

Journal of Teaching Writing

Indiana University-Purdue University Indianapolis

EDITOR

Kim Brian Lovejoy
IUPUI

REVIEWS EDITOR

Kay Halasek
The Ohio State University

EDITORIAL ASSISTANT

Amy L. Simonson
IUPUI

EDITORIAL BOARD

Brandie L. Bohney
Bowling Green State University

Kelly Bradbury
University of Colorado, Boulder

Kathleen J. Cassity
Western Oregon University

Michael Day
Northern Illinois University

Peter Elbow
University of Massachusetts, Amherst

Moe Folk
Kutztown University

Alice S. Horning
Oakland University

Rebecca Moore Howard
Syracuse University

Austin Dorrell Jackson
Michigan State University

Joseph Janangelo
Loyola University of Chicago

William J. Macauley, Jr.
The University of Nevada, Reno

Mary Nicolini
Penn High School

Staci Perryman-Clark
Western Michigan University

Elaine Richardson
The Ohio State University

Deborah Rossen-Knill
University of Rochester

Katherine Sohn
Pikeville College

©
2018 (33.1)
Indiana Teachers of Writing
ISSN 0735-1259

CONTENTS

Articles

ACTIVATING THE “FUND OF ATTENTION” TO EMPOWER STUDENT PEER REVIEW	1
--	----------

Eileen Kogl Camfield, Lara Killick, and Ruth Lewis

CALLING ALL WRITERS: USING CELL PHONES TO TEACH ARGUMENTATION AND OTHER GENRES	23
---	-----------

Christina Berchini and Peter Smagorinsky

CRITICAL SOURCE ANALYSIS: REVITALIZING RESEARCH WITHIN THE FRAMEWORK OF WRITING ACROSS THE CURRICULUM	43
--	-----------

Florence Elizabeth Bacabac

COMMUNITY BASED WRITING THROUGH THE LENS OF A MARATHON: SCAFFOLDING NOVICE WRITERS TO ENGAGE IN THE ARTS	73
---	-----------

Paige Vitulli and Susan Ferguson Martin

Review Essays

CAJUN ENGLISH SPEAKERS AND ARKANSAS DELTA STUDENT ORAL HISTORIANS: PATHS FORWARD FOR ENGAGING WITH LANGUAGE MYTHS AND COMMUNITY-UNIVERSITY PARTNERSHIPS	87
--	-----------

Nora McCook

Reviews

Around the Texts of Writing Center Work. R. Mark Hall
_____ 107

Reviewed by Genie N. Giaimo

ABOUT THE AUTHORS _____ 115

ANNOUNCEMENTS _____ 117

ACTIVATING THE “FUND OF ATTENTION” TO EMPOWER STUDENT PEER REVIEW

Eileen Kogl Camfield, Lara Killick, and Ruth Lewis

Remember the fabled straw that broke the camel’s back? For faculty in the disciplines, teaching writing might feel like just such a straw. While some universities have robust cohorts of dedicated composition teachers, others, like our own, primarily rely on discipline-based faculty to embed writing instruction in their courses. With specific regards to the latter, writing program administrators commonly extol the myriad benefits of incorporating peer review (peer feedback or peer response) in the classroom, claiming peer feedback helps catch problems with student writing before they hit the instructor’s desk. Peer review is believed to help students become more self-regulated learners who are motivated to write multiple drafts, implying the time spent grading student papers will be lessened (Nichol and MacFarlane-Dick 201). However, many who use peer review are left deeply unsatisfied because this promise remains largely unmet. As many in the composition community attest (Wirtz 5), peer review makes good theoretical sense, but as we will explore in this article, it poses operational challenges when faculty and students outside that community feel unprepared or unequal to the task. Thus, it often falls to writing program administrators to help empower writing instructors through targeted faculty development.

This teaching narrative tells the story of the relationship forged between the director of university writing programs and two sociology professors at a mid-sized, private university as we collectively developed and deployed a simple-but-effective model for student peer review. After introducing the “Fund of Attention” (FofA) model, we draw on pilot data and personal reflections to describe its impact

on our students and ourselves as educators. Our primary intention here is to describe the conditions from which FofA emerged and examine our pilot experiences using the model. However, given our transformative experiences, we conclude by recommending further inquiry and empirical assessments of FofA's efficacy and capacity for translation across diverse faculty-student relationships. In so doing, we seek to open conversations about the potential of FofA to blossom into a broader philosophy for pedagogy and curriculum development, especially in the context of writing in the disciplines (WID) and faculty new to writing instruction.

The Promise and Perils of Peer Review: A (Very) Brief Overview

Proponents of peer review affirm that it helps students practice their critical analysis skills, widens their sense of audience, builds an active learning space, and bolsters classroom community. They often assert that this pedagogical technique allows students to learn from the intellectual and stylistic choices of others and that this experience provides long-term benefits when students find themselves working collaboratively in their professions. Years of research underpins and extends these claims. Evidence suggests student peer review is as good as teacher feedback (Topping 262). Indeed, it may be better, especially for ESL learners: A responsive “real” audience lets the writer know if their message was effective, allows students to maintain possession of their texts, and offers a higher density of feedback (Rollinson 25). Research shows it benefits the reviewer as much as (if not more than) the writer (Lundstrom and Baker 38). Moreover, benefits are not merely concrete or skill-focused. If “meaning is a social construct negotiated by writer and reader through the medium of text” (Nystrand 78), nothing could be more conducive to meaning-making than peer review. Moreover, participation in a social composing process “helps students learn first-hand the communal nature and intellectual excitement of writing” (Holt 391). This is “politically important” as a social negotiation in which a writer “finds his or her identity” (Holt 392). It might also

have psychological benefits by helping students overcome the alienation felt when writing does not have a clear audience (Gere 10). Together, these sociocultural aspects of peer review can facilitate student acculturation into the collegiate world, so vital to student success (Bruffee 9).

Despite its potential benefits, a great deal of scholarly attention has been paid to the problems of peer review. Root sources of student and faculty dissatisfaction stem from a lack of reviewer mindfulness that is expressed in hastily written feedback and exacerbated by reductionistic checklist evaluation forms (Holt 384). More profoundly, the student-reviewer identity is ill-defined and unclear. According to Kay Halasek, if students see themselves as proxy for the teacher, the role is inauthentic and they lack a sense of authority. So, they focus on low-hanging fruit and discrete elements of a student's paper, thus distancing themselves from their own expertise and perspective. They don't respond as *readers*. Alternatively, if they see themselves as friends, their role is uncritical. Either identity orientation causes students to ignore or discount their peers' responses. Faculty complaints range from the poor quality of student reviewer responses to the failure of peer review to improve students' final papers (Brammer and Rees 71). Therefore, it does not save instructor time (Brammer and Rees 72). Moreover, students are dissatisfied. Literature identifies grievances that run the gamut of frustration: review was too uncritical or cursory, reviewers fail to honor the author's intentions, reviewers feel intimidated or overwhelmed, reviewers are too critical, and reviewers are not the professor (Brammer and Rees 71; Holt 384). Hence, many scholars have called for reform and more careful instructor management of the peer review process. This article documents our experiences in responding to these calls.

Inspiration from Desperation: The Collaborative Development of FofA

Our collaborative journey began with a deceptively simple question late in spring 2015: "*Can you lead a workshop for my students*

to help them elevate their writing?” As director of university writing programs (DUWP), first author Eileen Camfield is accustomed to such pleas. Sometimes they amount to wishes for wands that magically organize students’ thoughts into coherent arguments or requests for silver bullets to eliminate all grammatical errors. However, this question felt a bit different, in part because Camfield knew how deeply committed this professor, co-author Lara Killick, was to her teaching and her students. She did not just want Camfield to fix her students’ writing problems; she wanted to know how to address them herself. Both Killick and Ruth Lewis, two sociology professors, considered themselves committed-but-inexperienced writing teachers, identities borne out of shared frustration with the quality of student writing, a sincere desire to help students improve their fundamental writing skills, and personal imposter syndrome about teaching writing. Both were at a loss about how to develop their students’ skills, as well as how to develop their own efficacy and identity as writing instructors. This sense of bewilderment stemmed not only from a lack of formal training in writing pedagogy but also from the intuitive (rather than intentional) cultivation of their own writing skills.

In both Killick’s and Lewis’s undergraduate experiences, they rarely received formative feedback from professors during the writing process, and the limited summative feedback they did receive centered on mechanical aspects of writing with only brief annotations regarding the ideas presented. Rarely (if at all) did they receive comments on the clarity of thesis statements, the effectiveness of transitions, or use of supporting evidence. Thus, they were neither formally trained in writing composition, nor did they have any modeling of effective writing pedagogy. During their Ph.D. processes, Killick and Lewis started to develop an implicit sense of “good writing” through more regular and deeper engagement with a range of literature in their field. They also began to fully appreciate the value of revising their work through the drafting process. They regularly submitted drafts to their doctoral supervisors for critique, and comments were often both detailed and critical in nature, with explicit attention paid to the persuasiveness of their arguments and

their emerging voices as academics. While this feedback certainly advanced the quality of their writing, they also found the intensity and isolation of the experience had a profoundly negative impact on their emotional engagement with the writing process. They felt their confidence as writers diminish and the onset of a deep-rooted imposter syndrome regarding their supposed identities as expert writers. In addition, they were immersed in a graduate student culture that involved regular discussions about writing anxiety and dissertation horror stories. Rarely did either encounter other Ph.D. students who expressed satisfaction in the quality of their work, pleasure in the writing process, or optimism about their future as academics. In short, for Killick and Lewis, while their Ph.D. experiences culminated in a more secure sense of their disciplinary expertise, they found their emerging identities as writing instructors far more fragile.

