to individual courses. We changed our language throughout our written and oral communications to reflect the way that we viewed the four courses that comprise the curriculum.

That said, we stressed that instructors still had day-to-day choices to make about how to teach the skills that the consistent assignments—the ostensible aspects of the AdvComm routine—seek to showcase and test. While all sections of a given AdvComm course follow the same syllabus on a week-by-week basis, all daily lesson plans, including exercises and activities, are still the instructor's to choose, to develop, and, we hope, to share with other instructors. To that end, we created a shared folder in the university's file-sharing system for instructors to share their materials and email lists for each course so instructors can communicate with their course cohorts.

A third critical cohort of stakeholders in the AdvComm program consists of graduate teaching assistants (GTAs) in the English Department. The AdvComm program enlists GTAs who have 18 credit hours of coursework in the subject matter to teach courses. Typically, PhD candidates in the Rhetoric and Professional Communication program make up this cohort of instructors. In fall 2016, this cohort comprised 26% of AdvComm instructors. They taught 16% of the AdvComm sections offered that semester. GTAs who want to teach in the AdvComm program enroll in a course devoted to teaching upper-division writing, particularly AdvComm at Iowa State: English 504: Teaching Business and Technical Communication. They take this course concurrently to teaching their first AdvComm course or before teaching it. Taught by the AdvComm co-directors, this course covers topics such as designing effective assignments, providing useful feedback, developing rubrics, assessing visual communication, and teaching online. The move toward routine benefited GTAs. Although they have 2–10 years of teaching experience, these instructors are new to teaching upper-division writing and thus appreciate the ostensive aspects of the AdvComm routine. GTAs are, of course, busy with their own coursework and research; a complete course template in the LMS for the two sections they teach every semester lightens their workload by keeping them from the added work of developing a curriculum for themselves.

A fourth important but smaller group of stakeholders in the AdvComm program consists of tenure-eligible and tenured faculty. These faculty members teach a small percentage of AdvComm courses, mainly English 302 and English 314. In fall 2016, these instructors comprised 10% of the AdvComm instructors, but they taught just 5% of the program's sections. Mainly, these faculty members teach sections of AdvComm course to fill out their teaching load when other English Department offerings are not available to them (for example, courses in the technical communication or linguistics majors). These instructors vary in their teaching experience as well—from 3–35 years—but as important, they vary in their level of enthusiasm about and preparation for teaching upper-division writing. Some instructors whose specialty is linguistics or communication studies have little preparation to teach writing, including advanced writing. One tenure-track faculty member whose specialty

is computational linguistics said this about the routinized English 314 course: "It was definitely useful for me to plan the classroom sessions as someone who never taught that course before." One tenure-track faculty member whose specialty is interpersonal communication said this about the routinized English 302 course: "The course template reduces time in preparing a course, leaving more time to teach the course and provide meaningful feedback." Even instructors whose specialty is in writing studies see AdvComm courses as somewhat of a burden—something they have to do because nothing better came along that semester. The move toward routine benefited tenure-eligible and tenured faculty teaching in the program in that the ostensive aspects of the program's routine allow them to devote their time to matters other than AdvComm course development.

Finally, faculty and administrators across the university's colleges make up yet another group of stakeholders in the program. This group wants reassurance and, even better, evidence that the courses are relevant to students and that students achieve the course outcomes. Indeed, ensuring that each course's content meets the needs of students from a variety of disciplines was one of the main challenges in redeveloping the courses and implementing routine across the program. (See appendix B for a list of the departments and programs that require an AdvComm course.) For example, mechanical engineering, forestry, and kinesiology majors regularly enroll in the same section of English 314. In an effort to develop a course that targets the specific communicative needs of their discipline, some faculty and administrators initiate conversations about discipline-specific versions of AdvComm courses. In these cases, the Learning Communities (LC) director works with the administrators and faculty to create a special section of a given AdvComm course. For example, faculty members in chemical engineering requested LC Linked English sections for their students, and the LC director found an instructor with the expertise to create a targeted version of English 314 for chemical engineering students. In this way, the LC program and the AdvComm program together become an ad-hoc writing in the disciplines (WID) program for the university—particularly useful given that the University has no formal WID/WAC program.

As the above delineation of the various stakeholders in the AdvComm program suggests, one of the challenges of creating and maintaining an organization that is stable yet open to productive change is the need to accommodate the wide range of proficiencies that organizational members such as a writing program's instructors bring to their performance in the organization. Discussing writing instructors who teach outside their education (for example, people with doctoral degrees in literature who teach business communication courses), Wardle and Scott (2015) argue that such instructors need to develop *interactional expertise*, a term that stems from Collins and Evans's (2007) research; that is, instructors need to have "mastered the language

and gained an informed understanding of the specialty without necessarily having contributed to its body of knowledge through research" (p. 80). Clarifying the term further, Wardle and Scott (2015) paraphrase Collins and Evans again, saying that a person with interactional expertise in a discipline can "talk the talk" without necessarily being able to "walk the walk," which requires another sort of expertise—contributory expertise (p. 80). Similarly, instructors in the AdvComm program require different levels of mentoring.

As in any large-scale writing program that employs over forty instructors per semester, instructors within the AdvComm program vary widely in their teaching experience, their experience in business and industry, and their technical skill. For example, as noted previously, some instructors have over twenty years of teaching experience, while some GTAs are just starting to learn how to teach AdvComm courses. Further, some instructors have industry experience as technical writers or industry experience that exposed them to business communication. In contrast, some instructors come to teaching in the AdvComm program straight from a master's degree and have little experience with professional communication outside academia. In addition, some instructors have graduate-level coursework in writing studies, while others have advanced degrees in literature. Finally, some instructors are eager to use and teach new technologies; for example, some instructors create daily assignments that ask students to write blog entries and create interactive visual displays. Other instructors' technical savvy stops at creating graphs in Excel. As administrators, we wanted to implement routine that acknowledged and supported instructors' different backgrounds and capabilities.

In addition to a range of experience, instructors vary widely in their openness to and enthusiasm for programmatic routine. New lecturers and GTAs have, in general, welcomed the ostensive aspects of routine put into place. They have valued the support and reassurance that tested and shared assignments and common policies bring. However, as noted above, some instructors—those who have grown used to creating their own assignments and developing their own syllabi—bristled when we began to implement routine across the program. These long-term lecturers and senior lecturers expressed their discontent in myriad ways—from outright verbal challenges during pre-semester workshops to passive-aggressive refusal to deal with student problems arising from the new ostensive aspects of the course's routine. Their thinking seemed to be this: if they did not develop the assignment, policy, or test, they were not going to deal with any problem arising from it.

The Solution

In spring 2014, we started to overhaul the four courses that comprise the AdvComm program. Our goal was to instantiate ostensive aspects of routine into the program. In

fall 2014, the ostensive aspects of routine that we began to implement into pilot sections of English 302 were these:

1. All sections of a course share the same week-by-week syllabus, course policies, and textbook.
2. All sections of AdvComm courses use the same learning management system (LMS), the LMS that the university supports.
3. All sections of a course share the same major writing assignments.
4. All sections of a course use the same rubrics (online in the LMS) for assessing the major assignments.
5. All sections of AdvComm courses use the same online adaptive-learning exercises.
6. All sections of a course use the same pretest and posttest for summative and programmatic assessment.

We began with pilot sections of English 302 because the course constitutes over half of the AdvComm program's sections; as noted above, the English Department runs about 55 sections of this course per semester. In spring 2014, we continued to refine the assignments, rubrics, and schedule for English 302 as we overhauled English 314. The English Department runs about 30 sections of this course per semester. In fall 2015, we redeveloped English 309: Proposals and Reports, a course that averages 10 sections per semester. Concurrently with these changes, we also developed online versions of English 302 and English 309. In addition, with the aid of an internal grant from our college, we developed the online version of English 314 with an eye toward Quality Matters certification. Quality Matters is a nationally recognized peer-review process that certifies an online course follows research-based best practices for student learning (Quality Matters, 2017). After we receive QM certification for the English 314 online course, we will redesign the online English 302 and the online English 309 courses to make sure that they too receive certification. Finally, although the English Department currently offers just 2 or 3 sections of English 312 each semester, we intend to redesign the course's LOs to make them more broadly appropriate for students majoring in the sciences other than biology.

1. Routine Syllabi, Course Policies, and Textbook

All sections of each of the AdvComm courses now share a week-by-week syllabus, course policies, and textbook. Because all sections of a course follow the same schedule, all students move through a given course's material together, complete the assignments together, take the pretest and the posttest together, and meet with their instructors in conferences at the same time. The syllabi delineate schedules that we consider

rigorous yet feasible for all stakeholders and, in general, they follow a pattern that instructors already knew and used pre-routine: individual, shorter assignments in the first half of the semester and longer, collaborative assignments in the second half of the semester. Appendix A supplies the syllabus that all sections of English 302 followed in spring 2017.

In addition, all courses in the program adhere to the same policies for attendance (e.g., excused absences for university-sponsored events), late work (e.g., number of points off for each day of tardiness), revision of assignments (e.g., number of assignments per course that students can revise for a higher grade), accommodations (e.g., for testing situations), and academic misconduct (e.g., the procedure for dealing with incidents). Because we based the program's policies on university and ISUComm policy, administrators up the chain of command can readily support instructors in their decisions. Appendix C shows the course policies that applied in English 302, but these policies applied across all sections of AdvComm courses as well.

2. Routine LMS

Although the English Department supports the open-source LMS Moodle for English 150 and English 250 (the courses that comprise the Foundation program for first- and second-year writing), we decided to use the LMS supported at the university level: Blackboard.[1] Upper-division students enrolled in AdvComm courses use the university-supported LMS in their other coursework. By using this LMS to build our course templates, then, we made it possible for students' AdvComm coursework to integrate with students' other coursework in one platform. In addition, Blackboard facilitates use of SafeAssign, software that checks students' submissions for similarity to papers in a database of Iowa State papers, secondary sources, and a database of papers from other universities.

Finally, Blackboard (like other LMSs) is compatible with the adaptive-learning materials that we chose for the program's courses: McGraw-Hill's LearnSmart and, in the case of English 302, Connect exercises. The AdvComm program's partnership with McGraw-Hill generated an in-house help position, what McGraw-Hill calls a "digital faculty consultant." The person assigned to this role creates and organizes the adaptive-learning materials for instructors, runs workshops, trains new instructors in use of the McGraw-Hill materials, holds office hours to help both instructors and students, and troubleshoots when problems arise.

1. In 2016, Iowa State University decided to shift from Blackboard to another LMS. In summer 2017, university administrators had chosen Canvas, and the AdvComm program began converting from Blackboard to Canvas.

3. Routine Major Assignments

Each AdvComm course now shares the same major assignments and, as noted above, all four courses balance individual projects with collaborative projects. The course assignments stem from assignments that instructors have used with success. We adapted them to ensure that they were feasible to implement across multiple instructors and across multiple sections. For example, the first iterations of the routinized English 302 course included a "messages-packet" assignment, created by a GTA and used by other instructors pre-routinization. This assignment asked students to compose seven messages to different audiences about a shipping error (e.g., a customer who had been sent a product more expensive than the one the customer had ordered). The first iteration of English 302 did not include, however, assignments that required students to interview local experts because we determined that setting over 1,300 English 302 students loose on local businesses each semester was not sustainable or good for the AdvComm program's credibility. This move toward routine assignments meant that all students in a course produce about the same amount of writing and produce the full range of communication that the course intends: written, oral, visual, and electronic (WOVE). For example, all students in English 314 produce a feasibility report that demands: "In addition to verbal language, you must also incorporate visual language (for example, technical drawings, photographs, charts, and graphs) into your report." In 2016, with the help of a newly formed AdvComm Advisory Committee, we solicited proposals for changes to existing assignments or entirely new, alternative assignments. The six-member AdvComm Advisory Committee reviews instructors' proposals for changes to assignments and new assignments and recommends programmatic changes for the upcoming semester to us. So far, we have implemented nearly all of instructors' proposals either in their entirety or in some modified form.

Through the proposal and review process that we implemented, we are able to give instructors options for some required assignments, with the intent to eventually provide equivalent options for all assignments. For example, in English 302, students practice writing a positive and informative message by writing either an online review of a satisfactory product or by writing their own profile for LinkedIn. No matter which option an instructor chooses, students receive practice in electronic communication, the E component of WOVE. Providing options reduces the possibility that the course content will become stale for instructors, particularly lecturers and senior lecturers, who teach multiple sections of a course across multiple (and often many) years. In addition, students are more likely to see their coursework as fair; they complete the same assignments as that of their friends enrolled in another section of the course. The major assignments comprise a critical component of ostensible aspects of each course and of the AdvComm program in general.

4. Routine Rubrics

Discussing "a programmatic ecology of assessment," Burnett et al. (2014) point out that "a program necessarily creates an environment of consistency when everyone uses the same outcomes and the same rubric in multiple sections of the same course" (p. 55). Considering the value of "signature assignments" and their associated rubrics, Garfolo et al. (2016) too have found that rubrics provide "consistency across instructors/graders in multiple sections of a course" (p. 14). Similarly, each AdvComm course now shares the rubrics for assessing that course's major assignments. The rubrics reside in the LMS, where students can access them before and during their work on their assignments. Instructors are able to use a rubric's radio buttons to assess each student's assignment on the preset criteria. Instructors can also provide feedback. For example, each rubric cell provides a place for a comment.

We based the routinized rubrics on instructors' original rubrics for their assignments, but we modified them for use across multiple sections, often with the help of the instructors who created the assignments. Original rubrics used a variety of criteria, weights, and scales for assessing students' work; now, rubrics for AdvComm courses use the same criteria for evaluation for each assignment, the same weight for each rubric line, and the same scale for evaluating students' work. We have organized the criteria for evaluation into five categories, and the categories are standard across all assignments for all four courses (as well as consistent with the criteria used in the Foundations program): context, content, organization, style, and delivery. Each of these categories receives an assessment along this scale: formative, developing, competent, mature, exemplary, perfect (i.e., 100% of the points for that rubric line). Each cell in each rubric provides a detailed description, for example, for the content line in the English 302 appraisal (product-review) assignment, the formative cell reads as follows: "Criteria for evaluating not clear; emphasis is negative and not on product's benefits; fails to build goodwill."

These shared rubrics help norm grading across each course's sections and across instructors. In addition, we have held norming sessions with instructors, looking at samples of students' work and using the assignment's rubric together. We have yet, however, to hold these norming sessions regularly and consistently during the semester. We recognize the importance of such norming sessions, particularly given that new instructors join the AdvComm program each year. That said, because we have access to instructors' LMS sections, we know that the routinized rubrics have helped AdvComm instructors use a broader spectrum of grades. It appears that instructors are now better able to make the challenging discernments, for example, between B and B- work and between C and C+ work.

Further, with these routinized rubrics, students are more likely to see the assessment of their work as fair—their instructors evaluate their work on the same criteria

as that of their friends enrolled in different sections of the course. Several advisors have already reported their appreciation of this consistency. Facilitating consistent grading, rubrics comprise another component of ostensible aspects of each course and the AdvComm program.

5. Routine Adaptive-Learning Materials

In redeveloping the AdvComm courses by implementing routine, we wanted to ensure that we positioned instructors to make the most of their time in class with students. To do so, we wanted to move instruction in grammar and mechanics from class time to homework time. To make this move, we added adaptive-learning materials to each AdvComm course. Students complete modules (due at the end of each week) about topics such as the following:

- Punctuation (e.g., commas; hyphens)
- Parts of speech (e.g., adverbs and adjectives; verbs and verbals)
- Sentence structure (e.g., fused sentences and comma splices; phrases, clauses, and fragments)
- Clarity (e.g., parallelism; wordiness)
- Research (e.g., evaluating information and sources; using information ethically and legally)

An added benefit of these assignments is that they allow students to learn at their own pace. Students will spend as much or as little time as they need to learn the material; for example, a student who already knows all seventeen rules for commas can complete the comma exercise in five minutes whereas a student who struggles may need two hours to complete the module. Students who come to the class with a command of a concept get a refresher, and students who need more help receive the instruction they require. In addition, instructors can track students' progress in the modules to determine which concepts require more coverage in class and determine which students might benefit from tutoring in the university's Writing and Media Center.

Of course, determining the extent to which instruction in grammar and mechanics—whether delivered by an instructor or by an adaptive-learning module—transfers to students' writing is critically important; thus, one of our goals for the AdvComm program is to conduct programmatic assessment of the McGraw-Hill adaptive-learning materials in order to determine whether students who have completed the online lessons on commas and other grammar and mechanics issues actually transfer that learning to their writing.

The Benefits of Routine

The ostensive aspects of routine discussed above have generated some important benefits for the program. First, for GTAs, time not spent on developing their own curriculum means more time spent on their studies—their primary reason for entering the English Department's Rhetoric and Professional Communication program. And for all AdvComm instructors, time not spent on curriculum development means more time to give feedback on students' writing or to develop fun and useful daily activities for class. It also means extra time to develop an assignment for potential use across the sections of an AdvComm course. As mentioned previously, soon after we began the process of redeveloping the AdvComm program, we instituted an AdvComm Advisory Committee and charged the group with evaluating proposals for changes to current assignments as well as proposals for alternative assignments. This process of proposal and evaluation generates instructor buy-in and helps keep the curriculum fresh.

Second, colleges across the university know what their students will encounter in an AdvComm course: they know that students move toward the LOs through carefully considered assignments. They see that their students advance together through a course's curriculum. In fact, the certainty that colleges have about the content and quality of AdvComm courses has played a role in generating additional opportunities for the program. For example, the College of Engineering asked us to develop a section of English 314 for an ongoing study-abroad program in Sydney, Australia. In fall 2016, the first study-abroad section of English 314 met for a fifty-minute class on Mondays and Wednesdays, but not on Fridays. During winter break, the students completed the remaining class hours during two weeks in Sydney, where they met with communications experts and studied cross-cultural communication. After the success of that program, the College of Engineering asked us to develop another study abroad program—one that travels to Panama City, Panama, over spring break. In addition, the AdvComm program's ability to deliver consistent quality across multiple sections helped support our argument for building a dedicated classroom and user-experience lab for English 314 sections. The new classroom/lab opened in fall 2017.

Third, because course sections use the same assignments and the same rubrics for evaluation, students have an increased sense that the work they do is on par with all other students in the course. A sense of fairness reigns. In addition, students in different sections of a course can talk to each other about their assignments. One English 302 instructor, for example, said that she overheard students talking about their recommendation reports on the bus, and an engineering professor overheard students talking about their topic proposals for English 314 before their upper-level engineering course.

Fourth, a common textbook (in the case of English 312, two small books) has generated additional benefits. A common textbook used across sections makes ordering and organizing textbooks easier for staff in the university bookstore and for the English Department's program assistant. It also places us, as program directors, in a stronger position to negotiate with publishers.

Drawbacks of Routine

In this section, we outline some of the main drawbacks to establishing routine across a large-scale writing program. One drawback that we have already discussed is the possibility for instructors to grow bored with a curriculum that they may use in multiple sections across multiple years. As we noted, we have sought to mitigate this potential drawback by instantiating an AdvComm Advisory Committee and charging that committee with reviewing proposals for changes to assignments and proposals for entirely new assignments.

Another important drawback to establishing routine in a program like the AdvComm program is the sheer amount of effort involved in the (Herculean) task. Particularly in the first few semesters of the process of implementing routine, we encountered a great deal of development and detail work. Most notably, we developed the LMS templates for the English 302 and English 314 courses. In addition, we developed the assignment sheets, rubrics, and supplementary materials (such as videos and presentations) for those courses. We also developed the Connect/LearnSmart templates that pair with each section's copy of the LMS template. In addition, on an ongoing basis, we edit and copy the LMS templates for the four courses' sections, edit the assignment sheets, and develop and add supplementary materials. In addition, we continue to refine the existing online courses in order to move them towards Quality Matters certification. We also continue to follow our timeline for programmatic redevelopment by creating a routine for the curriculum of English 312, the fourth and last course in need of overhaul. All of these tasks have required a great deal of administrative effort.

We have, however, found some ways to ease the burden. For example, as alluded to above, we negotiated with McGraw-Hill, the publisher of the textbooks for English 302, 309, and 314, for a digital faculty consultant who would work exclusively for the AdvComm program. The instructor who fills this role performs a variety of tasks such as making copies of the Connect/LearnSmart templates, holding office hours for instructors and students, and creating workshops to help instructors with the adaptive-learning materials.

In addition to the two important problems described above, a program that implements routine may fail to take full advantage of instructors' expertise. Routine may inhibit instructors who have a great deal of specialized expertise, for example,

industry-specific expertise, from putting that knowledge to full use. That is, in trying to improve the quality of the average student experience in an AdvComm course, we may have lowered the quality of experience of the students who encounter these instructors. Once again, though, the proposal process for changing existing assignments and proposing entirely new assignments can help mitigate this drawback. We encourage instructors to propose assignments that showcase their expertise and to teach other instructors how to use assignments that they developed. In this way, instructors use their expertise to make everyone better.

Another concern that arose from the programmatic redevelopment stemmed from student evaluations. Some instructors' ratings on semester-ending evaluations decreased as instructors got used to the LMS, assignments, and other course materials. At universities like Iowa State, universities where course evaluations play a substantial role in annual reviews (and thus contract renewal), the possibility of lower ratings on evaluations is a serious one. Our solution has been to work with English Department administrators, particularly the Associate Chair for Curriculum, to make student evaluations less weighty in instructor assessment and to make clear that instructors using curricula that they did not generate themselves and encountering it for the first time might very well receive lower evaluations from students at semester's end.

Finally, within a routinized program, the possibility of student cheating rises. Students working on the same assignments, assignments that the program uses each semester, raises the potential that students will attempt to reuse their friends' work from previous semesters. To mitigate this potential problem, as noted above, the program uses SafeAssign. That said, though, not all instructors pay close attention to the SafeAssign reports, so we continue to discuss the benefits and nuances of reading SafeAssign's results.

Conclusion

Writing studies scholars have decried changes such as ours as neglecting the creative capacity of instructors, particularly GTAs and lecturers. Heard (2014), speaking in particular about new instructors, argues that all instructors should participate in program design and that attempts at templates and other standardization "may keep them from contributing to the disciplinary community in inventive ways" (p. 317). He claims that "our best intentions to make curriculum design easier for instructors may in this way encourages passivity and deference rather than engagement and participation" (p. 319). We understand the concerns of scholars such as Heard. However, as we have delineated above, the benefits of creating and maintaining routinized ostensive aspects for a writing program outweigh the drawbacks.

We have attempted to balance the routinized ostensive aspects with performative aspects of routine—those specific actions that people in real times and places carry out. The performative aspects of a program's routine, we have argued, allow for change and growth. While implementing routine meant standing firm when longtime instructors resisted changes, our redevelopment of the AdvComm program has also allowed us to advocate for and mentor instructors who have diligently developed daily assignments and activities, pointed out discrepancies or errors in course materials, suggested changes to assignments and to curricula, and, critically, helped other instructors along.

In sum, we believe that working within routine can be a creative process onto itself. Consider the musical fugue, "a contrapuntal composition in which a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts" (*Oxford Dictionary*, 2017). Routinized ostensive aspects allow all instructors—not just a few—to perform efficiently, competently, and creatively, interweaving ostensive aspects of routine such as assignments and tests into an intricate and elegant composition.

Appendix A: Week-by-Week Schedule of Readings and Assignments.

Week	Topic	Deliverable(s) Due
1 9–13 Jan	Review the course syllabus (objectives, schedule, and schedule). **Concepts:** Benefits of good communication skills; costs of ineffective communication; basic criteria for effective messages; role of conventions in communication; English 302 Library Guide **Reading due first class day:** *Chapter 1*: Succeeding in Business Communication	*Analysis of workplace communication (memo format) assigned* **Connect homework:** • *Chapter 1*: Drag and Drop "Costs of Poor Communication" **LearnSmart homework:** • Apostrophes
2 17–20 Jan (no class 16 Jan)	**Concepts:** Identifying and analyzing levels of audience; creating positive emphasis and you attitude; tone, power, and politeness; building trust; reducing bias **Reading due first class day:** *Chapter 3*: Building Goodwill	**Pretest** **Analysis of workplace communication (memo format) due** **Connect homework:** • *Chapter 3*: Drag and Drop "Creating You-Attitude and Positive Emphasis" • *Chapter 3*: Drag and Drop "Reducing Bias" **LearnSmart homework:** • Commas
3 23–27 Jan	**Concepts:** Purpose and organization of informative, positive, and negative messages; managing information and using benefits in informative and positive messages; parts of a negative message; using narrative and humor; choosing medium for messages; choosing and developing tone **Readings due first class day:** *Chapter 9*: Sharing Informative and Positive Messages with Appropriate Technology *Chapter 10*: Delivering Negative Messages	*Appraisal assigned* **Connect homework:** • *Chapter 9*: Sequencing "Informative Message on Changing a Deadline" • *Chapter 10*: Drag and Drop "The Parts of a Negative Message" **LearnSmart homework:** • Sentence Types
4 30 Jan–3 Feb	**Concepts:** Continue concepts from last week; importance of effective design; conventions and guidelines; levels of design **Reading due first class day:** *Chapter 6*: Designing Documents, pp. 158–167	**Analysis of workplace communication revision due** *Message packet assigned* **Connect homework:** • *Chapter 1:* Case Analysis "Stale Cookies" • *Chapter 6:* Drag and Drop "Understanding of Design" **LearnSmart homework:** • Semicolons • Fused (Run-On) Sentences and Comma Splices

5 6–10 Feb	**Concepts:** Continue to work on concepts from weeks 1–4	**Appraisal due** **Connect homework:** • *Chapter 9:* Case Analysis "Communicating at Drake Orthopedic • *Chapter 10:* Sequencing "Negative Message on Reducing Health Benefits" **LearnSmart homework:** • Phrases, Clauses, and Fragments
6 13–17 Feb	**Concepts:** Purpose of persuasive messages; analyzing persuasive message; choosing strategies and tone; making direct requests; effectiveness of positive strategies over threats and punishment **Reading due first class day:** *Chapter 11*: Crafting Persuasive Messages	**Connect homework:** • *Chapter 11*: Drag and Drop "Choosing the Right Strategy" **LearnSmart homework:** • Colons
7 20–24 Feb	Conferences; no class	**Appraisal revision due** **LearnSmart homework:** • Verbs and Verbals • Parallelism
8 27 Feb–3 Mar	**Concepts:** When to use visuals and data displays; guidelines for effective visuals and data displays; integrating visuals and data displays; conventions **Reading due first class day:** *Chapter 16*: Designing Visuals and Data Displays	**Message packet due** **Connect homework:** • *Chapter 16*: Drag and Drop "Choosing the Right Data Display **LearnSmart homework:** • Pronoun Reference
9 6–10 Mar	**Concepts:** Team interactions; effective meetings and use of technology; writing collaboratively; conflict resolution; working on diverse teams **Reading due first class day:** *Chapter 8*: Working and Writing in Teams	**Connect homework** • *Chapter 8:* Case Analysis "Resolving a Team Conflict at Madison Inc." **LearnSmart homework:** • Pronoun–Antecedent Agreement
10 20–24 Mar	**Concepts:** Using grids to design documents; effective use of highlighting, color, decoration; using software; testing design for usability; defining proposals; developing and organizing proposals; progress reports **Readings due first class day:** *Chapter 6*: Designing Documents, pp. 168–179 *Chapter 17*: Writing Proposals and Progress Reports	*Proposal assigned* **Connect homework:** • *Chapter 6*: Case Analysis "Panum's Quarterly Newsletter" **LearnSmart homework:** • Subject–Verb Agreement • Adjectives and Adverbs

11 27–31 Mar	**Concepts:** Progress reports (review of section from Chapter 17); analyzing data and information; choosing effective information; organizing, presenting, and documenting information; "How to Recognize Plagiarism" tutorial and certificate; review English 302 Library Guide **Readings due first class day:** *Chapter 18*: Analyzing Information and Writing Reports *Appendix C*: Citing and Documenting Sources	**Proposal due** *Progress report and collaborative report assigned* **Connect homework:** • *Chapter 17:* Sequencing "Reporting on Team Progress" • *Chapter 18:* Drag and Drop "Understanding Components of Formal Reports" **LearnSmart homework:** • Evaluating Truth and Accuracy in a Text • Integrating Source Material Into a Text
12 3–7 Apr	Progress reports and conferences	**Progress report due** **Connect homework:** • *Chapter 18*: Drag and Drop "Choosing Effective Organization Patterns" **LearnSmart homework:** • Evaluating Information and Sources • Using Information Ethically and Legally
13 10–14 Apr	**Concepts:** Effective oral presentations **Reading due first class day:** *Chapter 19*: Giving oral presentations	**Collaborative report due** *Presentation of report assigned* **Connect homework:** • *Chapter 19*: Drag and Drop "Delivering Effective Presentations" **LearnSmart homework:** • Wordiness • Eliminating Redundancies and Recognizing Sentence Variety
14 17–21 Apr	Oral presentations (one or two days of the week); review concepts as needed to prepare for the final exam	**Presentation of report due** **LearnSmart homework:** • Hyphens • Coordination and Subordination
15 24–28 Apr	Review concepts as needed to revise the recommendation report	**Final Exam (Posttest)** **LearnSmart homework:** • Dashes • Parentheses
Finals week 1–5 May		**Collaborative report revision due at final-exam period** During the final exam period, your group will give an informal presentation that describes and supports the changes that you made from the first version of the Recommendation Report to the final version. For the final-exam schedule, look on the left-hand navigation: http://registrar.iastate.edu/students/exams/

Appendix B: Variety of Majors Taking AdvComm Courses, 2016–2017.