Thus, Killick found herself in Camfield's office in a state of complete disillusionment, utterly lost regarding solutions and seeking help for problems she couldn't even articulate. Despite scaffolding the capstone assignment across the whole semester, Killick feared if she did not change her approach, the final peer review session was going to be a complete waste of class time. The old-school "review your peer's paper and give them feedback to help them improve" simply had not been producing the desired effect. Camfield's experience leading the campus interdisciplinary writing program made her aware of just how common this dilemma is. Many are caught at a crossroads of dissatisfaction with student writing performance and with a sense of helplessness regarding what to do about it. Such helplessness was revealed when Camfield asked Killick what she meant by "elevate" her students' writing. Killick's reply was an anguished: *"I don't know; make it sound better; make it sound like they are writing at the college-level."* Sadly, Killick's efforts to help students with their writing were further impeded by a departmental culture that did not foster that kind of pedagogical support.

Killick's request for writing "elevation" immediately brought to mind a traditional class workshop on diction, but Camfield feared a stand-alone training session would be inadequate and ineffective.

Moreover, after talking with Killick about what she had observed in her students' papers, it became clear that they needed more global help. In essence, the students needed to better understand their roles as readers and writers. They needed a simple but comprehensive framework through which they could develop a sense of audience for their ideas and come to align their tone and language accordingly. In other words, they needed a metaphor to guide their writing practice.

The Development of FofA: Basic Principles

Camfield reflected on the fact that the multi-valent dimensions of writing and complex terminology—from “discourse community,” to “thesis,” to “genre,” to “stance,” to “subordination,” to “dangling modifier” (the list goes on)—often seemed to inhibit student writer *and* inexperienced writing teacher agencies by mystifying the writing process. The authors believed they needed to strip all that away in order to empower students to engage in the work of writing. By activating their willingness to get their hands dirty (or to learn by doing without fear of harsh judgment), they could get on with the work of improvement. All this is not to claim that what follows sprang into independent being without context. The values and ideas about writing embedded below are grounded in the works of composition scholars like Donald Murray, Peter Elbow, and Linda Flower who see writing as process-oriented, situated and context-dependent, and emerging from writers who are aware of their readers. More specifically, the model aligns with Richard Lanham's dictum: “When you are revising, the scarcest resource is human attention,” which views all sentences as “attention economies” (21). Writing teachers are formally trained in such ideas and develop appropriate pedagogical strategies. Camfield hoped the Fund of Attention (FofA) model would provide WID teachers a simple shorthand for the composition teacher's expertise. To further this end, she believed students and WID teachers alike might benefit from a visual metaphor, rather than more words, to describe the writing process (see Figure 1).

In Written Communication: The writer makes strategic stylistic choices to engage the reader's attention and advance shared understanding.

- **Strategic stylistic choices** refer to the writer's control of language (e.g., grammar, spelling, clarity, usage, diction, organization) to serve the writer's purpose (to inform, persuade, subvert, champion, etc.).
- **Engaging the reader's attention** refers to the writer's awareness of context (e.g., genre conventions) and audience (e.g., readers' interests and expectations).
- **Advancing shared understanding** refers to the degree to which the writer communicates new ideas or sheds new light on previously familiar ideas.

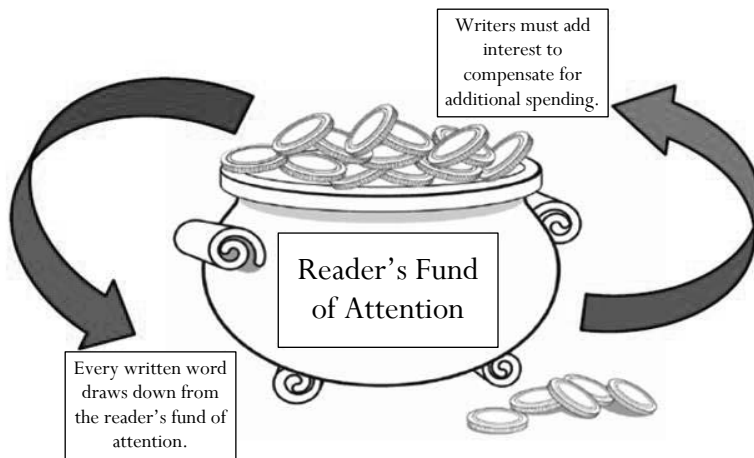


Figure 1: Fund of Attention, handout provided to students

FofA highlights the interdependent relationship between the processes of reading and writing. It acknowledges that the primary purpose of writing is to communicate ideas from a writer to a reader. Therefore, as we explain it, for a writer the worst possible thing is for your reader to fall asleep in the middle of your conversation: Writers need to keep the reader's attention. All readers are human beings who have a finite fund of attention; they eventually get hungry, sleepy, or thirsty. The trick for a writer is to hold that attention as long as possible. There are certain moves writers can make that fill the fund of attention; other moves deplete the fund. Rather than exposing students to these moves via direct instruction, FofA starts from a position whereby the students identify what moves them.

Students were introduced to the concept of reader-based writing through an introductory in-class workshop that could be adapted to various class lengths and sizes. The workshop briefly introduced the model and encouraged student reflection on the process of writing for an audience. Students were provided a sample essay and asked to read through and mark a plus (+) each time they felt a coin drop into their metaphoric “fund of attention,” noting the *exact* location in the essay where the author had done something to pique their interest. Conversely, they marked a minus (-) at each spot where they felt their funds deplete. Those were the *only* marks they could write on the paper. Once done, each student created two columns at the end of the paper, one for pluses and one for minuses, in which themes were described in bullet points. They were not to merely list errors. Instead, they were each required to analyze and synthesize to create categories. For example, the list for pluses might have included general themes such as: really interesting ideas, clear thesis and topic sentences, compelling evidence, effective paragraph lengths, and active verbs. The list for minuses might have included a hard-to-follow sequence, logic problems, unsubstantiated claims, distracting diction, and unnecessary repetition. Next, students met with others in small groups and shared their personal lists. Through this discussion they engaged in further synthesis to develop a list of the top five activation-depletion moves appearing in the writing—always framing their observations by describing the impact on the reader (e.g., “*As a reader, I was confused by the abrupt shift in topic in the second paragraph.*”). Along with honing analytical skills, another objective with this approach was to de-emphasize punitive judgment and develop a sense of writing as a shared experience.

The initial level of positive student engagement exceeded our expectations, raised our hopes, and led to the decision to more formally investigate the effects of the FofA model—particularly as they related to peer review. Could it convey the interactive essentials of written communication so effectively as to potentially revolutionize how student peer review is usually conducted? Our first step towards answering this question took the form of a pilot study spanning two

semesters (academic year 2015-16) and eight courses within Lewis's and Killick's respective departments.

Unleashing the “Fund of Attention”: Pilot

FofA was deployed in a total of eight classes across the pilot period: four lower-division, three upper-division, and one graduate class with a total of 174 students ($M=21.75$, range = 12-26). Each class had been classified writing-intensive by their departments, suggesting a history of substantive writing assignments within the coursework. Both Lewis's and Killick's delivery of FofA included the introductory workshop conducted by Camfield followed by intentional in-class peer review sessions. However, the specific delivery mechanisms varied between the two sociology professors.

Introductory FofA workshops: Both professors started by asking Camfield to host the introductory workshop early in the semester, well in advance of embarking on their writing assignments. While Lewis asked Camfield to run a workshop with one of her classes, she did not ask Camfield to do so for her other class, instead delivering the workshop herself. Conversely, Killick asked Camfield to run both FofA workshops in her fall classes. Previously, Camfield and Killick observed some reticence amongst students to share their past peer review experiences and to express challenges interpreting her assignment guidelines and expectations. Interested to see whether this was a product of Killick's presence in the room, we agreed that Killick would not attend the workshops. Camfield noticed a different learning climate emerging. Students appeared to feel more relaxed—less under the microscope, less worried about “saying the wrong thing” and more open to identifying deficiencies in Killick's assignment guidelines/writing expectations. Since these are all desired student behaviors, Killick remained absent from the spring workshops.

In-class peer review: Similarly, both instructors scheduled whole class periods for peer review prior to submission of major writing assignments, allowing students time to meaningfully reflect on the feedback they had received from their peers, and use it to revise their work, if desired. Lewis's in-class peer review sessions involved students working in small groups of three or four to read and

annotate each other's work one paper at a time, allowing 15-20 minutes to collaborate in providing constructive FofA feedback to each student. As students in these two lower-division classes ranged from freshmen to seniors, working in small groups (rather than pairs) allowed the opportunity for those less confident providing feedback to their peers to work collaboratively with others. Comparatively, students in Killick's classes completed an online FofA review of each other's papers three days prior to the in-class session. Reviewers were randomly assigned, and their feedback was returned to the student author immediately by Canvas (the campus learning management system). This gave the students an opportunity to give/receive one round of FofA feedback before the in-class session during which additional readers provided reviews. In her graduate level class, Killick also responded to her students' work using FofA, intentionally using the same procedure described above; the rationale was threefold. It enabled her to provide content/style formative feedback and, more significantly, did so by modeling FofA for her graduate students. In addition, she made this pedagogical move to flatten the hierarchy between herself (as the expert) and her students (as the novices). This seemed particularly pertinent in developing a supportive graduate student-faculty mentor relationship.