	302	309	312	314	Total
BUS U	5	0	0	0	5
POL S	0	4	0	1	5
ADVRT	5	1	0	0	6
BSE	0	0	0	6	6
OPEN	2	0	0	4	6
P R	3	1	0	2	6
PERF	4	1	0	1	6
ARC	6	1	0	0	7
F C P	6	0	0	1	7
I DES	3	0	0	4	7
BIOCH	1	1	0	6	8
BIOLA	2	0	3	3	8
NS H	0	0	0	8	8
PBPMI	5	0	0	3	8
SP CM	1	1	0	6	8
ENSCA	2	5	0	2	9
P LST	8	0	0	1	9
A E	0	2	0	8	10
BUSEC	10	0	0	0	10
GEN	2	1	6	2	11
PHYS	1	2	0	8	11
A TR	11	0	0	1	12
JL MC	6	4	0	2	12
GEOL	0	3	0	10	13
STAT	11	0	0	3	14
TCOMM	4	5	0	5	14
MTEOR	0	17	0	0	17
AER E	1	1	0	17	19
AGLSE	12	3	0	4	19
FOR	6	2	4	8	20
GEN S	6	1	10	3	20
GLOBE	4	15	0	2	21
SOC	11	8	0	2	21
BIOL	3	2	15	2	22
DES	13	2	0	7	22
ECON	17	0	0	6	23
C R P	0	14	0	10	24
CJ ST	19	2	0	3	24
P CS	13	1	0	10	24

	302	309	312	314	Total
ANTHR	6	14	0	5	25
HORT	25	2	0	1	28
LING	0	0	0	29	29
MICR	7	2	16	6	31
AST	23	3	0	9	35
L A	0	14	0	22	36
MATH	20	1	0	15	36
PSYCH	27	6	0	8	41
CHEM	0	0	0	43	43
ENGL	7	21	0	23	51
COMST	51	3	0	3	57
I TEC	16	3	0	42	61
MAT E	12	6	0	45	63
L ST	43	13	0	8	64
COM S	27	4	0	41	72
AG ST	72	4	0	2	78
MGMT	78	0	0	0	78
CON E	28	21	0	39	88
AGRON	67	16	0	8	91
E E	0	0	0	97	97
INDIS	59	28	0	11	98
A ECL	24	21	26	28	99
S E	0	8	0	96	104
MIS	113	1	0	3	117
AG B	117	1	0	2	120
CH FS	99	15	0	6	120
I E	0	1	0	122	123
CPR E	2	0	0	122	124
C E	60	15	0	50	125
CH E	0	0	1	144	145
SCM	151	0	0	0	151
ACCT	152	0	0	0	152
FIN	173	0	0	0	173
MKT	178	2	0	1	181
M E	104	22	0	96	222
AN S	161	23	33	16	233
P BUS	235	3	0	1	239
KIN H	195	18	0	32	245
TOTAL	2535	391	114	1337	4377

Appendix C: English 302 Course Policies, Spring 2017.

English 302: Course Policies

Overview

During this semester, you will work individually and with your classmates to address and solve several communication problems typically encountered by professionals. By the end of the term, you should have developed the communication skills to excel at creating and delivering successful documents in your chosen field, in part by analyzing your reader's existing knowledge base, resulting needs, and his or her attitudes and values as they reside in the existing communication context.

Learning Objectives

Through readings, class discussions, and assignments, you will learn to:

- Apply rhetorical principles to business communication.
- Implement principles of effective document design and the display of quantitative data.
- Understand the influences of organizational settings in the composition of business documents.
- Understand the conventions of your discipline and be aware of the variety of conventions across disciplines.
- Participate in the collaborative planning and executing of a project.
- Understand how ethical issues influence research and application in your discipline.

Texts and Materials

You are required to have a copy of the required course materials: (1) a print or online copy of Locker and Kienzler's *Business and Administrative Communication* (11th ed.) and (2) a Connect+ code for the course's McGraw-Hill's Connect/LearnSmart online materials. You should buy your materials at the ISU Bookstore. The bookstore has negotiated a reduced price for you. **You need both the book and the Connect+ code to pass this class**.

Performance Evaluation

The following is a grade breakdown of the work you will complete this semester:

Pretest **+5%**
Multiple-choice exam, 50 extra-credit points possible.

Analysis of Workplace Communication **10%**
Analysis of a genre written in memo format (individual).

Appraisal **10%**
Positive and informative evaluation (individual).

Message Packet **15%**
Series of messages based on a scenario (individual).

Topic Proposal **12%**
Topic proposal for the report (collaborative).

Progress Report **3%**
Progress-report presentation (individual).

Collaborative Report **20%**
The report on your study (collaborative).

Presentation **10%**
Presentation on the report (collaborative).

Posttest **5%**

Multiple-choice exam.

Online Assignments **10%**

These assignments are provided on Blackboard;
it will be your responsbility to complete them on time.

Professionalism, Homework, In-Class Work **5%**

See the box at the end of this document.

Grading and Evaluation

Your assignments will be assessed in five major categories: context, substance, organization, style, and delivery. These categories are further delineated into specific expectations. To earn an A in this course, you must demonstrate exemplary accomplishment of all assigned tasks. To earn a B, your work must be mature.

Major assignments will be penalized **one letter grade for each day they are late** (including weekend days) and will not be accepted if they are more than four days late. If you have any questions or concerns, please contact me well in advance. You must successfully complete all major assignments to receive a passing grade at the end of the semester.

You may revise assignments the memo, the appraisal, and the collaborative report. Your grade may increase by a maximum of one letter grade (e.g., B- to A-).

Letter Grades and Corresponding Percentages

The scale below will be used when assigning grades.

A	93 – 100	**B-**	80 – 82	**D+**	67 – 69
A-	90 – 92	**C+**	77 – 79	**D**	63 – 66
B+	87 – 89	**C**	73 – 76	**D-**	60 – 62
B	83 – 86	**C-**	70 – 72	**F**	00 – 59

Grading Criteria

All major projects will be assigned letter grades according to the following criteria:

A **Exemplary Accomplishment.** Shows excellent analysis of the assignment and provides an imaginative and original response. Successfully adapts to the audience, context, and purpose of the assignment. Contains very few mechanical errors and requires little or no revision. The piece is ready to be presented to the intended audience.

B **Mature Work.** Shows judgment and tact in the presentation of material and responds appropriately to the requirements of the assignment. Has an interesting, precise, and clear style. Contains minor mechanical errors and requires revision before the assignment could be sent to the intended audience.

C **Competent.** Meets all the basic criteria of the assignment and provides a satisfactory response to the rhetorical situation. There is nothing remarkably good or bad about the work, and equivalent work could be

sent out in the professional world following revisions to the organization, style, or delivery of the assignment.

D	**Developing.** Responds to the assignment but contains significant defects in one of the major areas (context, substance, organization, style, or delivery). The assignment could not be presented to the intended audience without significant revision.
F	**Formative.** Provides an inadequate response to the assignment and/or shows a misunderstanding of the rhetorical situation. Contains glaring defects in one or more of the major areas (context, substance, organization, style, or delivery). The project could not be presented to the intended audience without intensive revision or completely starting over.

Percentages are not rounded: You will have ample opportunities to bolster your grade through homework and professionalism. Therefore, when you have earned 89.75 percent of the points possible, your course grade will be a B+, not an A-.

Attendance and Grades

The attendance policy for the ISUComm Advanced Communication program is consistent across courses and sections. Absences damage your grade and create the probability that you will need to drop the course. Much of what occurs in Advanced Communication courses cannot be rescheduled, made up, or accepted late—regardless of the reason for missing class. To ensure that you stay on schedule individually and as a team-project member, the codirectors of the Advanced Communication program enforce these policies:

- **Missing more than four classes (MWF) or three classes (TTH) will lower your grade, and excessive absences (three weeks of classes) will result in a failing grade for the course.** Specifically, if your absences total 5 to 8 MWF classes or 4 to 5 TTH classes, your class grade will decrease two increments. For example, a B+ becomes a B-; a C becomes a D+. This decrease happens for the *range* of 5 to 8 MWF absences or 4 to 5 TTH absences, not for each individual absence within the range. Even so, the impact on your grade is significant once you exceed your allotted absences (4 on MWF or 3 on TTH).
- **After a total of 9 MWF absences or 6 TTH absences, you must drop the course, or you will receive an F.** Even with a valid reason to miss, you can accumulate so many absences in a semester that your work and classroom experience are too compromised for you to remain in the class.
- **If you are more than 15 minutes late to class, you will be counted absent.**
- **If you have medical condition that will affect your attendance, you must speak to the Disability Resources Office (DRO) at the beginning of the semester to officially request an accommodation**; however, we cannot approve an *indefinite* number of absences or late arrivals. We will work with the DRO to arrive at an accommodation that allows you to be successful without altering the rigor and basic requirements of the class.
- **Do not schedule travel that requires you to leave campus early for fall break or for semester break**, as leaving early could conflict with your class or your final-exam session. Your instructor cannot make individual arrangements for you.
- **If you will have athletic absences, you must present them to your instructor at the beginning of the semester**; your instructor will consult with the codirectors of the Advanced Communication program. If your absences will be numerous and will interfere with your participation in the class, your instructor will advise you to drop the class and enroll in it during a semester when you can attend regularly.
    - Remember that missing 3 MWF classes or 2 TTH classes means missing a week of class. Absences add up fast and do compromise your ability to be successful in the course. You may need to take the class in a semester when your sport is not active.
    - If the time of day for the class is not convenient for you, speak to your adviser immediately about changing to another section. **If you are more than 15 minutes late to class, you will be counted absent.**
    - **Missing during group work or on the day of your oral presentation means taking an**

F for that activity.

- When classes are cancelled for scheduled conferences, **missing a scheduled individual or group conference counts as an absence.**

Validating Enrollment

To validate your enrollment in each course at the beginning of the semester, you must attend the first or second meeting (first meeting if the class meets only once a week). If you add a course after the term begins, you must attend the next class meeting. If you do not validate your enrollment, you must drop the course, or you will receive an F grade. (See the bottom of this webpage: http://catalog.iastate.edu/registration/.)

University Policies

Academic Misconduct

All acts of dishonesty in any work constitute academic misconduct. Online courses are not an exception. The Student Disciplinary Regulations (http://policy.iastate.edu/policy/SDR) will be followed in the event of academic misconduct. Depending on the act, a student could received an F grade on the test/assignment, F grade for the course, and could be suspended or expelled from the Univeristy. Academic misconduct includes all acts of dishonesty in any academically related matter and any knowing attempt to help another student commit an act of academic dishonesty. Academic dishonesty includes, but is not limited to each of the following acts when performed in any type of academic or academically related matter, exercise, or activity:

Plagiarism

Plagiarism is the act of representing directly or indirectly another person's work as your own. It can involve presenting someone's speech, wholly or partially, as your own; quoting without acknowleding the true source of the quoted material; copying and handing in another person's work with your name on it; and similar infractions. Even indirect quotation, paraphrasing, etc., can be considered plagiarism unless sources are properly cited. Plagiarism will not be tolerated, and students could receive an F grade on the test/assignment or an F grade for the course.

Obtaining Unauthorized Information

Unauthorized information is information that is obtained dishonestly, for example, by copying graded homework assignments from another student, by working with another student on a test or homework when not specifically permitted to do so, or by looking at your notes or other written work during an examination when not specifically permitted to do so.

Tendering of Information

Students may not give or sell their work to another person who plans to submit it as his or her own work. This includes giving their work to another student to be copied, giving someone answers to exam questions during the exam, taking an exam and discussing its contents with students who will be taking the same exam, or giving or selling a term paper to another student.

Misrepresentation

Students misrepresent their work when they hand in the work of someone else. The following are examples: purchasing a paper from a term paper service; reproducing another person's paper (even with modifications) and submitting it as their own; having another student do their online homework or having someone else take their exam.

Bribery

Offering money or any item or service to a faculty member or any other person to gain academic advantage for yourself or another is dishonest.

Religious Accommodation

Please address any religious accommodations or potential conflicts on the basis of closely held religious beliefs with me at the beginning of the semester, or at the earliest possible time. It is advisable to address any potential conflicts as early as possible to allow time to consider alternatives. You or I may seek further guidance from the Office of Equal Opportunity (http://www.eoc.iastate.edu/).

Disability Accommodation

Please address any special needs or special accommodations with me at the beginning of the semester or as soon as you become aware of your needs. Those seeking accommodations based on disabilities should obtain a Student Academic Accommodation Request (SAAR) form from the Student Disability Resources office, located in the Student Services Building, Room 1076. Phone (515) 294-7220 to set an appointment. Email: disabilityresources@iastate.edu. Website: http://www.dso.iastate.edu/dr/.

Diversity Affirmation

Iowa State University does not discriminate on the basis of race, color, age, ethnicity, religion, national origin, pregnancy, sexual orientation, gender identity, genetic information, sex, marital status, disability, or status as a U.S. veteran. Inquiries can be directed to the Office of Equal Opportunity, 3350 Beardshear Hall, (515) 294-7612.

Harassment and Discrimination

Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status, sexual orientation, gender identity, genetic information, or status as a U. S. veteran. Any student who has concerns about such behavior should contact me, Student Assistance at 515-294-1020 or email dso-sas@iastate.edu, or the Office of Equal Opportunity at 515-294-7612.

Department Policies

Reporting Grievances

If you become concerned about my class management, please communicate your concerns with me. Concerns sometimes relate to grading methods, paper turnaround time, and course policies, as examples. If you feel uncomfortable speaking with me, contact the Co-Directors of Advanced Communication, Jenny Aune (jeaune@iastate.edu) or Jo Mackiewicz (jomack@iastate.edu).

Grade Appeal

If you feel that your final grade does not reflect the quality of the work you produced this past semester, please discuss the issue with me. If, after talking with me, you still feel that your final grade does not reflect the quality of your work, you can file a grade appeal with Deanna Stumbo (229 Ross Hall). For a grade appeal, you will need to submit the following materials:

- A memo explaining why your final grade does not reflect the quality of work you produced
- All the work you completed during the semester
- The course policies with grade breakdown
- The assignment sheets

A panel of instructors will review your materials blindly and assign a grade based on the quality of the work. If the grade the panel assigns is higher than the grade you received, your grade will be change accordingly. If, however, the grade the panel assigns is lower than the grade you received, your grade will remain the same.

Professionalism

Respect for others. In agreement with ISU's policies on student conduct, you are to carry yourself with respect for others and in ways conducive to maintaining a positive learning environment. In this course, you will restrict your oral commentary to class-specific activities and discussion, will refrain from profane or offensive outbursts or from disruptions, and will not engage in behavior that is demeaning, threatening or harmful to either yourself or class members. For further details, see ISU's policies: http://policy.iastate.edu/policy/SDR#a4

Turn off or silence cell phones. When you come to class, turn your phone off or set it to vibrate.