Student Response: Fall Pilot Semester

Pre-FofA experiences of peer review were recorded via a short in-class survey at the start of Killick's FofA introductory workshops (n=32). Questions addressed previous participation in, and perceived value of, peer review. The data revealed that while 100% of the students had participated in peer review in previous classes, only 28% (n=9) reported some positive experiences. Conversely, all thirty-two students reported negative experiences. The most common were that peer review was "*just a grammar check*," reviewers are "*too nice*," reviewers "*took over the paper*," reviewers are afraid to critique papers that "*seem really good*," reviewers get "*overwhelmed*" by papers that appear really weak, reviewers "*fail to catch all of the errors*," responses are not thorough enough, reviewers "*cover the page with*

red ink,” and the *“only opinion we care about is the professor’s anyway.”* These collective grievances mirrored those identified in the literature (Brammer and Rees 71; Holt 384).

At the end of the semester, after completing the FofA workshop and two rounds of FofA peer review (one online and one in-class), the fall pilot cohort responded to the following prompt as part of their capstone assignment: *“Reflect on your developing writing skills. Do you think your writing skills have improved over the course of this semester? Why/why not?”* Open coding was employed to identify raw data points related to student experiences of, and attitudes towards, FofA as an alternative strategy for peer review. This open coding was followed by a round of axial coding to categorize emergent themes in the raw data (Corbin and Strauss).

Two preliminary themes emerged from the coding: 1) FofA’s perceived contribution to improved student writing and 2) its similar impact on student writing efficacy. Articulated here using the students’ own words to honor their agency and to emphasize some demographics, one senior credited FofA with her renewed *“passion in writing again which is something I lost recently.”* One junior reflected that *“keeping a steady flow and not depleting the fund of attention”* were two of his core takeaways from the class. In addition, two student populations who normally experience difficulty with collegiate writing were also quick to praise FofA. One non-traditional student felt that his *“writing skills have improved immensely . . . and that is exciting for me,”* while his ESL classmate commented that *“as an international student, I was struggling with writing papers and to be honest, I just never really liked writing. But this class . . . I actually enjoyed researching and writing about my stance on the given topic.”* These student responses, combined with Camfield’s and Killick’s own personal reflections and collective discussions throughout the semester, furthered their interest in FofA’s potential as a pedagogical tool.

Student Response: Spring Pilot Semester

As in the fall, data were gathered via a pre-workshop survey to establish the spring pilot cohorts’ previous experiences and attitudes towards peer review. Almost identical trends were

observed, with 100% of the students having experienced peer review in prior classes and these experiences being primarily negative. This cohort described peer review as “*a waste of time*” and “*not at all helpful*.” Yet by the mid-semester, survey data (n=39) presented far more positive student attitudes towards peer review. The overwhelming majority of the class (95%) considered FofA useful/very useful in their endeavors towards improved writing skills. FofA was assessed to be “*a fairly simple way for us to edit other people’s papers*” and “*much more useful than the peer review [I] am used to, where people just fix grammar mistakes and only occasionally comment on the actual content*.” Camfield also noted student responses during the initial workshop were more reader-based, complex, and nuanced after their exposure to FofA, revealing a more profound grasp of what makes writing effective.

Additional post-FofA reflection data were generated through the capstone assignments (n=45). Students were again asked to respond to the following prompt: “*Reflect on your developing writing skills. Do you think your writing skills have improved over the course of this semester? Why/why not?*” The qualitative coding drew attention to the impact of several specific characteristics of the model. One student reflected:

[FofA] is extremely beneficial, not only to the audience, because it makes the reader pay more attention to the content of the paper he/she is reading, but also to the author of the paper because it gives both positive and negative feedback to work on.

Such comments suggest FofA prompts students to consider the symbiotic relationship *between* the reader and writer. They acknowledged that as writers they “*sometimes forget about retaining my reader’s attention ... as [they] can get bogged down by details and other things*” and “*find FofA useful because it is interesting to see where the reader’s attention was intrigued and where [they] needed to work on how information was presented*.”

Furthermore, they observed that “*unlike other techniques, FofA allows me to see what I am struggling with as well as my strengths*.” The provision of “*specific positive feedback in addition to negative feedback*” served to

“boost my confidence,” make it “easier to see/distinguish between where I need improvement and where I don’t,” and gave “me an indicator from a reader-perspective that I was losing their attention.” The ability of FofA to give “feedback without cluttering it with comments that I may or may not use” was also valued. It also enabled students to identify “what I had to change in my writing overall instead of at specific points that peer reviewers point out.” In these ways FofA may help instructors realize the promise of peer review by “giv[ing] students something to say and push[ing] them toward a more complicated cognitive perspective” (Holt 388).

Emerging Outcomes: Recommendations for Future Lines of Inquiry

While the primary intention of this article was to provide a narrative of FofA’s development and to introduce readers to its potential and practice, our pilot experiences also highlight the need for intentional assessment and further development of the model. To this end, we have identified four potential lines of inquiry as a platform for future empirical analysis: the assessment of FofA’s capacity to 1) develop student writing skills, 2) cultivate positive writer-reader student identity, 3) cultivate positive writing instructor identity and enhance pedagogy, and 4) transfer across diverse curriculums and student cohorts.

Student Skill Development: In addition to the themes identified previously, students described FofA’s impact beyond its effectiveness as a peer review technique. One hundred percent of the spring pilot cohort identified at least one new writing behavior they attributed to FofA. These included, but were not limited to, putting more thought into writing, increased time outlining and planning essays, producing multiple drafts, and spending more time reviewing drafts. These behaviors align with effective writing practices identified in composition literature, and the changes appear to have been intrinsically motivated. This potentially could result in the self-regulation David Nichol and Debra MacFarlane-Dick describe (201). What is unknown is the longevity of these new behaviors. Moreover, to what extent

are *all* students able to extrapolate from reader feedback and develop specific plans of action? It is one thing to know that you lost your reader's attention but quite another to know what to do about it. For some writers, awareness might be enough, but for others (especially those with less-developed basic skills) follow-up direct instruction may still be required. Determining the form and point of instructor intervention should be explored.

In addition to developing students' writing skills, FofA's simple, holistic, and egalitarian view of the reading-writing-thinking process enabled faculty to hone students' critical reading skills and to better structure class discussion. For instance, Lewis implemented FofA as a core criterion for critiquing assigned course reading in one of her upper-division classes focused on developing skills in literature review. Each week, students submitted reading responses intended to help them formalize their thoughts about the assigned reading prior to class discussion. Students were provided with prompt questions encouraging them to critique both the content *and* style of the assigned article. With regard to the latter, students were asked to apply the FofA model, and in each class discussion students were then asked to identify points where their fund of attention was either replenished or depleted. Lewis's primary aim was to build familiarity with the notion of a fund of attention through critique of "distant other's" work, prior to critiquing the work of known peers and ultimately using the concept as a tool to self-evaluate; however, she was surprised to discover how effectively the model seemed to facilitate the development of critical reading skills. Future work could explore, in particular, if this new area of FofA application benefits at-risk students who are least familiar with academic conventions or who read at a below-college level. More generally, does using the FofA frame better integrate reading and writing as synergistic skills in students' minds?

Cultivating Positive Writer-Reader Identities: FofA appears to cultivate a multifaceted student identity—as writers and as readers—by developing self-efficacy and by honoring student agency. As noted in our preliminary data, FofA offers opportunities for students to experience success with their writing—all those plus marks, notations

far removed from the traditional “red pen of death.” Such positive experiences are not mere feel-good moments. When their writing is praised, students’ writing anxiety drops and their levels of motivation to write rise (Daiker 156), creating mastery experiences associated with writing self-efficacy (Pajares 140). Thus, FofA may also operate as a harm prevention—or at least, reduction—strategy, depending on students’ previous writing experiences.

Along with writing self-efficacy, FofA appears to build student agentic identity in two ways. First, the very structure of the approach aligns “teaching and assessment with a set of student-focused values” (Broad 14) and emphasizes the students’ rights to their own words, showing “why new choices would positively change their texts, and ... the potential for development implicit in their own writing” (Sommers 115), as opposed to focusing on error. Composition scholars call for reviewers, most especially writing teachers, to “replace idiosyncratic models of how writing *ought* to appear” with “less authoritarian concern for how student texts make us respond as readers and whether those responses are congruent with the writer’s intentions or not” (Brannon and Knoblauch 122). FofA responds to this call with particular sensitivity to the fact that:

Writing comments is a dubious and difficult enterprise....
[T]he things ... least likely to waste our time or to cause harm
[are] ... to read what [students] write with good attention
and respect; to show them that we understand what they have
written—even the parts where they had trouble getting their
meaning across.... Surely what writers need most is the
experience of being heard and a chance for dialogue. (Elbow
200-01)

Certainly, during the pilot, instructors observed livelier student interactions using FofA peer review than with previous structures for providing feedback—more curiosity from writers and more thoughtful analysis from readers. Additional process reflection could help inform how FofA develops student dialogue, which in turn could improve procedures.

Some important structural changes have already occurred based off feedback from other FofA users. Instead of the “pot of coins” image (see Figure 1), one humanities instructor suggested a treasure chest might be a better metaphor in that not everything that goes into or out of a reader’s fund of attention is of equal weight or value: A few comma errors might be worth the loss of a small copper coin, whereas a flawed thesis statement could be equivalent to a missing golden chalice. This more nuanced framing appears to have removed student concerns about the quantity of comments in either the “plus” or “minus” columns and re-focused them on the qualities of those observations, thus adding another layer of critical thinking to their identities as writers. Future use of FofA in new contexts with different student populations may reveal other structural ways the model could evolve to expand student writer-reader identity.

Second, FofA may build student agency by clearly defining roles. Peer review practitioners are told students need coaching (Min 306), clear procedures, and training (Rollinson 26). FofA’s insistence on authentic, jargon-free language and its uncomplicated protocols attempts to demystify the reading-writing-responding process. In so doing, we believe it offers a method for alleviating reviewer identity-imposter problems where students may feel pressured to perform as proxy for the instructor. FofA attempts to firmly establish the reviewer’s identity as a *reader*. This clarification of their role seems to empower voice, ensuring all reviewers have something to say. It also may force reviewers to fully engage with the text, not only by marking pluses and minuses but through the second layer of theme-generation analysis—a complex cognitive process indeed. The *writer* is also encouraged to actively participate in similar complex cognitive processes, determining which in-text marks apply to the reader’s various themes and aligning stylistic choices accordingly. FofA appears to prime the capacity to do so effectively by increasing writers’ awarenesses of themselves as readers and vice versa. Consequently, both reviewer and author agency are not only honored but required. Framed another way, FofA invites students to engage in precisely the kind of collaborative work identified as a “politically important” social negotiation in which a writer “finds his

or her identity” (Holt 392), overcoming the alienation felt when writing does not have a clear audience (Gere 10). Thus, understanding more about FofA’s effect on student identity through self-efficacy and agency is promising ground for future investigation. Specifically, although we have an intuitive sense it develops positive writing identities, is this borne out empirically? Is there variation in which students gain the most from this model (e.g., across disciplines, class standing, GPA, English learners, etc.)? Are there any unintended consequences (e.g., where FofA may be damaging to student writing identities)?

Cultivating Positive Writing Instructor Identity and Enhancing Pedagogy: Our experiences suggest that student reviewers may not be the only beneficiaries of FofA; faculty also stand to gain. For the two sociology professors described in this article, FofA revolutionized their approach to peer review and transformed their entire pedagogical mindset. Its first impact was to minimize Killick’s and Lewis’s impostor syndrome around teaching writing. As with students using traditional peer review protocols, Killick and Lewis often felt inauthentic and lacking a sense of authority when expected to perform as proxy for composition teachers. Similar to its value for students, FofA provided them with uncomplicated protocols, accessible language, and the simple role of “reader responding to writing.” Further, because FofA acknowledges the difficulties of writing and the needs of readers, Killick and Lewis also found it generated mutual empathy between instructor and student. FofA appeared to soften the arbitrary boundaries between traditional notions of novice and expert to create a safer, more democratic learning space for more honest dialogue. This boundary softening was underscored by having the DUWP conduct initial workshops in the Writing Center, which both ensured students had effective instruction on how to operationalize FofA and created a space in which students felt empowered to critique assignment guidelines before they were due. During the subsequent debriefs, faculty were then able to hear student concerns and proactively adjust their pedagogical strategies accordingly. Thus, this identity shift helped the instructors close the assessment loop. Future work could investigate the role of FofA as an antidote

to faculty imposter syndrome about teaching writing in the disciplines—including the impact of openness to assessment, changes in pedagogy, and the added value of students feeling heard by responsive instructors. To what degree are these separable outcomes, or if not, how are they inter-related?

Furthermore, FofA assisted faculty in the meaningful engagement with standard student learning outcomes. Listing “*improving student writing*” on a course syllabus is commonplace, but for Killick merely identifying writing as a desirable skill was not effective at actually attaining the outcome. Introducing FofA to the curriculum necessitated two macro changes to the design of the class: 1) the establishment of explicit, measurable student-learning outcomes connected to student writing, and 2) the integration of FofA principles into curriculum and assessment tools. With regard to the latter, Killick increased the frequency of all FofA peer review activities and provided more structured guidance via FofA worksheets tailored to each stage of the cumulative assignment. In addition, she revised all assignment rubrics to explicitly reflect the increased emphasis on writing skills *and* the FofA model. For example, her rubrics contained evaluative criteria such as “*The author’s positions were clear and logically presented,*” “*The author used credible and compelling evidence to support positions,*” and “*The reader’s fund of attention was enhanced more than it was depleted.*” The impact of such changes in assessment represents a further avenue for inquiry.

Closing Thoughts: FofA Across the Curriculum

In conclusion, we hope to connect FofA to the teaching for transfer (TFT) movement in composition study. TFT postulates that when students learn to draw on prior knowledge and to link key concepts under a self-determined guiding framework, they develop identities as writers that allow them to move to “new contexts, where through ‘retrieval and application’ . . . they can write anew” (Yancey, Robertson, and Taczak 137). If this is so, then FofA might serve as just such a framework for transfer across the curriculum. As discussed, our work suggests that by simplifying responding to writing as a process described in students’ own terms and grounded in their

experiences as readers, FofA appears to build student agency. In so doing, might it also help build the kind of writerly identities associated with skill transfer? As this article has indicated, such transfer may not apply only to students. WID faculty also need to transfer their writing pedagogy skills from one class to the next. FofA seems to offer a framework to do so. At our own institution, we have already witnessed the model begin to permeate myriad contexts. Promising work has already begun testing FofA in science and humanities classes to explore whether FofA operates effectively across other disciplinary lines and serves diverse student constituencies equally well. The need for ongoing research in this area is paramount.

Further, we are particularly interested in examining the transfer of FofA beyond its role as a peer review tool for non-specialists. In serving as a shorthand for composition theory and in providing a coherent framework for writing pedagogy, FofA is providing our university a collective language, building writing-centered relationships across disciplines, and strengthening stakeholders' senses of shared purpose. The model has become the foundation for faculty development in our first-year seminar program, functions as the training tool for writing mentors in the Student Writing Center, and has informed the definition of and rubric for our institutional learning outcome for written communication. As such it has been presented at our regional accrediting agency's Academic Renewal Conference where it was well-received as an alternative assessment approach. It seems possible that FofA could offer a philosophical framework for an integrated writing curriculum and pedagogy development. We invite our readers to help us explore this new terrain.

Works Cited

- Brammer, Charlotte, and Mary Rees. "Peer Review from the Students' Perspective: Invaluable or Invalid?" *Composition Studies*, vol. 35, no. 2, 2007, pp. 71-85.

- Brannon, Lil, and C. H. Knoblauch. "On Students' Right to Their Own Texts: A Model of Teacher Response." *A Sourcebook for Responding to Student Writing*, edited by Richard Straub, Hampton Press, 1999, pp. 117-28.
- Broad, Bob. *What We Really Value: Beyond Rubrics in Teaching and Assessing Writing*. Utah State UP, 2003.
- Bruffee, Kenneth. *Collaborative Learning: Higher Education, Interdependence, and the Authority of Knowledge*. 2nd ed. Johns Hopkins UP, 1999.
- Corbin, Juliet, and Anselm Strauss. *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. 3rd ed. Sage, 2008.
- Daiker, Donald A. "Learning to Praise." *A Sourcebook for Responding to Student Writing*, edited by Richard Straub, Hampton Press, 1999, pp.153-63.
- Elbow, Peter. "Options for Responding to Student Writing." *A Sourcebook for Responding to Student Writing*, edited by Richard Straub, Hampton Press, 1999, pp. 196-202.
- Gere, Anne Ruggles. *Writing Groups: History, Theory, and Implications*. Southern Illinois UP, 1987.
- Halasek, Kay. "Interrogating Peer Response as 'Proxy:' Reframing and Reimagining Peer Review as Connected Practice." Conference on College Composition and Communication, Houston, TX. 7 April 2016. Concurrent Session.
- Holt, Mara. "The Value of Written Peer Criticism." *College Composition and Communication*, vol. 43, no. 3, 1992, pp. 384-92.
- Lanham, Richard. *Revising Prose*. 5th ed. Pearson, 2007.
- Lundstrom, Kristi, and Wendy Baker. "To Give Is Better Than to Receive: The Benefits of Peer Review to the Reviewer's Own Writing." *Journal of Second Language Writing*, vol. 18, no. 1, 2009, pp. 30-43.
- Min, Hui-Tzu, "Training Students to Become Successful Peer Reviewers." *System*, vol. 33, no. 2, 2005, pp. 293-308.
- Nichol, David, and Debra MacFarlane-Dick. "Formative Assessment and Self-Regulated Learning: A Model and Seven Principles of Good Feedback Practice." *Studies in Higher Education*, vol. 31, no. 2, 2006, pp. 199-218.
- Nystrand, Martin. "A Social-Interactive Model of Writing." *Written Communication*, vol. 6, no. 1, 1989, pp. 66-85.
- Pajares, Frank. "Self-Efficacy Beliefs, Motivation, and Achievement in Writing: A Review of the Literature." *Reading & Writing Quarterly*, vol. 19, no. 2, 2003, pp. 139-58.
- Rollinson, Paul. "Using Peer Feedback in the ESL Writing Class." *ELT Journal*, vol. 59, no. 1, 2005, pp. 23-29.
- Sommers, Nancy. "Responding to Student Writing." *A Sourcebook for Responding to Student Writing*, edited by Richard Straub, Hampton Press, 1999, pp. 107-15.