Participate. Participation means being present mentally as well as bodily; it means among other things: (1) thoughtfully contributing to any online discussions or other work; (2) preparing for class, having your materials with you in class, and actively engaging in class discussions; (3) carefully completing any in-class assignments. *Just showing up is not enough*.

Send complete email messages. Provide a subject line, a statement of the email's purpose, a specific request, your name, and any other content your audience (including me) needs.

Follow directions. Directions are there for a reason, whether they are in-class directives, instructions for submitting work, or genre conventions. Ignoring directions, even small ones, can signal you don't take your work seriously.

Proofread. Proofread *everything*, including emails. Word-processing programs have built-in spell- and grammar-check functions. Use them. Then check your work for mistakes the software program didn't catch.

If you miss class, find out what you missed. When you must miss class, actively seek out what you've missed. Ask your peers or send me an email and ask, "What can I do to catch up?" or something similar. This question shows awareness of the time I spend creating useful class activities, lectures, and discussions.

Arriving Late/Distractions. Although at times (not frequently) unavoidable, coming into the classroom late or leaving early is not only distracting but also shows disrespect for others' involvement in the course. Get here on time, stay for the entire class, or do not remain in the course. If you must leave early from a specific class meeting, see me before that class. **Students who arrive late or leave early will accrue marks against participation.**

Team work/Collaboration. Members of work groups should be prepared, reliable, enthusiastic, helpful, open-minded, and supportive. You should resolve conflicts with tact. Every group member should participate and complete peer evaluations honestly.

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Developing Students' Multi-Modal and Transferable Writing Skills in Introductory General Chemistry

SUSAN GREEN, ZORNITSA KEREMIDCHIEVA, HEIDI ZIMMERMAN, AMY RICE, LEAH WITUS, MARC RODWOGIN, AND RUTH PARDINI

Undergraduate chemistry programs are increasingly benefitting from the inclusion of writing pedagogy. Writing is more than a mode for relaying information in chemistry. To begin with, a growing literature demonstrates its value as an active learning experience that helps develop students' grasp of chemical concepts, the research process, and the communal dynamics of the profession (Shires, 1991; Sunderwirth, 1993; Bressette & Breton, 2001; Vázquez, et al., 2001). Despite being listed as a discrete skill in the most recent guidelines on undergraduate education by the American Chemical Society (ACS), writing can be a powerful tool for cultivating all the other core competencies of rigorous undergraduate programs: problem-solving skills, chemical literature skills, laboratory safety skills, team skills, and ethics. Furthermore, writing in chemistry can be viewed as its own form of content with concepts, norms, and strategies that students may not be able to pick up in other writing-intensive courses across the undergraduate curriculum (ACS, 2015). Quality undergraduate training in chemistry, therefore, requires an intentional and systematic approach to developing students' facility with the disciplinary norms, compositional processes, genres, and contexts for writing in the field.

As is often the case, however, putting theory into practice is often a challenge unless instructional strategies and materials, faculty development and preparation, and structural arrangements become intentionally aligned. We teach at Macalester, a highly selective small liberal arts college located in Saint Paul, Minnesota, that enrolls a little over two thousand students. For years, our community's commitment to writing pedagogy had been expressed through a general education writing requirement to which, unfortunately, the natural sciences rarely contributed. In 2014, the faculty voted in a new three-tier writing across the curriculum program and, with the support of an institutional grant dedicated to promoting multi-modal writing pedagogy from the Andrew W. Mellon Foundation, the college appointed a faculty member as its first writing director. The collective aspiration behind the new writing program was to build a college-wide culture of writing, of which the natural science division would need to become an integral part.

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In this article we share our effort to integrate and synchronize the two approaches—"writing to learn" chemistry and "learning to write" in chemistry—in Macalester College's first-semester, introductory, multi-section course CHEM 111: General Chemistry I: Structure and Equilibrium. Collectively, our course typically enrolls around 135 students each fall (139 in 2015, 134 in 2016), the large majority of whom are first-year students even if they often arrive with AP, IB, or other credit that may give them sophomore standing. In the fall of 2015, 14% of our students were juniors or seniors. The following year, that percentage was 8%. Due, in part, to a college-wide distribution requirement for students to take at least eight credits in the natural sciences, our course enrollment typically matches the demographic diversity of the campus with 59% women, 41% men, 11% under-represented ethnic minorities, and around 15% international students.

As chemistry instructors, our decision to collaborate with the college writing program was motivated by two sets of considerations: one was substantive, the other procedural. Substantively, we were first guided by our general sense of dissatisfaction with the quality of students' work in previous semesters. Similar to the experience of chemistry faculty at other schools (Stout, 2011), we were concerned that since students often seemed to demonstrate only superficial understanding of the material, the presentation of their lab results was often confusing and, therefore, difficult to grade. Second, the majority of our students take General Chemistry I during their first semester of college; therefore, we bear a responsibility to use the class as a gateway into the college experience writ large. Most of the students in the class do not go on to become chemistry majors, so this class could be useful in equipping them with general writing skills that would transfer to other fields, both in the sciences and beyond.

Procedurally, we were facing a set of challenges that are common to chemistry programs. First, our instructors have diverse backgrounds, different kinds of expertise and levels of experience. Of the four instructors in 2015, three had PhDs, and one had a BA; two had been teaching for over a decade, and two were teaching for the very first time. Our setup for General Chemistry is a typical one, with students enrolled in a lecture course and a laboratory section. Like many other schools, we offer multiple lecture and lab sections of this introductory course. Students from any of the lecture sections may take any of the laboratory sections. Laboratory sections in the 2015–2016 academic year were taught by any one of four instructors, only two of whom also taught a lecture section. Hence, we were looking for a way to synchronize and streamline the approach of all the different teachers so that students would be able to expect equivalent experiences regardless of their lecture or laboratory section assignment. We also aimed to develop an approach to writing instruction that was sensitive to the time pressures, work load, and varying levels of preparation of the

instructors and that would provide them with the tools and confidence needed to support students' writing development.

Second, we faced a situational concern. Space constraints due to enrollment pressures called for reorganizing the lab component of the class. During departmental planning meetings for the 2015–2016 academic year, we realized that we did not have sufficient space for each lab section to meet in a designated laboratory every week. Thus, we decided to move to a schedule in which each lab section would be in the laboratory spaces only every other week; these were our "wet lab" sessions. A major concern with this change was that students would not be as well prepared for more advanced science courses. This meant that on alternating weeks, students would have to be presented with other meaningful learning activities in regular classrooms. We called these regular classroom sessions "dry labs" to highlight their hands-on, experiential approach to learning.

Dedicating these dry lab sessions to writing instruction appeared to be our best strategy for responding to our challenges and bringing our curriculum into better alignment with the ACS's most recent statement of learning outcomes for chemical education. We noted in particular that writing and communication skills were integral to practically all five of the listed skills. Thus, dedicating more time to students' writing would not come at the expense of content. On the contrary, our bet was that if students were led to pay closer attention to the way in which they generated, represented, and interpreted data in writing, they would develop a deeper understanding of the concepts and experiences they gained during their lab experiments. Like others (Alaimo et al., 2009; Stoller et al., 2005), we considered the points of synergy between the teaching objectives of the Chemistry Department and our campus-wide writing program. To help us formulate a theoretically informed and evidence-based approach to writing pedagogy, we collaborated with Macalester's Director of Writing, Zornitsa Keremidchieva. The Mellon grant allowed us to also enlist the help of the Postdoctoral Fellow in Writing Instruction, Heidi Zimmerman, who assisted us in crafting our teaching strategies and materials, coordinated our assessment protocols, and created a semi-ethnographic record of the students' performance and questions during our sessions that allowed us later to review and fine-tune our approach. Together, our efforts built up to a model that we believe would be useful to other natural science programs seeking more systematic and fine-tuned ways of implementing writing pedagogy.

Theoretical Framework for Writing in Introductory Chemistry

In designing the writing dry labs and assignments in our introductory chemistry class, we set the following pedagogical goals: (1) to provide students with active learning experiences that would boost their understanding of chemistry concepts and theoretical frameworks; (2) to introduce students to the genres and conventions of

writing and communication that are important for careers in chemistry; and (3) to prepare students for college-level writing and learning more generally by introducing them to habits, vocabularies, and processes that are likely to increase their ability to participate and learn in classes across the curriculum.

Our approach in pursuing these goals took advantage of the existing professional literature clarifying the stylistic norms of writing in chemistry (Robinson et al., 2008) and incorporated established best practices in chemistry pedagogy for scaffolding the writing process by intentionally sequencing assignments and activities to support discovery, writing, and revision (Walker & Sampson, 2013; Van Bramer & Bastin, 2013; Deiner, Newsome & Samaroo, 2012). However, two considerations suggested that mainstay practices of direct instruction in the generic norms of lab reports might be insufficient for meeting the larger purposes of writing in chemistry as well as across the curriculum. First, scholarship in writing studies and the field of teaching and learning has revealed that writing is a complex skill, better defined as an assemblage of skills: linguistic, cognitive, behavioral, social, and affective (Moore, 2012; Adler-Kassner & Wardle, 2015). Its development, therefore, invariably requires sustained, reiterative support that transfers beyond any single classroom experience (Melzer, 2014). As the research behind the National Research Council Committee on Developments in the Science of Learning's statement *How People Learn: Bridging Research and Practice* also suggests, classroom instruction in any content area, such as chemistry or writing, is most impactful when it is strategically and consistently designed to foster knowledge "transfer," that is, when it is designed to help students gain the ability to connect the dots between, and benefit cumulatively from, their divergent learning experiences (Donovan et al., 1999). The question of transfer is particularly pertinent to our work because in the course of their careers, both our STEM majors and non-majors will have to write in a variety of genres and for different purposes.

While as chemistry instructors we are still getting better at staging the writing process to help students produce effective laboratory reports, the "teaching for transfer" approach calls us to consider how we can develop students' ability to eventually take on the task of scaffolding their own inquiry. "Put briefly, the question asks how we can support students' transfer of knowledge and practice in writing; that is, how we can help students develop writing knowledge and practices that they can draw upon, use, and repurpose for new writing tasks in new settings" (Yancey, Robertson & Taczac, 2014, p. 2). As we strive to bring coherence and alignment between the courses in our curricula, we should also focus on how our pedagogical practices encourage or deter students from bridging prior and new learning experiences. Teaching for transfer impels us to consider that the success of writing pedagogy in chemistry should ideally be evidenced not only by the production of clear and accurate research reports as part of discrete course assignments, but by the ability of students to identify and adapt

to the generic features, target audiences, and purposes of new writing situations in their careers in chemistry and beyond. Such emphasis on the transferability of writing strategies is of particular importance to first-year students whose further academic success will depend on their ability to adapt to the epistemic diversity of the various STEM fields as well as the rest of academia.

Second, chemistry writing is multi-modal; it requires the development of integrated typographic and visual, humanistic and quantitative literacies. Recent developments in composition theory draw attention to the complex competencies involved in multi-modal communication. Multi-modal texts are characterized by "the mixed logics brought together through the combination of modes (such as images, text, color, etc.)" (Lauer, 2009, p. 227), and they routinely call on their authors to make strategic judgments about the comparative communicative effect of using one mode versus another. In chemistry, visualizations in the form of tables and graphs are often surrounded by linear text. Yet, the composing and design processes and visual grammar involved in these two forms of inscription are not necessarily analogous or interchangeable even if they both serve as tools of meaning-making and communication. Put simply, "there is little reason to argue that the visual and the verbal are the same, are read or composed in the same way" (George, 2014, p. 213).

Chemistry pedagogy needs to grasp these distinctions while all the while highlighting the transferability of these modes of communication. It also needs to acknowledge the diverse cognitive and rhetorical purposes and modes for science writing. We don't use writing only to *communicate* findings, but also to *record* observations, to *organize* our data collection and workflow, to *visualize* patterns and relationships, and to *clarify* our thinking. In other words, attending to the diverse ways in which various writing practices support our work matters for preparing students for both the technical and social rigors of the STEM professions. As the teaching-for-transfer and the multimodal writing pedagogy movements are relatively recent developments, we could not find ready-to-use curricular models applicable to a disciplinary and institutional context like ours. We committed, therefore, to putting together a coherent curriculum that was simultaneously informed by the theoretical insights from the field of writing studies and articulated to the unique demands of science pedagogy. As importantly, we learned how our own collaborative writing process—as a form of faculty development and team-building—made a difference in creating the conditions for institutional implementation and cultural change. The following section offers a detailed account of our experience.

Curricular Implementation

In our own working process, we began by drafting our learning goals, and from those we reverse-engineered the activities and materials that would be needed. During our

meetings, the writing director served as our main scribe, prompting, taking down, and organizing everyone's comments and continuously calling on us to clarify any concepts, terminology, or ideas that could be unfamiliar to a lay audience. In collaboration with the post-doctoral fellow, we would then further flesh out and design the written teaching materials. These meetings proved crucial not only for producing the elements of our curriculum, but also for calibrating our shared expectations and aspirations for students, for learning from each other's experience, and for building our collective philosophy and conceptual vocabulary with respect to writing pedagogy. On that last note, we admit that learning for us turned out to be just as powerful as unlearning, as our closer engagement with the writing director helped clear out a number of mythologies and misconceptions about writing that for a long time had been holding us back from engaging with the writing program.

Like many other introductory chemistry courses, we made lab reports the central writing projects in our class. However, our approach was distinctive because we sequenced and scaffolded the course assignments and activities in a way that aimed to teach students' composition and scientific discovery *as intertwined, mutually reinforcing processes*. Specifically, we staged the writing of the chemistry lab reports through inquiry-driven steps instead of generic parts, and in each step we connected chemistry discovery skills (making observations, doing and understanding calculations with data, and interpreting results) with corresponding science communication competencies (recording lab activities in lab notebooks, using Excel or other spreadsheet software to organize data, creating data visualizations, interpreting and explaining data with consideration of audience, genre conventions, and purpose). In other words, we sequenced our writing activities in an order that reflected not the organization of the final lab reports (i.e., introduction, observations and procedure, data, calculations, results, discussion, and conclusion), but rather the steps of grounded inquiry (observation, data organization, and interpretation) with specific attention given to the way various modes of writing enabled each step to unfold. As is common for introductory chemistry classes, we did not require students to conduct literature reviews. Instead, we provided them with research questions to guide their observations and interpretations. Thus, our approach reflected the notion that "doing chemistry experiments, thinking like a chemist, and writing like a chemist are inseparable" (Alaimo et al., 2009, p. 19).