- Topping, Keith. "Peer Assessment Between Students in Colleges and Universities."
Review of Educational Research, vol. 68, no. 3, 1998, pp. 249-76.
- Wirtz, Jason. "Writing Courses Live and Die by the Quality of Peer Review."
Collaborative Learning and Writing: Essays on Using Small Groups in Teaching English and Composition, edited by Kathleen Hunzer, McFarland Press, 2012, pp. 5-16.
- Yancey, Kathleen Blake, Liane Robertson, and Kara Taczak. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*. Utah State UP, 2014.

CALLING ALL WRITERS: USING CELL PHONES TO TEACH ARGUMENTATION AND OTHER GENRES

Christina Berchini and Peter Smagorinsky

with

**Bailey Babcock, Katherine Ann Beebe, Rachel Books,
Taylor Draak, Mercedes Johnson, Mallory Kaster, Emily
McCall, Anna Stundinski, and Alyssa Styczynski**

George Hillocks has had an impact on the field of writing instruction since the early 1970s. Hillocks developed one of the field's most distinctive approaches, one that begins with students analyzing and talking about materials, usually in small groups, with a specific intent in mind: arguing about their relative merits, describing them in detail, comparing and contrasting them, and engaging in other social modes of thinking through problems with others. These materials might include a sea shell that a student must describe in detail so that another student might find it in a pile of similar shells (*Observing and Writing*). This discussion-driven prewriting episode enables students to talk through their ideas initially, allowing them to express and refine their thinking before actually writing. Through their engagement with such materials and through talking about them initially, students inductively generate ways of thinking about the demands of what Hillocks calls a "task," which refers to any set of expectations accompanying writing for different purposes: writing a narrative, writing an argument, writing a fable; that is, producing texts that follow formal and social conventions that meet the

expectations of a discourse community such that writers and their readers are “in tune” with one another (Nystrand).

In Hillocks’s conception, these preliminary explorations precede actual writing, not just as lubrication but as content generation. By talking through what they will write about prior to drafting their ideas on a page, student writers engaging with writing tasks for the first time have the opportunity to work through their ideas before they put pen to paper or fingers to keyboard, giving them material so that a key part of their cognitive load is reduced when they begin to write. In other words, contrary to much writing process orthodoxy, students do not learn to write primarily by writing. Rather, they learn to write in specific types of situations by initially talking in relation to task demands and the specific content addressed, and then beginning to write with those ideas at the ready.

In this article we demonstrate what such writing instruction involves, adapting Hillocks’s principles in a key way. We have heard teachers say that they don’t use his approach because it requires a lot of work outside class to design activities: collecting, organizing, and labeling seashells; writing scenarios to generate discussion; assembling photographs for analysis; and in general, spending precious planning time preparing for classrooms in which the students actively engage with materials in order to learn how to think and write in particular ways. Although Hillocks and his students have published a number of books and articles in which they provide both materials and design methods, many teachers have reported that they don’t have time to design their own as class sizes increase, bureaucratic demands pile up, and their opportunities for planning are compromised. The adaptation we make in this demonstration is that we suggest a way to use readily-at-hand materials—in particular, cell phones—to engage students in discussion prior to writing. This initial episode introduces a longer process of composition. Just as students have the opportunity to sort out their ideas prior to writing, the teacher is relieved of the chore of gathering and organizing materials outside class, relying instead on at-hand “data,” to use Hillocks’s term, that they already possess.

General Principles of Hillocks's Approach

Hillocks originally developed his approach to teaching writing as a junior high English teacher in Euclid, Ohio, in the 1950s. His approach viewed each writing task as having distinctive needs. Arguments require different forms of knowledge and rhetorical moves than do narratives, even as arguments often include narratives among their examples. At once, then, he believed that general knowledge is insufficient for specific tasks, and that specific tasks often take hybrid forms (see Smagorinsky and Smith, "Nature of Knowledge" for an elaboration of this assertion). In other approaches to teaching writing, he believed, these complexities are often not addressed directly.

A second trait of his pedagogy is that teachers design materials and activities that involve students in the inductive generation of processes and strategies for thinking in relation to these tasks. Each type of task involves unique ways of thinking. For instance, defining *loyalty* and writing a narrative about an instance of loyal action rely on different ways of thinking. As we have noted in reviewing the hybrid nature of much textuality, an extended definition of *loyalty* might include not only criteria, but stories of loyal and disloyal actions to illustrate its points. To help students learn how to think in terms of a task such as extended definition, a teacher would deliberately plan activities that, prior to writing, involve students in discussion and exploration of definitional problems. This activity helps to prepare them for the demands of tasks before they take on the more challenging demands of writing an extended definition themselves. To the greatest extent possible, these activities simulate problems and employ content that embody questions that students find compelling and worth pursuing.

Learning to write from this perspective, then, first involves learning how to think, using discussions that require students to explore and test out their ideas as a form of prewriting. As described by Hillocks and his students (e.g., Johannessen et al., *Writing about Literature*; McCann, *Teaching Argument Writing*; Smagorinsky, *Teaching English by Design*; Smagorinsky et al., *Dynamics of Writing Instruction*; Smith, *Reducing Writing Apprehension*; Smith et al., *Oh Yeah?*),

teachers work outside class to design appropriate task-based activities, but turn the class into a workshop in which students engage with those activities. The teacher presides over the activities that are designed to promote thinking toward a particular procedural end, yet never intercedes and tells them what or how to think.

Established Basis in Research and Practice

The approach we are describing has had extensive field-testing in public secondary school classrooms. In comparative research aggregated by Hillocks (*Research on Written Composition*), what he called an “environmental” mode coupled with an “inquiry” focus produced significantly greater effects in students’ writing than did any other teaching approach available at that time. His nomenclature has not caught on, given the ambiguity of “environmental” and the many definitions accorded the notion of “inquiry,” leading Arthur N. Applebee to refer to his approach as one involving a “structured process,” a term later taken up by Hillocks’s students to communicate the method more appealingly to teachers (e.g., Smagorinsky et al., *Dynamics of Writing Instruction*).

In research following Hillocks’s (*Research on Written Composition*) research review, using protocol analysis to understand the thinking processes of students who had been taught using different ways of writing extended definition essays, Smagorinsky (“The Writer’s Knowledge”) found that students who were taught according to Hillocks’s principles engaged in thinking that allowed them not only to produce the elements of an extended definition—criteria, examples, warrants that rendered the examples into evidence for the claim, counter examples and accompanying warrants excluding them from meeting the criteria—but to produce them more clearly in relation to one another such that each definitional criterion was substantiated and clarified persuasively.

This research base, all from classrooms, has been outlined in a number of publications that have led to widespread classroom application, although not as widely as other, less time-intensive teaching approaches that perhaps better meet the needs of teachers’ preparation time. Yet the diversity of the sites of application suggest

the flexibility of his approach. Much of Hillocks's own research, for instance, came in public high schools on Chicago's South Side in the impoverished neighborhoods surrounding Hyde Park, and the scores of students he taught in his certification program did their initial teaching based on these methods in what are considered "urban" contexts. McCann et al. (*Literacy and History in Action*) adapted Hillocks's principles to the discipline of social studies and to students in upper primary grade levels, creating compelling scenarios that provide the roles and dilemmas for the activities that allow history to be understood as a dynamic set of social processes more than a set of facts to be memorized. The broad adaptation of his instructional ideas has thus been successful in a variety of contexts in which young people are learning how to write texts according to conventions that may be new to them.

This work has earned considerable recognition in the field of composition. Hillocks himself, for instance, was awarded the NCTE David H. Russell Research Award for Distinguished Research in the Teaching of English for *Teaching Writing as Reflective Practice* and the NCTE/CEE Richard Meade Award for *Narrative Writing: Learning a New Model for Teaching*; and his book on teaching argument, *Teaching Argument Writing, Grades 6-12*, was a best-seller for the teacher-friendly Heinemann press.

Following Hillocks's (Hillocks et al., *Dynamics of English Instruction*) own pedagogical writing, his students have published extensively on how to implement his ideas. Beginning in the early 1980s (e.g., Smagorinsky et al., *Introductory Activities*; Johannessen et al., *Designing and Sequencing*; Smith, *Reducing Writing Apprehension*), writing as practitioners, they began publishing their classroom instruction as exemplars and design-process guides for other teachers to follow, producing widely-read pedagogical books for other teachers to use in their own classrooms. Although it's difficult to say exactly where each book has been used in which classroom settings without sales data and personal testimonials, the authorial worksites themselves were often quite diverse. In Smagorinsky et al. (*Explorations*), for instance, Smagorinsky had used the activities in one high-SES suburban school (Barrington HS, IL) and one in which roughly half

his students were people of color from widely-ranging income brackets (Oak Park and River Forest HS, IL); Kern taught in the exclusive, largely White and affluent New Trier HS (IL); and McCann taught in decidedly blue collar, White working-class Cicero, IL, once home to Al Capone, at Morton East HS, adjacent to Oak Park but worlds apart in culture, color, and economic diversity. As these settings suggest, most of the application was generated in high school settings, albeit in schools of diverse demographics; but as McCann et al. (*Literacy and History in Action*) later demonstrated, they are easily adaptable to other disciplines and age groups. As these various sites suggest, the approach has both distinctive qualities and a high degree of flexibility in application, relying on teachers' judgment to understand local conditions and the traits of the students to make informed decisions about how to adapt procedures to circumstances.

Their work, alongside that of Hillocks through his death in 2014, has continued to provide classroom resources into the twenty-first century (e.g., Johannessen et al., *Writing about Literature*, Smagorinsky et al., *Dynamics of Writing Instruction*; Smith et al., *Oh Yeah?*), suggesting the ongoing value of his approach in classrooms, regardless of the many changes in national policies, student demographics, teaching force composition, and other factors that have affected schools and shifted the contexts for instruction surrounding the teaching of English in secondary schools (Pasternak et al.).

In this article, we present a teaching activity conducted with preservice English teachers at the University of Wisconsin-Eau Claire as part of their teacher education program. Although the setting for our demonstration is thus not precisely that of the secondary school, we would argue that the processes we report would not depart dramatically from those of many high school classrooms, based on our own teaching experiences in a variety of settings with these methods. Indeed, one hallmark, we argue, of a well-designed activity is that it works equally well with adults and youth, given that it provides open-ended challenges through which participants inductively develop procedures and strategies for subsequent thinking in relation to similar tasks. In one activity designed for his

own English classes, for instance, Smagorinsky (“Bring the Courtroom”) used his experience as jury foreman for a gang-related murder trial in Chicago and developed a court-case activity in which students acted as jurors to evaluate various testimonies and write arguments justifying a verdict of manslaughter, self-defense, or first-degree murder. He used this activity with both low-track and high-track sophomore English students and published the article in *The Social Studies*, where the editors also found it applicable to history classes. When he began teaching at the University of Oklahoma in 1990, this activity, by then on its way to publication, was used in first-year composition courses, creating arguments among students that teaching assistants said produced the greatest intensity and passion of the semester.

These principles are adaptable in that *procedures*, rather than strict rules, guide the action, providing a flexibility that matters when adapting practices to specific settings and groups of students. Although youth and adults might work in different manners (or might not) and come to different conclusions, the activities accommodate multiple ways of thinking and interacting that enable the needs of a task—in this case, to compare and contrast a set of common and familiar devices, participants’ cell phones—to be possible to meet for most people regardless of differences in age, experience, knowledge, or other factors.

Cell Phone Activity

The second author, a former student of Hillocks in both his M.A.T. and Ph.D. programs of study, has long been a devotee and advocate of Hillocks’s teaching methods (Smagorinsky, “Apology for Structured,” *Teaching English through Principled Practice, Teaching English by Design, Teaching Dilemmas and Solutions*), with occasional disagreements about whether or not they constitute the field’s principal “best practice” (Hillocks, “A Response”; Smagorinsky, “Is it Time”). In an effort to help make these methods more accessible to teachers who have little time to develop activities and prepare sets of materials outside class, he has tried to use “found” materials,

i.e., those that are handy in the classroom and do not require work at home to assemble.

The cell phone activity was developed by the second author spontaneously during a conference workshop for teachers of writing. Knowing that virtually everyone carries a cell phone in this era, he asked those in attendance to get into small groups and talk about their phones, arguing on behalf of one of the phones (usually, each person's own) as the best one. The groups *described* the features of their phones; *compared* their phones with one another's and *contrasted* them according to criteria they generated; used these criteria to construct *definitions* of what makes for a great cell phone; *argued* on behalf of their phones as the one they preferred to use; told *narratives* about occasions when their phones had come to their rescue at crucial times; and used their phones to *research* aspects of cell phone performance as a way to investigate their own beliefs and verify the claims of others.

In other words, although this activity was originally designed as a means of generating strategies for argumentation, it evolved into an activity that conceivably could prepare students for a variety of writing genres. Further, it demonstrated the hybridity of much thinking, rather than the strict division of thinking within the presumed constraints of genre. Informally, then, this activity had proven to be very effective in demonstrating to groups of teachers the elegance of a Hillocksian approach to teaching writing through task-based, strategy-promoting activities in which a teacher presides over learners as they engage with the demands of an appropriately-planned activity. In this article, we provide a demonstration of how the activity worked under more formal conditions, which we describe next.

We should note that this activity may not be practical in each and every classroom in the world. On the other hand, it might work in many. According to the Pew Research Center ("73% of Teens"), 73% of teens have a smartphone, and 15% have another sort of cell phone. Nearly 90% of youth thus are probably carrying a phone, although school rules vary considerably over students' access to them. If using cell phones invites the exposure of status differences

among students, then another item might be used instead. Smagorinsky et al. (*Dynamics of Writing Instruction*), for instance, describe an activity in which students remove their left shoes and place them in a pile from which another student must select a specific shoe, based on students' written descriptions of their own shoes. Such familiar items could conceivably be recruited for the sort of activity we next describe, although when personal belongings are involved, teachers always run the risk of exposing status differentials based on the students' access to merchandise. We illustrate this activity with cell phones because we have used them effectively ourselves, and because they have possibilities in many if not all classrooms.

Context

In the spring of 2016, first author Christina Berchini invited Smagorinsky to be a video conference visitor to her class at the University of Wisconsin-Eau Claire for elementary school teacher candidates [TCs]. The class focused on the teaching of writing and enrolled 11 TCs, 9 of whom were present the evening of the video conference. To make the visit more interactive and provide a concrete basis for discussion, Berchini ran the cell phone activity in the first portion of class, after which Smagorinsky arrived via video.

Berchini instructed the TCs to retrieve their cell phones and, in groups of three, to take notes on a single question: "Who has the best cell phone?" TCs examined each group member's cell phone in order to determine who had the "best" device, arguing their reasons for their nominations. Each group also assigned a note taker who recorded details of their conversations.

While TCs worked on the activity, Berchini took notes on her own observations. She recorded their questions and general notes on their attitude toward the activity (e.g., "*a lot of laughter and excited conversation*"). She also observed that the students did more than argue in their groups. For example, when she overheard a TC say, "*I feel like we're interviewing you!*" to one of her peers, Berchini recorded this statement and recognized the "interview" as a possible

genre and/or research tool to contribute to the post-activity discussion as part of the hybrid dimensions of generating an argument essay.

After approximately fifteen minutes, Berchini initiated a whole-class discussion about the experience of the activity and a review of what the TCs had recorded. They spent about fifteen minutes deconstructing the activity before the video conference visit in which they discussed the activity further with Smagorinsky. Although the purpose was to demonstrate the activity without necessarily producing writing based on their thinking, two students took advantage of an invitation to compose a paper based on their discussions, one argument and one narrative, the former of which we present shortly.

Small Group Discussions

First, we present the notes taken by one of the groups in the class that evening, provided to Berchini following the activity.

Emily, Rachel, Taylor

Rachel: *Well it's not mine, because I don't have an iPhone.*

Taylor: *Emily, what type of iPhone do you have?*

Emily: *I have an iPhone 5s.*

Taylor: *Well I have an iPhone 6, so I have the newest model of all three of us.*

We all have the same amount of GB.

Emily: *I have more GB available.*

Taylor: *I have had my phone for 10 months.*

Rachel: *I have had my phone for 2 years.*

Emily: *I have had mine for about 4 months.*

Taylor: *I have the carrier Sprint.*

Emily and Rachel: *Our carrier is Verizon.*

Emily: *I have 35 apps!*

Taylor: *I have 36 apps, and a life proof case.*

Rachel: *Too many apps to count.*

Our cameras are all good.

Conclusion: Taylor's phone is the best because she has the latest iPhone.

These cryptic notes cannot possibly account for the overall richness of the group's discussions, but do indicate the criteria that the TCs invoked to decide which phone was the best of the three for the purposes of generating material for an argument essay. They also reported engaging in a comparison and contrast of the three phones' features, told stories that illustrated the value of these features, described the features of the phones to provide material for their arguments and comparisons, worked to define the features of good phones, looked up information on the Internet via their phones to substantiate their points, and beyond our anticipation, interviewed one another about their phones. Even with the task of engaging in argument, then, the TCs went through processes germane to other common writing modes required in classrooms and on high-stakes writing assessments.

Student Writing

We next present an argument voluntarily written by Taylor to illustrate how the TCs built on their initial small-group discussion and the ensuing whole-class discussion to generate writing (Figure 1). Her argument begins with a narrative, includes definitional criteria on which she grounds her argument, describes features of the phone, reports on research that supports her views, and compares and contrasts her phone with other brands in order to address counter-arguments. She was not specifically instructed to include these elements, but drew on the content and process of her small-group discussion in order to make the best argument possible. In Hillocks's conception, this facet of small group work is central to his instructional approach, in which students learn to write by first talking about what they will write about as a way to generate content and a way to think about how to organize and represent their understanding of that content by employing procedures developed inductively through discussion.

My Cell Phone Is The Best Phone

By Taylor Draak

Every day after school I come home, have a snack, work on my homework, eat some dinner, and then watch some television before bed. During the commercial breaks of my favorite show all I hear is, "Introducing the new iPhone 6! Introducing the new Samsung Galaxy S7!" About every other commercial is introducing the new upgraded phone that everyone should get. There are a million different types of cell phones out there, different brands, different styles, and different functions and new ones are being announced every day. However, I think my cell phone is the best because it is the newest version available, it has lots of available storage for all my favorite games, contacts, music, and pictures, and it is an Iphone.

To begin, I have the new Iphone 6. It is the newest available version of the Iphone right now. That means that it has a ton of features that other phones don't have. There is also the Iphone 6 plus, but that phone is too big. It doesn't even fit in your pocket. My phone, the Iphone 6, is bigger than the previous Iphone, but still able to fit in my pocket. It is the perfect size, I can read all my texts, I can read books on it, I can easily view my pictures, and I can look at all my social media. All the other versions of the Iphone's are smaller and it can be difficult to read everything on your phone, but not with my phone. Since it is the newest version available, it has a lot of great features that the other phones don't have. For example, the camera is better, it has iTunes Radio, and the best part is it has night shift. After research, people found that the light your phone emits actually makes you more awake and makes it more difficult to fall asleep. I know that when I am laying in bed that is my time to catch up on all my social media and games. The Iphone 6 recognized this research and added a button that allows you to change the light your phone emits. The night shift light will not make you more awake, so this allows you to get a better night sleep. Having the newest version available has its perks. You get all the great features that the other phones do not have.