In total, the students completed three full lab reports. For each of these, they began by writing down observations in their lab notebooks, then moved on to using their notes to help them make any necessary calculations and process, organize, and make sense of the data in table and graph forms keeping in mind the research question that we had posed for them. Then they wrote explanations of the data that were presented in their figures, composed the conclusion, and, finally, wrote the introduction sections

of their lab reports. Each of these stages of writing simultaneously made evident and impelled the students' continuous engagement with and understanding of the chemistry concepts. Each writing element (recording and describing observations, visually representing data in tables and graphs, and writing introductions and conclusions) was reiterated at least twice in the course of the semester. It was also scaffolded by requiring preliminary drafts, conducting interactive dry lab sessions that highlighted the principles behind the form, and involved rigorous in-class peer reviews. Not the least, we used teaching materials that we designed with the help of our writing director and post-doctoral fellow to specifically highlight the substantive and communicative dimensions of our activities. We are willing to make these materials available as supplemental information to this article.

The assignment sequencing, in-class activities, peer review sessions, and teaching materials were all informed by Yancey, Robertson, and Taczak's (2014, pp. 138–139) key suggestions for teaching transferable writing skills. Specifically, they encourage instructors to: (1) be explicit about the conventions of writing in a given discipline; (2) demonstrate, rather than explain, these conventions; (3) tap into students' existing knowledge; (4) teach writing as a composing process, rather than simply an end product; (5) teach reiteratively, reinforcing the concepts and practices of effective written communication across assignments and activities; and, finally, (6) help students develop metacognition, or thinking about their own learning, so that they recognize the role of strategies like sequencing assignments and peer review in their development as writers and learners.

To put these principles into practice, during our dry lab lessons instructors demonstrated effective chemistry communication and invited students to bring their existing knowledge to the table. We created a number of inquiry-based activities in which students worked with samples of graphs, tables, conclusions, and introductions and drew from their own expertise and experience to generate lists of criteria for what made the samples effective and accurate, or, conversely, difficult to read or understand. For example, one such lesson combined teaching students how to use a spreadsheet program (Excel, in our case) with teaching them how to create and write about data visualizations. After an activity in which students input data gathered during lab into Excel, instructors went over our "Graphs and Tables" handout. Then, in pairs, students examined a range of data tables that the lead instructor had created. The tables had a number of common issues we had seen in student work over the years—strange decisions about column width and row height, odd spacing and alignment of data, absent or confusing headings, labels, units, and titles, among others. From these samples, students generated lists of their own criteria for what constituted effective visualizations. When they returned to their own Excel sheets, they formatted

their data into effective tables, created a graph from their data, and wrote short paragraphs explaining the visualizations.

On another occasion, the instructors distributed sample introductions from former chemistry students' honors theses. The instructors asked, "What makes these introductions strong?" In pairs or small groups, students read the introductions and generated lists of criteria for effective introductions, which were subsequently shared with the class on the whiteboard and compared to the criteria that the instructors had provided. Students then revised their own introductions during lab. Through these activities, students internalized not only the concepts that we were teaching but also criteria by which they could evaluate their own performance.

Such scaffolding activities required teaching materials that would successfully bridge students' in-class and out-of-class learning and understanding of both the chemistry and the communication concepts that we were trying to inculcate. We devoted significant effort to creating instructional materials that were explicit about the conventions of chemistry communication. For practiced science communicators, the norms of science writing are often so naturalized that it becomes difficult to anticipate and explain skills and stylistic conventions that are in fact entirely mysterious to novice student writers. We worked together to identify the specific competencies that enable chemists to produce effective lab reports. Our list included the ability to communicate visually in graphs and tables, use correct significant figures, explain data with well-organized and clear prose that fits logically into the overall report, use transitional language to guide readers through the findings, and create effective introductions and conclusions, among others. We then created a range of explanatory handouts to explicitly teach each of these communicative modes. These handouts did three things. First, they briefly defined a communicative mode (e.g., a graph, a data table, significant figures, or a lab report). For example, graphs were defined in the following manner:

> What is a graph? A graph is a tool for visually representing the relationship between two or more things. Although we use information about raw data to create graphs, graphs are not raw data. Graphs transform raw data, through a process of representation, into something that communicates.

The handouts then explained the connection between writing and scientific practice; for example, "Why do chemists use significant figures? Chemists use significant figures to communicate information about their measuring tools and the precision of their data." Third, each of our handouts included a detailed and specific discussion of the key principles that make for successful execution of the activity/object. General questions, such as "What makes a good graph/table/lab report/etc.?" were followed by a discussion of considerations ("Who is your audience and what is the purpose?")

and clearly explained criteria (e.g., clearly labeled axes, clear and succinct statement of purpose, clear transition and topic sentences, data explained logically in the context of the overall narrative of the report, etc.) for creating accurate, readable and effective graphs/tables/reports.

Along with these conceptual handouts, we created two checklists—one developmental and the other summative—which students could use as they worked on their lab reports. Both checklists aimed to support students' independent writing and revision. The developmental checklist was distributed to students in advance of the deadline for the rough drafts of their lab reports. Consistent with our broader strategy for sequencing the assignments, this checklist was arranged in a manner that encouraged students to write not from beginning to end, but in the order in which grounded inquiry unfolds. It encouraged students to begin with the category "Data" (which included items like "All raw data are included" and "Correct significant figures and correct units are used"), then prompted them to check the quality of the other steps in producing the report before finally ending with the "Introduction" section (which included criteria like "Answers the question 'What was the objective of the experiment?' in a single declarative sentence"). The summative checklist included the same sections (Data, Sample calculations, Observations and Procedure, Conclusion, Introduction), but it was re-sequenced to reflect the conventional organization of the final report (from introduction to conclusion).

A final, and crucial, strategy in scaffolding the writing process and promoting its transferability was the integration of regular peer-review sessions. We held structured peer-review sessions during our dry labs to help students master individual communicative competencies—specifically, graphs, tables, conclusions, and introductions—before putting together their final reports. The peer-review sessions included a handout explaining the purpose of peer review and detailing "best practices" for authors (e.g., "Bring to the workshop session your best possible draft and make sure you have enough copies for all the reviewers") and for reviewers (e.g., "Be a good listener. Take seriously the concerns of the writer and read his/her paper closely and carefully, noting any elements that slow you down or confuse you."). We also distributed worksheets with questions for the reviewers to respond to (e.g., "Did the author state the main purpose of the experiment in a single declarative sentence? Is it clearly stated and easy to find? Does it explain what the experiment is aiming to test, discover or replicate? Does it prepare you, as a reader, for what is to come? Jot down what you like about it and your suggestions for improvement"). Students were asked to talk over the entire worksheet after reading the drafts, and initial a contract confirming that they had done so. Time was provided during the lab for students to revise their work based on the peer review.

In sum, all of our instructional strategies were guided by the key notion that in order to teach students skills that would at once deepen their understanding of the course content and help them develop writing abilities that would transfer to their future college classes, instructors must teach writing reiteratively and in a manner that allows students to recognize that learning is a process. We regularly reinforced both the concepts of *chemistry* and of *communication*. Concepts such as *significant figures*, *readability*, *accuracy*, *genre*, *audience*, and *purpose* appeared across our handouts and instructors used them repeatedly to explain and support the activities. We aligned assignment descriptions, checklists, and rubrics so that they all contained the same vocabulary and requirements. We also aimed to help students develop metacognition, or "thinking about thinking." Rather than learning writing conventions by rote, students were regularly asked to think about the "why," "how," and "for whom" of communicative practice in the context of chemistry. We wanted them to recognize the conventions of chemistry communication not as arbitrary rules to be memorized, but as conventions that emerged in a specific context for specific communicative purposes. In this way, our aim was not simply to teach students a particular set of writing conventions, but to teach students how to learn writing conventions, which would set them up to succeed in future writing in chemistry as well as in their other courses and careers.

Results

In evaluating our curricular revision, we were concerned with two questions: first, how it affected students' learning, and second, how it affected the labor and experience of teaching the lab component of the class. Though distinct, we felt that these two questions were related in practice as no curriculum can be sustainable unless both teachers and students see it as applicable and meaningful. Hence, in evaluating the changes that we made to our teaching strategies, we sought to gather rich, qualitative feedback. We interviewed the instructors. We surveyed the students and gave them opportunities to describe their experience in their own language. The post-doctoral writing fellow observed and generated field notes from multiple sections of all writing-specific dry lab sessions as a way to gather in-situ input. We also used the written work that students submitted as primary evidence for their learning. Based on these multiple sources of data, we were able to make the following observations.

First, with respect to our primary goal in revamping the curriculum, namely to provide students with active learning experiences that would boost their conceptual grasp of chemistry, we noted marked improvement in the level of work that students produced. This observation was derived from several sources of data. One source was the direct assessment of student work. Having developed a common grading rubric that calibrated our assessments across all sections, we noted two developments: one

was a new-found consistency in student performance across sections despite the randomized method of enrollment as managed by the Registrar; the second one was a trend toward improved performance all around. While we could not perform an all-inclusive test comparing scores from all lab reports written before and after our intervention because both our rubric and the format of some of the experiments had changed, there was one lab that had remained essentially the same. The only change in the Chemical Equilibrium lab was the way the writing process was scaffolded. We had retained samples of lab reports from one section from the previous year, and we decided to re-score them using our new rubric. When we applied our new scoring rubric to the samples from 2014, the average score was 51.7%. In comparison, the average score for the same lab reports in the context of the new curriculum was 76.6% in 2015 and 79.2% in 2016. In other words, we witnessed around 25% gains in the substantive quality of student work. This transformation in the scores was consistent with the reports of the instructors, some of whom had been teaching these labs for years and had a solid basis for comparison. As one testified, "for years I had suffered through piles of mis-shapen tables, mismatched questions and observations, and inaccurate significant figures. And now suddenly I am looking at lab reports in which it is hard to find a single misplaced figure!"

This time around, both in class, as reflected in the post-doc's field notes and in the written work, as reflected in the peer-review worksheets, students began to ask better, more conceptual, questions, suggesting that the writing assignments were helping them understand the material in more sophisticated ways. The instructors noted that students were now regularly making subtle observations, which even our most advanced students had not been making before we instituted the new teaching strategies. To take the Chemical Equilibrium experiment, for example, in previous years a very good lab section might have as many as 75% of students conducting the critical calculations properly. In other words up to 25% of students would fail to do the central calculation of the experiment correctly, thus failing to understand the central question of that lab experience. Using the current writing-based curriculum, it is unusual to have more than 10% of the students in any given lab section fail this task, suggesting that the added engagement with the material that comes with writing up the experiment increases the students' understanding of the chemical concepts. When asked which of the dry labs was the most helpful in 2015, a student commented: "Chemical Equilibrium because it is challenging, but once I finished the lab report, I can understand the concepts really well." Other students testified that the dry labs "definitely helped with technical writing skills and overall expansion of ideas/concepts" and that "the lab reports forced me to really consider the results of the experiment in depth."

The student comments that we received in fall 2015 and fall 2016 further supported our impression that students were grasping the connection between their

writing and learning in chemistry. Customarily, we survey our students at the end of the semester. These surveys are an important opportunity for students to provide anonymous feedback on their experience. In General Chemistry, we use a common questionnaire in all laboratory sections. It is handed out by the instructors who then exit the room, leaving a student in charge to collect all the forms and submit them to a designated campus administrator. Faculty do not receive these forms back until all grades are submitted. The results from each section are then aggregated into common data for the course, thus allowing us to track both individual instructors' performance and the essential features of the curriculum.

Before implementing the writing component of the class, students had often reported that even after completing their lab reports, they didn't understand what they had done in the lab or why they had done it. Going as far back as 2012, they had been testifying that they did not find "much correlation between the labs and the class" if they commented on the lab component at all. Starting with fall 2015, their summative assessment and comments changed dramatically. In that semester, a record number of students (67% of the 139 students enrolled in the class) responded to questions about their lab experiences. Their summative assessment was quite positive with 48.4% agreeing or strongly agreeing that the wet labs fit well with the concepts they learned in the lecture portion of the course (8.6% strongly disagreed), and 61.3% agreeing or strongly agreeing that the dry labs had helped their conceptual understanding (only 2.2% strongly disagreed). In Fall 2016, in response to the same questions, 48.5% of students agreed or strongly agreed that their wet labs helped them understand the material (3% strongly disagreed), while the number of students who testified that the dry labs helped their conceptual understanding climbed to 71.2% (0% strongly disagreed).

The written comments provided us with rich insights into the way students construed the connection between the writing assignments and their learning in chemistry. Specifically students remarked that: (1) the deliberative character of the writing workshops deepened their understanding of the lab procedures: "Being able to comment on other people's work and have them comment on mine really helped me to understand what I was doing right and wrong in lab;" "[the dry labs] facilitated calculations and through discussion, they facilitated my understanding of the wet lab results"; (2) they promoted a sense of community and teamwork: "they helped me understand because I felt like the dry labs were less of a stressful environment and it was easier to ask questions," and "it was nice to have a concentrated group of people who were all working on the same thing as you to help with questions and clarity"; and (3) they deepened students' grasp of scientific inquiry and the role of writing in it: "they gave me more criteria to meet in writing a good lab report and allowed me to think critically about the data we had gathered," and "more conceptual than physical,

helps wrap the brain around what we are actually doing." To sum up the intellectual impact of the writing component of the class, one student noted that the dry labs "helped develop [his/her] thinking in the context of scientific writing and research." The writing process, in other words, helped put the scientific process firmly in place.

Similarly, we observed significant improvements with respect to our second goal of cultivating our students' competency with the conventions of science writing and their general communication skills. Our rubric scored both substantive and stylistic elements even as it emphasized the constitutive relation between them. Consistent with past trends, many of our students reported that they had had little to no experience with writing lab reports prior to our course. However, this time the written work that the students submitted was markedly superior to what we had seen in previous years, as gauged both by the instructors' reports and the re-scoring of past samples. As one instructor observed, echoing the comments of others, after the changes were implemented the lab reports became "more complete"; they captured more accurately and meaningfully the experimental experience, and they didn't exhibit a number of the endemic problems the instructors had been fighting for years, such as run-on sentences, missing data and calculations, strange formatting, and other features that were likely the result of last minute, rushed writing.

Students echoed the instructors' perception. In 2015, about half (48.4%) of the students reported that the writing portion of the course increased their comfort with writing (only 3% strongly disagreed). In the fall of 2016, despite some turnover in faculty, the scores only improved, suggesting that the teaching materials and format that we had developed were the critical factor shaping the student experience. This time around 64% agreed or strongly agreed that the dry labs improved their overall writing skills (only 2% strongly disagreed). Students also appeared to appreciate receiving instruction on how to write the individual, including multi-modal, elements of their lab reports. When in the fall of 2016 we added additional questions with a three point scale of "very useful," "useful," or "not useful at all" to survey their assessment of the dry lab exercises devoted to various aspects of the lab reports, we found overwhelmingly positive responses (very useful or useful) to the key instructional activities related to writing: 95% for formatting graphs and tables, 89% for using significant figures, 95% for readability of tables and graphs, 89% for conclusions, and 94% for introductions.

When asked to comment on how the dry labs impacted their writing skills, students highlighted the following aspects: (1) the value of developing genre awareness: "I had never written a full lab report before, so it was very helpful in instructing me in how to write a proper lab report," and "it provided a contrast of how a scientific article should be written in comparison to my social science class"; (2) an appreciation for the role of practice in writing development: "writing practice always helps,"

and "initially I was uncomfortable with how I handled lab reports because I felt as though they were pretty weak but as the semester continued, I became much more comfortable writing and reviewing my own lab"; (3) getting in the habit of seeking and using writing-related resources: "the checklist and peer review helped me writing lab reports," and "I guess it helped me become more vigilant with the standards written on the rubric"; and (4) understanding the value of peer review: "peer review helped me come up with more things to write," and "the peer reviews helped to see how other people were writing their lab report." To the extent that the writing transfer literature emphasizes the importance of developing students' meta-cognitive skills, we find such comments encouraging as they appear to demonstrate the development of a reflexive stance, active strategies, and a vocabulary about writing that could be applicable beyond our course.

Given CHEM 111's position as a course that students tend to take in their first semester of college, we felt responsible for helping students develop writing skills and habits that they would transfer constructively into their subsequent courses in chemistry and beyond. The feedback and assessment evidence we collected suggests that we are on the right track with respect to this third goal as well. We followed up with those students who continued on into the next course, CHEM 112: General Chemistry II, in the spring semester and discovered that they had both retained and continued to build on the writing skills they developed in CHEM 111. In the 2016–17 school year, 70% of the students who completed CHEM 111 in the fall then moved on to CHEM 112 in the spring semester. We tracked these students' performance and found that the skills they had gained in the lower level class held steady in the spring with an average gain in scores of 2%. We find that result to be encouraging because CHEM 112 requires students to write lab reports but does not explicitly scaffold or teach writing.

Finally, even if it highlighted the significant benefits of teaching with writing in chemistry, our model demonstrated that all instructors do not need to be trained writing pedagogues to be able to implement a writing curriculum and do so with consistency across multiple sections. None of the instructors had substantial previous experience in teaching writing. Neither did they need to share a common background. The teaching materials and lesson plans that we developed with the help of the college writing director and the Mellon Post-Doctoral Fellow in Writing Instruction (Green et al., 2016a,b) were robust enough to make it possible for students to have a similar experience regardless of instructor and for new instructors to subsequently pick up the baton and carry the program forward. The student work and the in-class observation notes that we collected in fall 2015 from all sections suggested that the new curriculum indeed enhanced the cohesion of our program. The same assessment, conducted the following fall by instructors, two of whom were new

to the department, reaffirmed this view. Not the least, the common curriculum also ameliorated some of the inequities in the labor of grading and providing feedback and guidance to students that we had been concerned about. The written handouts and checklists anticipated many common questions and issues. And with a common rubric that was clearly aligned with our teaching strategies and materials, grading became much easier, faster, and more transparent, allowing the instructors to devote more time to substantive rather than procedural interactions with students.

In effect, the common curriculum also became a valuable professional development tool, which helped bring consistency and raise the standards for teaching in all sections. The conditions for skills transfer, apparently, did not benefit the students alone. Following our curricular implementation, in the fall of 2016 we shared our experience with the rest of the campus community with an hour-long presentation at Macalester's Jan Serie Center for Scholarship and Teaching. A year later, as the news of our revisions spread across campus and other faculty began to notice the effects of the training that we provided in their own students, a core group of colleagues from the natural science division gathered for a semester-long Faculty Learning Community on Science Communication supported by our writing director and our Mellon grant. There our approach was once again examined closely with an eye toward replicating it and modifying it in service of other campus programs and goals, with special consideration for its potential for increasing the retention of historically under-represented students in the sciences. We will continue to track our students' performance and share our experience with our colleagues in the interest of building a college-wide culture of teaching with writing.

The most important lesson we have taken away from this entire experience, however, is not derived from any one set of assessment numbers. Direct evidence of student learning is certainly essential in driving forward curricular innovation. But it is not sufficient. A collaborative and responsive culture of teaching and learning is sustained by continuous composition and reflection. What brought us together as a team was in fact the writing process itself. As we first gathered in a room with a sense of urgency but only a vague idea of the possible paths forward, with the support of the writing director we began to draft statements about what motivated us to come together and what we wished to accomplish. And as the words settled on the shared screen, our goals and values started to take shape along with our process and strategies. This same composing process then carried us through the task of devising our teaching materials. The fact that our writing director and the post-doctoral fellow in writing instruction had no background in chemistry only helped us as they continuously prompted us to make our assumptions visible to them and to ourselves, just as we would have to make them clear to our students. In this sense, if we have one piece of wisdom to share with others who might be interested in embarking on some form

of curricular reform, it is to carry out the process in writing and through writing, with diversity among members of the team, and with full view of the accumulated knowledge that composition studies has to offer.

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Assessing Writing in Undergraduate Biology Coursework: A Review of the Literature on Practices and Criteria

HEATHER FALCONER

For nearly fifty years, Writing across the Curriculum (WAC) has been growing and evolving, from disparate composition-related activities run by individual instructors to coordinated efforts across institutions that involve both writing as a process of learning and discipline-specific rhetorical practices. In this time, WAC has developed a series of principles and practices that best exemplify what the successful incorporation of writing into coursework looks like, as well as who should be responsible for this writing instruction. In the "Statement of WAC Principles and Practices" (2014), endorsed by both the International Network of WAC Programs and the CCCC Executive Committee, the onus of *disciplinary*-specific writing instruction is placed on disciplinary instructors, noting that "writing in the disciplines (WID) is most effectively guided by those with experience in that discipline" (p. 1). Such a statement makes sense superficially, but begs the question: What does that experience and expertise *look* like in practice?

In 2012, Reynolds, Thaiss, Katkin, and Thompson attributed the reluctance of Science, Technology, Engineering, and Mathematics (STEM) faculty to incorporate writing into their courses to a "lack of awareness of the research on the effectiveness of [Writing-to-Learn], since most published findings are in journals not regularly read by STEM faculty and the majority of studies use methods unfamiliar to most scientists" (p. 18). This articulation highlighted a major challenge to the WAC movement—the dissemination of best practices in writing instruction and assessments that have developed out of the WAC community's rich history of research and practice. This was also a reiteration of Chris Anson's findings in 2010 and 2011, which noted the intradisciplinary nature of WAC and Composition, despite the multidisciplinary composition of the WAC community. In his archival research, Anson sought to discover the "influence of this cross-disciplinary outreach and the extent to which it made its way into the inner workings of various disciplines" in an effort to explore "how particular disciplinary communities have adopted, adapted, and repurposed scholarship on writing and writing instruction based on their own instructional ideologies" (2011, p. 7). Anson's findings, which focus on journals in a range of disciplines (arts and humanities, social science, and science) between 1967 and 2006, noted that "WAC experts continue to exert an important influence [on content-area

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specialists], [e]specially in the areas of writing assessment and digital literacies" (p. 16). However, Anson points out, this study does not give a clear idea of "the way that writing is integrated into individual disciplines or clusters of disciplines (such as the hard sciences)," and that a review of "journals within such disciplinary clusters could yield richer information about how writing is related to the epistemological orientations of specific areas of inquiry" (p. 16).

Here, I take up Anson's call by asking: (1) What conversations, if any, are taking place in the biology trade journals regarding writing and writing assessment, and (2) how do these conversations align with what WAC scholars have identified as best practices? This review of the literature attempts to answer these questions: first with an explication of the themes that became visible during the reading, and then by a discussion of the roles of writing and assessment within courses explored in this literature. These are followed by a discussion of the implications such assessment practices have both for students and writing program and WAC specialists.

Methodology

Biology courses frequently serve as a gateway for undergraduates into the various science majors. Even more, introductory biology courses are often used to satisfy non-science majors' general education requirements. For these reasons, I specifically chose the discipline of biology over subjects like chemistry or physics to begin my inquiry, making a conscious assumption that these courses would be among students' first exposure to science writing.

To assess the current discussions of writing and writing assessment in undergraduate biology education, I conducted an initial search of the dominant peer-reviewed trade journals in biology-related education: *The American Biology Teacher*, *Biochemistry and Molecular Biology Education*, *Journal of College Science Teaching*, *Bioscene: Journal of College Biology Teaching*, *Journal of Research in Science Teaching*, *Research in Science Education*, *and Cultural Studies of Science Education*. These journals were selected as a starting point based solely on their readership—they are titles that are frequently referenced in my work with science faculty. (Journal scope was consciously ignored, the rationale being that I wished to see *if* and *how* writing is discussed in the journals faculty most frequently referenced reading.) Keywords used were "biology," "writing," "writing assessment," "writing feedback," and "feedback"—intentionally chosen to parse the articles that dealt specifically with writing in the biology classroom. This search was also bound by the higher education context and by time, drawing only on the published literature between 2000 and 2015. While the first three journals yielded the highest results (see Table 1 for a breakdown of publications per journal), the remaining journals resulted in three or fewer articles each.

To get a clearer understanding of the landscape, I expanded my search to science journals in general, using both the PubMed Central database as well as Academic Search Premier. This provided literature from *CBE—Life Sciences Education*, *The Journal of Undergraduate Neuroscience Education*, *Advances in Physiology Education*, and *Science Education*. While the overall search did not omit conference proceedings from the corpus, it is worth noting that none came up in my broad search. Whether this is a result of keyword tags associated with such documents, database cataloging, or actual presence cannot be speculated on. Finally, in the interest of rigor, this entire search process was conducted twice to ensure no relevant articles were missed. In all, this search resulted in 59 articles related to the explicit use of writing within the undergraduate biology classroom since 2000. I intentionally did not parse the articles based on the acknowledged or known status of formal WAC programs at the respective institutions.

Table 1
Total number of articles related to writing published per journal between January 2000 and December 2015.

Journal Name	**Publications Found**
The American Biology Teacher	21
Biochemistry and Molecular Biology Education	8
Journal of College Science Teaching	13
Bioscene: Journal of College Biology Teaching	3
Journal of Research in Science Teaching	3
Research in Science Education	2
Cultural Studies of Science Education	0
CBE—Life Sciences Education	5
The Journal of Undergraduate Neuroscience Education	2
Science Education	1
Advances in Physiology Education	1
Total Publications	59

At the outset, I was interested to discover what types of genres might be privileged in this writing instruction, as well as what was privileged in the assessment of those genres (e.g., mechanics, content). I was also interested in whether this literature drew primarily from the scientific community proper or was written by (or in collaboration with) educators or writing specialists. The rationale for this latter query was that it might shed insight into the assessment choices authors made, as well as to whether non-scientist WAC professionals were publishing in these trade journals. As I read, I was led to other questions regarding the extent to which the authors discussed writing assessment in the articles, as well as to the role of writing as a gatekeeping or border crossing tool (Kleinsasser, Collins, & Nelson, 1994). In an effort to answer these questions, I tabulated data from each article related to my key questions, noting whether the authors explicitly discussed assessment, which genres were the focus of the articles, the mode of assessment (e.g., computerized, rubric), whom the authors cited in their theoretical framing (i.e., known WAC scholars), and any additional thoughts on the nature of the study—including author attitude toward writing. This tabulation served as the primary means of organizing and analyzing the material.

Findings

As was noted in Anson's research (2010, 2011), writing has earned a place of importance across the disciplines—and this is evident in the biology education literature, as well. With few exceptions, every article consulted for this review opened with a discussion of the importance of competence in scientific writing for a career in the sciences. Most approached the topic emphasizing commonly-shared values and concerns: Morgan, Fraga, and Macauley (2011), for example, asserted that "education in a scientific discipline should also develop scientific writing skills, so that students can systematically organize their knowledge and demonstrate this through clear communication" (p. 149); while Curto and Bayer (2005) invoked concerns of "communication deficits" in students at all levels of education as a need to incorporate writing (p. 11); and Mayne (2012) focused on writing as an "employability skill" (p. 234). Many, either explicitly or implicitly, invoked principle characteristic of WAC/WID: that "writing enhances students' conceptual knowledge, develops scientific literacy, familiarizes students with the expectations, conventions and reasoning skills required of scientific writing" (Hand & Prain, 2002, p. 737); increases understanding of and facility with rhetorical conventions of the discipline (Kokkala & Gessell, 2003; Corradi, 2012; Colton & Surasinghe, 2014); and has the potential to increase student engagement with learning (Armstrong, Wallace, & Chang, 2008; Mynlieff, Manogaran, Maurice, & Eddinger, 2014). Yet, despite the articulation of such ideologies, the assessment practices that might be expected to accompany them were largely absent.

While reviewing this selection of literature, two over-arching themes became apparent (Table 2). First, the use of writing within the classroom was employed either in service of content learning (what many labeled "writing-to-learn") or toward the development of rhetorical skill in scientific writing (an implied WID approach). Second, the use and assessment of writing served either as a gatekeeper, weeding students out of the biology-related majors, or as a border crossing mechanism, helping students begin to "realize the nuances in the differences in style and the implications of the distinctions between disciplines" (Kokkala & Gessell, 2003, p. 256).

Table 2
Distribution of articles by approach to the integration of writing in biology coursework, as well as to the function of that writing in the course.

	Border Crosser	Gatekeeper
Writing-to-Learn *(30)*	23	7
Writing in the Disciplines *(24)*	19	5
Incorporates both *(5)*	2	3

The corpus reviewed for this project could also be clearly divided between those who recognized a need to modify their assessment practices as a result of the inclusion of writing, and those who continued to apply traditional assessment methods in spite of the changes. Interestingly, whether instructors opted for a WTL or WID approach in incorporating writing did not affect where they fell in this binary. What did seem to have an effect, however, was their recognition of WAC scholarship in their theoretical framing. Authors who invoked such scholarship (e.g., Holstein, Steinmetz, & Miles, 2015; Mynlieff, Manogram, Maurice, & Eddinger, 2014; Otfinowski & Silva-Opps, 2015) tended to use assessment methods that were in line with what WAC scholarship has identified as best practices: development of rhetorical awareness, improvement through revision and over time, and making thinking visible ("Statement of WAC Principles," 2014). Those who either provided no theoretical framework (Curto & Bayer, 2005; Colton & Surasinghe, 2014; Collins & Calhoun, 2014; Singh & Mayer, 2014) or referenced other scientists' studies (e.g., Birol, Han, Welsh, & Fox, 2013; Clase, Gundlach, & Pelaez, 2010; Morgan, Fraga, & Macauley, 2011) tended to emphasize mechanics and structure over rhetorical elements or audience awareness. Table 3 notes whether assessment was explicitly addressed in the articles, what factors were of primary concern in that assessment, and which genres were privileged most across the corpus. Unsurprisingly, WID-focused pieces emphasized disciplinary genres, with the greatest emphasis being on research papers and proposals, as well as

laboratory notebooks. Writing-to-learn-focused pieces primarily drew on other, non-disciplinary genres, such as exploratory essays, blogs, and advertisements. One interesting distinction evident in Table 3 is that WTL articles overwhelmingly included assessment practices as part of the text, while WID articles were split almost evenly, suggesting an expectation that what constitutes "good" scientific writing is implicitly understood. What follows is a deeper discussion of these differences and how each played out in practice.