Secondly, I have a lot of storage on my phone. This enables me to have all my favorite games, contacts, pictures, music and apps. I have over three hundred contacts and I have 1,293 pictures. Along with that, I have forty two apps. I have all of that on my phone and still have over a gigabyte free. That means if there is something I want to add to my phone I will have no problem doing it. With all the available storage, I also am able to have music on my phone. It is so easy to put music onto an Iphone. Since Apple began with Ipods and using iTunes, many people have all their music already on iTunes. With an Iphone, it is so simple to transfer all your favorite music onto it. All you have to do is plug your phone into the computer and all your music will go onto your phone. That means you can listen to your music any time and any where, you especially can do this because with every Iphone you get a free pair of Apple headphones. It is so convenient to have everything you need on one device. I have my music, my pictures, my contacts, my social media, my books, my games, and my workouts all on my phone.

Lastly, my phone is an Iphone. Now you are probably thinking that is what everyone says. Everyone just says iPhones are the best because they are the current trend. However, the first phone I had was an Android. I had it for two years before I got my first Iphone. I strongly disliked my Android. It was confusing to operate and difficult to navigate around. It didn't have half of the features an Iphone has. I also did not like the size or shape of my Android. It was an odd shape and was awkward to hold up to my ear to talk or to conveniently slip into my pocket. I didn't realize how much I disliked my Android until I got my Iphone. The Iphone is extremely user friendly. It is so simple to use and all

of Apple products are set up the same. My mom, who is technology challenged, got an Iphone and even she can operate it with ease. It is so simple but yet can do so many great things.

As you can see, there are so many reasons why my phone is the best. It is the newest version which means it has a ton of great features that other phones do not have. It also has a lot of storage which allows me to have everything I need on one device and lastly, since it is an Iphone, it is easy to use. After switching to the Iphone, I will never get another type of phone again. The Iphone 6 is the best phone and everytime I hear a commercial for it while I am watching my favorite shows, I just think about how lucky I am that I am able to have the best phone out there.

Figure 1: Student Argument Essay Based on Cell Phone Activity

Interestingly, Taylor presented her argument in five paragraphs, perhaps drawing on prior knowledge from her own schooling. We assume that Taylor brought writing experience to the task from school and perhaps elsewhere. We are not claiming that the TCs had never written an argument before, and that this activity taught them everything they knew about how to argue, although they had never participated in a formal activity requiring this specific comparison before. It's hard, however, to disassociate the content of her essay from the discussion that preceded it, suggesting that the prewriting discussion had considerable influence on how she composed her essay and how she populated it with ideas.

We believe, then, that the activity gave her material to base her essay on that would not have been as accessible as it was without the activity, and made her thinking strategies overt and thus easily transferable from talking to writing. Even if a follow-up argumentative assignment might shift from the specific cell phone material to argumentation in relation to different material—and to Hillocks, this re-application of knowledge to new settings represents the degree to which students have learned procedural knowledge—the explication of the ways of thinking would be available, reducing the cognitive load and emotional duress of generating both material and strategies at the point of composition.

Reflections

Following the activity and video conference visit, Berchini asked the TCs to write reflections about what they had learned about teaching writing through the activity.

Familiarity with Materials

One benefit reported was that the familiar medium of the cell phone provided an accessible way of generating strategies for argumentation. Alyssa, for instance, wrote, *“I thought that this activity was clever in the way that it took a topic that most college students think of as a second nature, and almost tricked us into using various skills in order to decipher which phone was ‘better.’”* The activity promoted learning writing procedures by beginning with familiar materials, allowing the discussion to focus more on the process of argumentation than the learning about the topic.

Generating Ideas Prior to Writing through Open-Ended, Free-Flowing Discussion

The opportunity to generate ideas prior to writing was appreciated in the reflections. Note that the approach of talking prior to writing is quite different from the orthodox view in composition that writing should begin with writing, as in Elbow’s (*Writing without Teachers*) popular freewriting approach. Taylor wrote, *“Most of the time the hardest part is to come up with an idea, or sometimes even knowing you have to write about something can make it intimidating and difficult to come up with ideas. However, with this activity I was able to just get all my thoughts out without having the worry about having to write about it. This makes the writing process much less intimidating.”* By lowering anxiety through the prewriting generation of ideas, the TCs were relieved of the typical problem student writers face of learning genre features and finding content while writing with only minimal preparation.

Detailed Exploration of Topic

The detailed interrogation of phone quality was evident in other comments from the reflections. Anna wrote, *“This activity made us*

use many descriptive terms/details with knowing how many GBs, storage space, apps, carriers, etc. In writing this helped us dig further into the idea rather than just scratching the surface. This activity also made it seem like an interview, because we would ask our fellow classmates questions about their phone and they would ask us questions, so this had led to lots of discussion and group collaboration. We had gotten more ideas through asking various questions that we might not have thought of by ourselves.” This attention to detail contributed to the wealth of material that would become available to them in their subsequent writing.

Multiple Genres of Writing

TCs synthesized multiple genres in their discussion. Mercedes wrote that *“one of our group members brought up interviewing as a genre idea that came out of this activity due to us asking each other questions about each other’s phones. Descriptive writing and realistic fiction come to mind also because the object in our activity is a real item, and some groups went into great detail to figure out whose was the best. Another genre that comes to mind is persuasive writing, to try to convince others that your phone is the best. Informative writing could also apply to this in regards to talking about one’s phone and describing it and its features to an audience.”* Her comments reinforce the idea that writing in a genre is almost always a multi-genre experience, with social genres such as interviewing very useful in generating ideas.

Inspiration for Future Teaching

As is common in teacher education classes, the TCs often had an eye toward how their participation in this activity would affect their teaching. Bailey wrote, *“As a future [elementary education] teacher, I immediately thought of ways that you could do this with younger students to inspire creative writing. For example, one way that students could look at this activity would be to pretend that they are the phones themselves. This would generate many ideas for a potential short story written by each of the students. Using the first-person point of view, students would be more apt to use detailed, descriptive, argumentative words in order to highlight and persuade others that they were the best version.”* The TCs’ reflections in general demonstrate how the activity both taught them strategies

for writing their own pieces, and taught them a good deal about how to teach writing to others.

A Shift from Objects to People and Social Issues

We have described activities involving cell phones and left shoes, which may inspire certain passions (at least, the phones) without inspiring social change. Hillocks's approach, however, is easily adaptable to writing arguments and writing in other genres to address people and their social milieux as well. Indeed, as Johannessen et al. (*Designing and Sequencing*) demonstrate, often writing about objects can teach procedural knowledge that can in turn be applied to the social world. The cell phone activity, in other words, can be a gateway or introduction to related writing that involves argumentation about social issues.

The jury trial activity (Smagorinsky, "Bring the Courtroom"), for instance, concerns the innocence or guilt of a murder suspect, albeit one constructed from a real situation and adapted for the fiction of the activity. We have used activities such as these to teach high school students procedures to engage them in substantive explorations of their worlds and examinations of their beliefs and identities as members of society. In Smagorinsky's own high school teaching, for instance, he adapted activities from Johannessen et al. (*Designing and Sequencing*) that require definitional thinking. This pedagogical book recommends beginning with relatively simple definitional tasks—defining "blizzard" and "middle age," categorizing groups of books and classifying groups of animals, and so on—and then moving into more complex definitional work such as classifying UFO sightings as being of the first, second, or third kind.

After using these activities to teach definitional procedures, Smagorinsky adapted the tasks to his thematic literature curriculum, for which students read a series of texts concerned with the notion of "success," with Arthur Miller's *Death of a Salesman* the central reading. Using the procedural knowledge learned through the initial activities, each student composed an extended definition of success, with examples and counter-examples coming from both literature and the students' own life experiences. These essays

tended to be both very personal and indebted to the class's study of Miller's play as the students engaged with the notion of what sort of person might be considered successful: the winning coach who cheats? the unknown homemaker whose life is devoted to nurturing children? the high earners who hate their jobs? the low-wage earners who are happily employed? and many other complex sorts of lives. With no clear answer to the success of each type of person considered, students construct their own vision of a successful life, in turn creating a template to guide their own goal-setting and anticipated life trajectories.

Other adaptations to social issues are possible with other genres. After learning argumentation via the cell phone activity, for instance, students could re-apply the procedures to argumentative occasions looking at school life: the fairness of various rules, the relative power that some groups hold over others, the manner in which school dances are held, different ways in which the school's appearance might be improved, the decision-making that affects cafeteria choices for student dining, and all manner of other concerns. As with the cell phone activity, the students' investigations could involve comparing and contrasting, argumentation, definitional work, narrative illustration, interviewing and other forms of research, and any other form of inquiry that would strengthen their arguments.

These activities could work well in conjunction with other social forms of learning. Students could work in peer groups to critique one another's arguments for soundness and persuasiveness, engage in multiple rounds of drafting, and find publication opportunities for their final products, which themselves might become the source for further discussion, feedback, and response. Beginning with objects, then, helps students to learn procedural knowledge with relatively unambiguous materials before applying them to the more complex world of people, simplifying the task initially and giving students the means through which to express their ideas in, first, relatively stable tasks, and ultimately in the increasingly sophisticated demands of writing about the protean social worlds they occupy.