Table 3
The 59 articles reviewed were assessed on a variety of factors, including whether they explicitly addressed writing assessment, the genres that were privileged, and what factors were of primary concern in the writing assessment.

	Talks about assessment explicitly			
	Yes	No	Genres privileged	What is being assessed?
WTL	21	9	Non-disciplinary genres (e.g., letters, summaries, blogs, essays)	Content knowledge, clarity of ideas, mechanics
WID	14	10	Research papers, laboratory notebooks, proposals, posters and literature reviews.	Clarity of purpose, concepts, research design, and rhetorical conventions.
Both	5	0	Research papers, proposals, posters, and summaries.	

A Question of Terminology: Writing to Learn, Writing in the Disciplines, and Cases of Mistaken Identity

While the importance of writing was stated by all authors at the outset, there was wide variation in the language and use of terms to frame the use of writing in their classrooms. Some, such as McDermott and Kuhn (2011), explicitly referred to their practices as "Writing-to-Learn," while others, such as Corradi (2012) and Adams (2011), refer to the writing assignments more obliquely, discussing undergraduates' abilities

to "learn to write like a scientist" as the aim of assignments. What was clear in the reading, however, was that whether or not WAC terminology was invoked, there were varying degrees of proficiency in WAC/WID pedagogy and assessment, leading to the realization that there were some who truly employed WTL and WID in their courses, and others who were employing what might best be described as WTL- or WID-Lite.

For those approaching writing from a WTL perspective, there were clear delineations between those studies that embraced the WTL pedagogy and those that did not, with perceptions of effectiveness tying closely to that pedagogy. Interestingly, across all of the WTL-focused articles, notably few assessments related to the student writing directly. For example, Armstrong, Wallace, and Chang (2008) report that although students wrote six short essays throughout their introductory biology course—which focused on course content, were peer reviewed, and turned in to the instructor—there were no grades assigned, nor did the instructor provide any feedback. In fact, "student performance in the lecture portion of the course was measured entirely by multiple-choice exams including six quizzes (16 questions each), a cumulative midterm (38 questions), and a cumulative final (70 questions)" (p. 486). Unsurprisingly, the authors report that they could determine no impact on learning from the WTL activities: "no difference was seen between the treatment and control groups on any of the performance measures examined" (p. 489). Though they explicitly invoked writing to learn as a framework for the study, the authors relied on the act of writing in near perfect isolation to perform the heuristic role, a process that was unidirectional and omitted the feedback loop to students that is so valuable in learning. This approach approximated what John Ackerman (1993) identified as the inclusion of writing under faulty premises, believing that "writing has inherent qualities, different from other modes of discourse, that produce or tap the conversational nature of academic work" (p. 351).

Similarly, Mayne (2012) utilized reflective writing in a biology course to assess student understanding of teamwork—"The analysis assessed the ability of students to reflect on the process of working as part of a team and whether they were able to reflect critically on their own performance and that of their peers" (p. 235). The course itself included abbreviated instruction on reflective writing, being "introduced and discussed within a single teaching session" along with the provision of writing guidelines that included generic prompts, such as "How were roles assigned in the group?" and "How did members of the group communicate and share feedback?" (p. 236). Though the authors note that students were "encouraged to report on their experience and thinking as well as the personal and emotional issues surrounding managing a group activity," the overall expectation was that students would be able to implicitly learn the techniques of critically assessing themselves and others through writing (p. 236). Student success in the course was based on how well they were able

to meet the instructor's generically stated expectations. Assessment of these reflections was based on whether components were presented as "factual or descriptive," with the latter being considered truly reflective (p. 235).

Contrast these approaches with Quitadamo and Kurtz's (2006) use of writing to prompt prior knowledge in students before laboratory work, synthesize knowledge after laboratory work, and communicate knowledge in collaboration with peers. In this mixed-method study, which included a traditionally taught control group, students "were given weekly thought questions before beginning laboratory to help them frame their efforts" (p. 145). After working on group laboratory assignments, students were then asked to work together to "draft a collective response to the weekly thought question," giving them individually an opportunity to reflect on what was learned during the prescribed activity, as well as a chance to "argue individual viewpoints as they worked toward group agreement" (p. 145). These writing assignments, which were designed in collaboration with writing faculty to elicit critical thinking, composed 25% of the students' final grade (only the group essay was formally graded) and were assessed with the use of a rubric that privileged clarity of ideas, coherency, detail, and understanding of the theories in question over mechanics. Quitadamo & Kurtz's interest in this approach was not the assessment of the writing proper, but rather "whether writing could measurably influence critical thinking performance in general education biology" (p. 149). This measurement focused on the use of the California Critical Thinking Skills Test (CCTST), implemented pre- and post-course, and showed marked differences between students in the writing-intensive course and the control group who were taught with the traditional "lab notebook" approach. The results, analyzed statistically, showed that critical thinking by students in the writing group generally improved nine times more than the non-writing group, and specifically were "15 times greater for analysis and 8 times greater for inference skills" (p. 148). Importantly, factors such as age, gender, class standing, and race/ethnicity appeared not to have any effect on these gains.

In a different approach, McDermott and Kuhn (2011) use WTL activities that integrate writing to an authentic audience outside of the instructor. In their study (the practices of which are consistent with WTL theory and integration), students are given two assignments: the first, a reflection on their out-of-class learning experiences regarding a biology topic of their choice, written to a fourth-grade audience; the second, a reflection letter on their participation in a student-led presentation, written to their advisor. In both instances, the students submitted their written work to the audience directly—the fourth-grade students attended class once to give feedback on the materials, and the advisors received the letter and completed a feedback form. Each of these assignments were graded, with an emphasis on grammar and spelling, accuracy of science concepts, audience consideration, and development of ideas (p.

43). The authors report that the practices were effective in promoting student learning. In an end-of-semester survey, "90% of the students perceived their learning to be beneficially impacted" (p. 44).[1]

For those studies approaching the inclusion of writing closer to a Writing in the Disciplines line, there were similar differences in how the assessment was approached. Singh and Mayer (2014) advocated for a blueprint approach to teaching students how to write research articles, emphasizing the use of templates and sentence stem-prompts to write, as well as computer tools. For these authors, writing scientific articles well meant an understanding of organization and mechanics, with an ability to "detect inconsistencies, inappropriate text structures, unclear messages, wordy text parts, and errors" (p. 410). This slant reinforced a misconception familiar to the WAC/WID community that science writing is about inputting facts antiseptically, privileging accuracy and mechanics above all else. Morgan, Fraga, and Macauley (2011) likewise emphasized mechanics as a significant assessment measure, with genre knowledge of the laboratory report earning almost equal weight. Like many of the studies that I categorize here as gatekeepers, the instructors provided little to no instruction in the rhetorical conventions of the laboratory report, the moves scientists typically employ, or the language appropriate to the situation. The study employed an "all or nothing grading system" where students were required to implicitly learn how to write an effective report and meet the course's B+ grade threshold in order to succeed in the introductory biology course (p. 151). Here, the same misguided premise that many of the WTL studies followed occurred—believing "that the process and attributes of writing will *inevitably* lead to learning" (Ackerman, 1993, p. 352).

In a separate study, Kokkala and Gessell (2003) designed a collaborative learning community between courses in biology and courses in English, where the English students evaluated and edited the biology students' scientific writing. In this study, the English students were instructed on rhetorical considerations for writing in science and purposes for genres. Biology students wrote in discipline-specific genres (a literature review and a scientific article), and received feedback and grades from both the English students (on grammar, logic, and rhetorical awareness) and the biology faculty member (on content accuracy). While this model relied heavily on biology students implicitly understanding the rhetorical situation based on the English students' feedback, the authors report increased awareness of rhetorical situation and scientific writing conventions.

Similarly, Yule, Wolf, and Young (2010) approach the integration of writing in the biology classroom as an opportunity to both improve student writing skills and increase engagement and understanding of the course content. Providing a blueprint

1. Another curious observation of the literature was a trend in measuring student perceptions of their learning as a result of the writing activities' inclusion in the course, as well as the chosen pedagogical approaches to teaching that writing.

approach like Singh and Mayer (2014), rather than focusing on mechanics the authors instead emphasize that the main priority in assessing student writing is about responding to the content and not proofreading, noting "whatever else your feedback does, start by taking care that it does no harm" (p. 17). The authors' blueprint approach also emphasizes that instructors explicitly distinguish for students between formal and informal writing, highlighting appropriate responses for different rhetorical situations; the inclusion of clear grading rubrics to make grading "less mysterious and the writing process more productive," where grammar and punctuation receive no more than 10 out of 100 points; utilizing a textbook such as *Short Research Paper Revision Exercises Using Strunk and White*, which allows an instructor to quickly note a page number next to problematic passages in papers, leaving the student to make progress independently; and providing samples for all writing assignments, including those on exams, to act as models (pp. 17–20). In this way, Yule, Wolf, and Young make clear that the incorporation of writing into biology coursework is not additive, but integrative. By using writing as an assessment measure of content knowledge and rhetorical awareness appropriate to the discipline, the authors note that instructors create "a learning environment within which students write about, read about, and discuss course content [that] will make them more literate, [and] will also help them learn biology" (p. 20).

Calibrated Peer Review

I would be remiss if I did not mention the presence of Calibrated Peer Review™ (CPR) as a teaching and assessment tool in a few (4) of the articles reviewed (Robinson, 2001; Clase, Gundlach, & Pelaez, 2010; Birol, Han, Welsh & Fox, 2013; Mynlieff, Manogaran, Maurice, & Eddinger, 2014). CPR, a web-based writing and peer review program designed and operated by UCLA, claims to reduce the workload of instructors who assign writing as part of their course (Calibrated, 2016, n.p.). Rather than read and grade each piece of writing, the instructor (or system) provides examples of strong, average, and weak writing for the assignment. After students submit their own completed writing assignment, they are then asked to assess the three samples. This allows the system to determine the review-quality of the student—to calibrate how closely the student's assessment aligns with the instructor's (or system's). Once students are aligned, they are then given anonymous writing submissions from their peers. Students are also able to see other (anonymous) peer reviews of the same work to gain a sense of how they compared. Through this program, the creator's argue, "the pedagogy of 'writing-across-the-curriculum' [is melded] with the process of academic peer review," and "students not only learn their discipline by writing, they also learn and practice critical thinking by evaluating calibration submissions and

authentic submissions from their peers. Throughout each part of an assignment they gain a deeper understanding of the topic" (Calibrated, 2016, n.p.).

In my review of these four articles, all authors looked favorably on the use of CPR both for easing assessment, as well as assisting students in the development of their writing. Interestingly, the use of CPR was relegated solely to WTL activities and largely focused on content retention rather than rhetorical conventions. Of the four articles, only one (Birol, Han, Welsh & Fox, 2013) noted explicit classroom instruction regarding what constitutes quality writing. The rest implied that the use of CPR was additive, to increase the use of writing in the classroom without modifying instructional practices.

Gatekeeping versus Border Crossing

In their 1994 article "Writing in the Disciplines: Teacher as Gatekeeper and as Border Crosser," Kleinsasser, Collins, and Nelson highlight that instructors who integrate writing into disciplinary coursework assume (consciously or not) either a gatekeeping or border crossing role (p. 118). Gatekeepers see the assignment of writing activities as a modification to their original coursework, but "do not necessarily alter their conventional academic mission" (p. 118). As a result, writing tends to operate in a vacuum, with an assumption that the simple assignment of writing activities will "help students pass the tests which will let them through disciplinary gates" (p. 118). Border crossers, on the other hand, fall more in line with the agenda of the WAC movement, inviting a radical approach and reassessment of the use and assessment of writing in the disciplinary classroom. Border crossers "value student writing as a contribution to knowledge as well as a test of knowledge," using writing as a means of enculturating students into disciplinary discourses (i.e. crossing disciplinary borders) (p. 118).

In this review, just over a quarter the articles examined (26%) describe gatekeeping practices (practices that required students to suss out the instructors' expectations for the writing assignment), implicitly understand the rhetorical conventions of the genre in question, and then successfully compose in a way that meets both requirements. Pedagogically, such gatekeeping approaches are unfair to students, particularly those traditionally marginalized by academia, and are not accurate or valid assessments of student ability or knowledge. Yet, they persist.

This persistence might be related to the issue raised by Reynolds, Thaiss, Katkin, and Thompson (2012) in my introduction: that access to best practices in writing assignment and assessment for both WTL and WID are largely invisible to disciplinary instructors. In fact, in the review of this literature, it was interesting to discover that of the 59 articles reviewed, 40 of them (68%) were written solely by faculty in science, 16 (27%) were written by scientists in collaboration with either education or composition specialists, and 3 (5%) were written solely by education specialists.

Out of the 59 articles, as well, only 14 (24%) of them made any explicit reference to WAC scholarship in the article text, and only 6 (10%) of those did so in a comprehensive manner. Curiously, 20 of the articles (33%) did cite writing handbooks in their references, though many gave them no more attention than an in-text parenthetical citation. Instead, the authors relied on past WTL and WID studies conducted by other scientists (many referencing early works that were part of this review's corpus). Interestingly, those who did reference WAC and composition scholars by and large relied heavily on the work of Bean (2011), Pechenik (2006), and Klein (1999), with Bereiter and Scardamalia (1987) making notable appearances.

Discussion and Conclusion

The discussion of writing and its assessment in current biology education literature exists in a realm largely detached from the conversations in WAC literature, suggesting that gaps still persist between the two that require active attention. These gaps could stem from issues of communication across the disciplines—an issue raised by Susan McLeod (1989) when she wrote:

> [A]s we move toward WAC as a permanent fixture in higher education, [we need] to define our terms more carefully for our administrative colleagues, so that they understand that the term does not mean a program that is merely additive . . . but one that is closely tied with thinking and learning, one that will bring about changes in teaching as well as in student writing. (p. 86)

However, these gaps might also be directly related to epistemology, as Anson (2011) queried. In this piece I have been examining how writing—a topic that in the last thirty years has largely been examined qualitatively through a social-constructivist lens—is presented and assessed by those working in a discipline traditionally considered positivist/post-positivist and relying on empirical data that can be analyzed quantitatively. These differing epistemologies have important implications methodologically on instruction and assessment and suggest an important area of focus for further action.

Most, if not all, of the articles in this review that I designated as gate-keepers approached the use of writing in their courses as additive, without any articulated understanding of why pedagogically they might incorporate writing, as opposed to continuing along a traditional and conventional path. As a result, they saw the assessment of writing to be a frustrating process that often resulted in either no feedback, or in one-word responses, such as "Good" or "Be careful" (Gioka, 2009). A concern closely aligned with this was the under-preparedness of instructors to *explicitly teach* the rhetorical conventions of the disciplinary genres they were assigning (Gioka, 2009; Armstrong, Wallace, & Chang, 2008; Morgan, Fraga, & Macauley, 2011; Colton

& Surasinghe, 2014). Reynolds, Thaiss, Katkin, and Thompson (2012) have noted that among the integration of WTL practices in STEM disciplines, "[t]wo major deterrents to progress are the lack of a community of science faculty committed to undertaking and applying the necessary pedagogical research, and the absence of a conceptual framework to systematically guide study designs and integrate findings" (p. 17). The findings of this review suggest that this claim may be accurate, and is an area that should be of great concern to WAC scholars and practitioners—primarily because it presents great opportunity to bridge epistemological divides.

The underlying assumption throughout this discussion has been that the "progress" noted by Reynolds, Thaiss, Katkin, and Thompson (2012) is one of increased writing-inclusion throughout disciplinary coursework, which could be perceived as intrusive to disciplinary faculty unfamiliar with WAC practices, or who have differing views on what types of data are considered valid. If WAC is to truly be agentive in driving curricular change, then it follows that finding a respectful common ground for discussion and understanding is critical. Despite being composed of multidisciplinary scholars, WAC still remains intradisciplinary—existing in a realm of its own and rarely crossing disciplinary divides. One curative to this issue might simply be the active attempt by WAC scholars to publish in the disciplinary literature, to develop a presence and ethos and build familiarity with WAC principles and practices that is not intimidating to disciplinary scholars. Given the limited occurrence of writing-focused publications in science education trade journals, it is disconcerting to find a significant presence of articles employing what WAC professionals have long known to be ineffective pedagogical practices.

What is striking about these findings, however, is that they are not necessarily representative of what so many of us actively working in WAC programs and research know anecdotally to *also* be true—that innovative approaches to writing and assessment *are* taking place, and that many science faculty are not only on board, but active participants in the push toward including writing in their coursework. The work of Quitadamo and Kurtz (2007) discussed earlier is such an exemplar. Rather than speculate on why these practices are not reflected in the science education literature (though, questions of tenure review and what qualifies as contributing to the biology field immediately come to mind), I'd like to end on a call to action for the WAC community. We know that there are communication and epistemological challenges crossing disciplinary divides that still need addressing. However, we also know that buy-in on both sides of the aisle exists. How can we ensure that those who are unlikely to read WAC- and WID-related journals are being exposed to research and insights that more accurately reflect the potential of WAC/WID programs? Even more, how can we as experts in disciplinary writing and writing as a heuristic convey our usefulness to those in content areas? How do we persuade individuals and institutions of

the value of WAC when they are otherwise uninterested, unaware, or do not have the financial resources or time to incorporate new pedagogies?

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Review

C. C. HENDRICKS

Shepley, Nathan. *Placing the History of College Writing: Stories from the Incomplete Archive*. Anderson, SC: Parlor Press, 2016. 164 pages.

Since its inception, the field of writing across the curriculum (WAC) has reexamined traditional notions of academic writing and how it travels across disciplinary, professional, and communal spaces. In *Writing in the Academic Disciplines: A Curricular History*, David Russell highlights the ideological and institutional contexts surrounding WAC's development as it "challenges deeply held institutional attitudes toward writing, learning and teaching" (292). Like WAC studies, many have responded with alternative and supplemental narratives of the history of composition since scholars began chronicling it in earnest in the 1980s. These narratives and counter narratives often coalesce around the inclusion of diverse perspectives and locations. In *Placing the History of College Writing: Stories from the Incomplete Archive*, Nathan Shepley asks "through what (if any) interpretive decisions are composition historians 'firing the imagination' of readers and giving readers hope about new kinds of histories worth exploring?" (98). Both Shepley and Russell engage in historiography to expand or "challenge" disciplinary attitudes towards the historical, ideological, and pedagogical contexts that have and continue to impact student writing. Shepley complicates previous histories of the field, "pluralizing" accounts of student writing in the twentieth century by recovering the influence of non-academic sites and interactions. He compellingly argues that "historical student writing need not be understood merely as a product of students' interactions with one and only one place, a classroom, and with one and only one kind of engagement, an assignment" (3). In working to broaden understandings of writing in this way, Shepley's study parallels WAC's goal to illustrate the importance of writing (and writing instruction) beyond the context of the Composition classroom.

Shepley aligns his project with other place-based historiographies, most notably that of Patricia Donahue and Gretchen Flesher Moon's edited collection, *Local Histories: Reading the Archives of Composition* (see also Schultz, 1999; Gold, 2008; Ritter, 2009). Addressing Donahue's call for "an expanded analytical framework" (as cited in Shepley 98), Shepley asks "what do we miss if we strive to isolate a classroom of student writers for study apart from related sociopolitical contexts?" (12). While acknowledging the value of previous place-based historiographies, he calls for more multi-layered and multi-faceted inquiries into how student writing has traveled

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across academic and communal sites. I found his sustained focus on the multiplicity of academic writing to be extremely effective in substantiating the methodological and pedagogical implication of his historical study. In addition, the networked and "multi-faceted" lens through which he conducts his study can also prove valuable not only to historians, but to a broader audience of Rhetoric and Composition instructors and researchers.

While Shepley does not explicitly identify WAC practitioners as part of his intended audience, I see his work connecting with conversations in WAC. Firstly, the most notable connection is Shepley's focus on the interdisciplinary and transdisciplinary function of writing, as he contends that "college student writing should be seen as an interaction between students and various overlapping and evolving places" (3). It is this interactive and networked view of writing that WAC also highlights in its foundational concepts of *writing to learn* and *writing to communicate* (Emig, 1977; Young, 2006). Shepley expands the definition of composition to account for the "significance of students' connections to literacy, discourse, and rhetoric" (123), much in the same manner that WAC associates writing with learning. Secondly, Shepley's inquiry into the dynamics of student writing outside of the academy also resonates with WAC's preparation of student writers for unfamiliar disciplinary and non-academic rhetorical situations (McCarthy, 1987; Jones and Comprone, 1993; McLeod and Maimon, 2000). This can also be seen in the development of subfields like Communication Across the Curriculum (Anson, Dannels, and St. Clair, 2005) and Writing Across the Communities (Kells, 2007; Guerra, 2008). In recovering student interactions and composition practices within local publics, Shepley effectively blurs traditional boundaries between "concepts of college and community, composition and rhetoric, education and politics, and local and regional, and even among the categories of students, teachers, administrators, and community members" (Shepley, p. 18). I see Shepley's disruption of these boundaries as his most significant and well-executed contribution to the field, as it establishes the value in expanding scopes of inquiry for studying student writing.

An additional correlation between Shepley's text and WAC literature is attunement to the contextual nature of writing and writing instruction. Shepley is most concerned with the "sociopolitical contexts" that impacted student writing in his study, while WAC has continued to respond to the shifting exigencies surrounding writing pedagogy in higher education. For instance, beginning in the 1990s and becoming more prevalent in the last decade, WAC scholars have addressed considerations of transcultural and translingual literacies (Zamel, 1995; Matsuda and Jablonski, 2000; Cox, 2015). Finally, I see Shepley enacting similar methods as WAC instructors and students do when analyzing the writing of a discipline, organization, or community, as both focus on how writing and discourse travel *across* different rhetorical situations.

Shepley does not directly ground his methods in WAC, however; he uses the historical study that is the primary focus of the text to theorize the pedagogical and curricular implications of his work.

Shepley focuses his historical analysis on two institutions, Ohio University (OU) and the University of Houston (UH), from 1900–1950. He chooses these institutions for their difference from one another, critiquing previous place-based histories as either too narrowly focused on one region or one type of institution. He describes his rationale for selecting these institutions as two-fold: (1) because they "are nearly opposites in terms of their origins, missions, student populations, and geographical locations," and (2) because he has "taught and done historical research at both institutions, [his] time at each institution immersing [him] in some of the spatial issues discussed in the historical texts" he examines (Shepley 7). Shepley analyzes a wide variety of artifacts, including student newsletters, correspondences, newspapers, and diary entries; instructor and administrator correspondences; and, institutional promotional materials. This variety is very effective, as it further supports his greater goal to "embrace situational fluidity, a blending of categories [that] lets us see student writing relating to others in ideologically managed social and physical places where information is used to further communally understood meaning-making practices" (Shepley 123). This also enabled him to eloquently acknowledge the messiness and unpredictability of studying student writing and its history. Furthermore, Shepley successfully manages the scope of his inquiry, as he employed two case studies to present a larger argument about how knowledge is made and measured in the field.

Shepley organizes his text with a schema grounded in neosophistic rhetorical theory, which he most clearly outlines in chapter one. He draws heavily from Susan C. Jarratt's sophistic historiography, employing sophistic rhetoric as a framework to illuminate the multiplicity of places engaged by student writing at OU and UH during this time. Each subsequent chapter after the first is organized around the following rhetorical concepts: *nomos*, *kairos*, *epideixis*, *and dynaton*. The integration of rhetorical theory does much to broaden Shepley's readership to a wider variety of Rhetoric and Composition scholars, yet I believe the text would remain just as persuasive without it, as I found his principal contributions to be methodological and pedagogical.

In chapter two, Shepley uses the concept of *nomos*, which he defines as "referring to social rules or conventions" (18), to examine the influence of institutional *nomoi* on the writing of OU and UH students. He analyzes the rhetorical agency exercised by students in their writing as they responded to, expanded, and resisted the institutional *nomoi* imposed upon them. To do so, Shepley analyzes student writing not limited to that completed in the classroom for academic credit; for instance, he examines evidence from a student's diary to support his findings that engagement with community literacy organizations was integral in students' ability to impact institutional

nomoi. Shepley's investigation into the influence of institutional contexts on student writing also illustrates another potential area of interest among WAC readers, as it has been a long-standing inquiry in the field. For example, Russell described the "second stage" of WAC as responding to its own internal crises of funding and politics (291). And, inquiries into the formation and sustainability of WAC programs has been a fixture of WAC scholarship for decades (McLeod,1989; Townsend, 2008; Condon and Rutz, 2012).

Shepley identifies the *kairos* of student writing at OU and UH in chapter three. Shepley draws from Bruce McComiskey's more contemporary explanation of *kairos* to include "responsiveness, whether sudden or planned" (19) to illustrate connections between student writing and social initiatives. At this point in the text, Shepley concisely argues that recovering students' engagement with public writing also contributes to a broader pluralization of "writing's spatial work" (51). In this chapter, he most skillfully illustrates the value in understanding how extracurricular histories and literacies impact how we approach academic writing instruction. For instance, one of the most illuminating examples Shepley provides is his analysis of UH students' response to local issues of access to education in 1926. He focuses on these students' involvement in the founding and operation of the Houston Junior College. As Shepley convincingly establishes, the pervasiveness of student writing that directly responded to public issues in this period demonstrates that students engage more dynamically with public writing than many Composition histories, pedagogies, and curricula recognize.

In chapter four, Shepley analyzes the *epideictic* language employed by non-students when using student writing to communicate an institutional brand. He defines *epideictic* as "to impress by showing one's facility with words" (Shepley 19–20). Shepley examines how administrators and staff re-packaged student writing to target audiences off campus, further demonstrating the multiple sites across which student writing at the time circulated. Most valuable in this chapter is Shepley's tracing of how student writing, through its contact with local sites and communities, disrupted boundaries between the academy and community. Analysis of these interactions works well at further demonstrating the complicated and unpredictable ways student writers exercise rhetorical agency.

Shepley's analysis of student writing at OU and UH culminates in chapter five's focus on *dynaton,* which he defines as "possibility" (20). Shepley posits this possibility as a key advantage in pluralizing perceptions of student writing through alternative historiographies in that he is contributing to a "reframe[ing] [of] who and what we mean when we refer to college composition, composition instructors, and composition students" (95). He accomplishes this reframing by exploring the overlooked spaces, interactions, and processes of student writing. This theme of possibility carries

into his concluding chapter as well, which focuses on the pedagogical relevancy of his findings. In this chapter, he addresses questions of writing pedagogy, providing heuristics and assignments that emphasize the extracurricular interactions of student writing. Shepley establishes how inquiries such as his benefit writing instructors by providing them with more complex definitions of what student writing is and the audiences it can reach. As such, I see this section of the text as being the most relevant for those in WAC working with students and writing instructors from different disciplines and communities.

As a researcher, Shepley asks readers to "place generous conceptual parameters around the term archive" (22). After finishing the text, however, I wanted to know more about the specific processes of his archival research. Apart from brief mentions in the first (22–23) and last chapters (135), he does not directly address how his study contributes to conversations surrounding archival methodology. While I can recognize how such ambiguity could potentially aid his larger goal of broadening how the field values archival work, I maintain that situating his archival methodologies more transparently throughout the text may have resulted in more contextual, and therefore convincing, claims about archival work in the field.

While Shepley's text can appeal to Rhetoric and Composition historians, researchers, instructors, and administrators alike, I will conclude this review by summarizing what I identify as his most valuable contributions to the field of WAC studies. Firstly, Shepley provides WAC readers a viable method for employing historical analysis to disrupt limited views of academic writing. Secondly, his expanded notion of Composition can serve WAC initiatives in their demonstration of the relevance of writing beyond the Composition classroom. In fact, Shepley acknowledges this potential application of his work, as he hopes "readers reconceptualize what composition can mean, what individual, programmatic, institutional, communal, or regional visions it promotes and what opportunities for agency it creates" (23). In a similar fashion, WAC continually asks: "in what ways will graduates of our institutions use language, and how shall we teach them to use it in those ways?" (Russell 307). What Shepley's text offers WAC readers is a place-based model of historical analysis for addressing this question. Finally, Shepley's method of analyzing the interactions of student writing may also serve as a method for WAC instructors and students exploring the writing of different discourse communities. Focusing on these interactions, as Shepley does, can aid WAC in presenting writing—as it always has—as a networked process that operates across transdisciplinary spaces.

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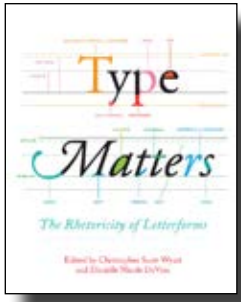

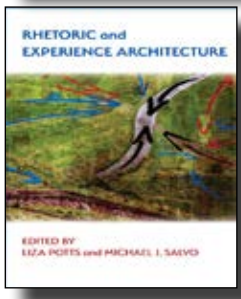

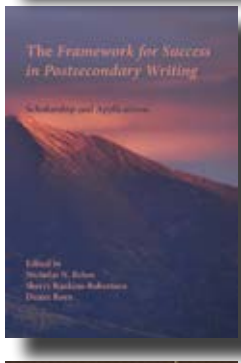

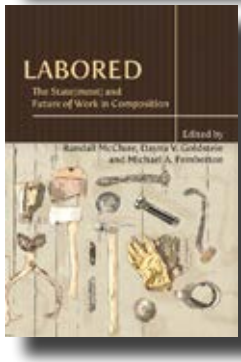

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