Conclusion

This article has provided a demonstration of how George Hillocks's principles of writing practice may be reduced in complexity and labor intensiveness through the use of the cell phone. This ubiquitous device can, in many school contexts, make Hillocks's labor-intensive approach relatively easy to implement by using everyday materials. This type of writing instruction has been carried out by people influenced by Hillocks for about a half-century now, mostly with public school students from a wide range of demographic groups, and quite recently adapted by brand-new teachers with little background in writing to such tasks as writing realistic fiction (e.g., Parenti, "Writing Realistic Fiction"). We hope that this demonstration encourages more teachers to attempt teaching through a method that we believe has great potential for helping student writers generate and refine their ideas and express them clearly in their writing. Although we have demonstrated it here with college students in an elementary school teacher education program, there is considerable evidence from both the publications about the method and teachers' testimonials from using them to suggest that this activity could easily be adapted to classroom settings to give students what Hillocks (*Teaching Writing as Reflective Practice*) called the "gateway" knowledge they need to take on less familiar material using similar procedures of inquiry and composition.

Works Cited

- Applebee, Arthur N. "Problems in Process Approaches: Toward a Reconceptualization of Process Instruction." *The Teaching of Writing, 85th Yearbook of the National Society for the Study of Education*, edited by A. R. Petrosky and D. Bartholomae, U of Chicago P, 1986, pp. 95-113.
- Elbow, Peter. *Writing without Teachers*. Oxford UP, 1973.
- Hillocks, George. *Observing and Writing*. ERIC and National Council of Teachers of English, 1975.
- . "A Response to Peter Smagorinsky: Some Practices and Approaches are Clearly Better than Others and We Had Better Not Ignore the Differences." *English Journal*, vol. 98, no. 6, 2009, pp. 23-29.
- . *Narrative Writing: Learning a New Model for Teaching*. Heinemann, 2006.

- . *Research on Written Composition: New Directions for Teaching*. National Conference on Research in English and Educational Resources Information Center, 1986.
- . *Teaching Argument Writing, Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning*. Heinemann, 2011.
- . *Teaching Writing as Reflective Practice*. Teachers CP, 1995.
- Hillocks, George, Bernard J. McCabe, and James F. McCampbell. *The Dynamics of English Instruction, Grades 7-12*. Random House, 1971.
- Johannessen, Larry. R., Elizabeth Kahn, and Caroline C. Walter. *Designing and Sequencing Prewriting Activities*. National Council of Teachers of English, 1982.
- . *Writing about Literature, Revised and Updated—2nd Edition*. National Council of Teachers of English, 2009.
- McCann, Thomas. M. *Teaching Argument Writing, Grades 6-12: Supporting Claims with Relevant Evidence and Clear Reasoning*. Teachers CP, 2014.
- McCann, Thomas M., Rebecca D'Angelo, Nancy Gales, and Mary Greska. *Literacy and History in Action: Immersive Approaches to Disciplinary Thinking, Grades 5-12*. Teachers CP, 2015
- Nystrand, Martin. *The Structure of Written Communication: Studies in Reciprocity Between Writers and Readers*. Academic, 1986.
- Parenti, Natalie. "Writing Realistic Fiction: A Structured Process Approach." *The Future is Now*," National Council of Teachers of English, St. Louis, MO, November 2017. Retrieved November 20, 2017 from <http://bit.ly/2ZSfkco>.
- Pasternak, Donna, Samantha Caughlan, Heidi Hallman, Laura Renzi, and Leslie Rush. *Secondary English Teacher Education in the United States: A Historical and Current Analysis*. Bloomsbury, 2017.
- Pew Research Center. *73% of Teens Have Access to a Smartphone; 15% Have Only a Basic Phone*. 8 April 2015. Retrieved November 20, 2017 from http://www.pewinternet.org/2015/04/09/teens-social-media-technology-2015/pi_2015-04-09_teensandtech_06/>. Accessed 11 August 2016.
- Smagorinsky, Peter. "An Apology for Structured Composition Instruction." *Written Communication*, vol. 3, no. 1, 1986, pp. 105-22. Available at <http://www.petersmagorinsky.net/About/PDF/WC/WC1986.pdf>>.
- . "Bring the Court Room to the Classroom: Develop Civic Awareness with Simulation Activities." *The Social Studies*, vol. 85, no. 4, 1994, pp. 174-80.
- . "Is It Time to Abandon the Idea of 'Best Practices' in the Teaching of English?" *English Journal*, vol. 98, no. 6, 2009, pp. 15-22. Available at <http://www.petersmagorinsky.net/About/PDF/EJ/EJ2009.pdf>>.
- , editor. *Teaching Dilemmas and Solutions in Content-Area Literacy, Grades 6-12*. Corwin, 2014.

- . *Teaching English by Design: How to Create and Carry Out Instructional Units*. Heinemann, 2008.
- . *Teaching English through Principled Practice*. Merrill/Prentice Hall, 2002.
- . "The Writer's Knowledge and The Writing Process: A Protocol Analysis." *Research in the Teaching of English*, vol. 25, no. 3, 1991, pp. 339-64. Available at <[http://www.petersmagorinsky.net/About/PDF/RTE/RTE 1991.pdf](http://www.petersmagorinsky.net/About/PDF/RTE/RTE%201991.pdf)>.
- Smagorinsky, Peter, Larry. R. Johannessen, Elizabeth. A. Kahn, and Thomas M. McCann. *The Dynamics of Writing Instruction: A Structured Process Approach for Middle and High School*. Heinemann, 2010.
- Smagorinsky, Peter, Thomas M. McCann, and Stephen Kern. *Explorations: Introductory Activities for Literature and Composition, Grades 7-12*. National Council of Teachers of English, 1987.
- Smagorinsky, Peter, and Michael W. Smith. "The Nature of Knowledge in Composition and Literary Understanding: The Question of Specificity." *Review of Educational Research*, vol. 62, no. 3, 1992, pp. 279-305. Available at <<http://www.petersmagorinsky.net/About/PDF/RER/RER1992.pdf>>.
- Smith, Michael W. *Reducing Writing Apprehension*. National Council of Teachers of English, 1984.
- Smith, Michael W., Jeffrey. D. Wilhelm, and James. E. Fredrickson. *Oh, Yeah?!: Putting Argument to Work Both in School and Out*. Heinemann, 2012.

CRITICAL SOURCE ANALYSIS: REVITALIZING RESEARCH WITHIN THE FRAMEWORK OF WRITING ACROSS THE CURRICULUM

Florence Elizabeth Bacabac

Writing teachers and those coming from across the disciplines constantly examine ways to initiate students into specialized languages and discursive practices effectively (Buzzi et al. 481; Craig et al. 310; Russell, *Writing in the Academic Disciplines* 281). The continual search for adequate pedagogies provides impetus for more sophisticated (and in some cases, technologically-driven) classroom techniques in order to disclose the rhetorical styles and linguistic features of a given field. Successful approaches allow formal introduction to differences in various disciplinary writing characteristics, and classroom activities that boost these types of acquisition have become apparent. In addition, knowing how to build effective writing assignments and reflecting on their successes and/or failures have set adroit composition instructors apart from others, including the ability to strategize what can be fairly expected from writing students (Condon 31). These may be familiar expectations but ones that require careful, strategic planning.

Classroom strategies for writing courses evolve with innovative research and expanding theories, and educators are always employing new techniques in hopes of improving student performance and writing proficiencies. For instance, trying out cutting-edge approaches is encouraged in practices that involve teaching writing with computers to support fundamental pedagogies. Promoting new schemes for engagement using electronic communication or social media platforms

has gained traction among first-year writing courses that continue the traditional practice of assigning field-specific research papers to promote disciplinary literacy. In spite of these recent developments, research-based assignments still engender classroom affordances and definitive exercises within the framework of writing across the curriculum (WAC) since the process of research enables undergraduate writers to probe the delivery and/or message of a given body of knowledge: “When students try to practice the linguistic features of disciplinary genres, they must seek at the same time the kinds of substantive information those genres convey” (Linton et al. 169). With better instruction and classroom activities, students not only engage in comprehending researched sources but also acquire the reasoning and conventions of a specific discourse community that enable meaningful classroom discussions and develop authority.

To foster this acquisition, I argue that first-year writing and advanced major courses implement more assignments based on critical source analysis to complement annotated bibliographies and prompt field-specific research papers as well as enhance mastery of rhetorical principles, language use, conventions, format, and presentations of discipline-specific texts. Writing critical source analyses will bolster student preparation for term papers, senior theses, or capstone research through specialized knowledge and language acquisition, especially if intermediate writing and upper-division major courses intentionally promote these assignments in the curriculum and across the disciplines. In a sense, gaining momentum toward cross-disciplinary collaborations on campus from a WAC perspective sustains the conversation for developing writing proficiencies. The interactive model of the analytical assignment will give room for many student voices to participate in knowledge construction and further its progressive and collaborative processes.

Assignment Overview: Critical Source Analysis

Rationale

The purpose of this project is to keep integrating WAC into first-year writing courses and/or the English department since students

get initial writing instructions from these programs (McLeod, “Writing Across” 8). They train students how to compose focused, organized, and well-developed academic papers as represented in most theme-based/discipline-specific/‘writing-about-writing’ curricula; but the truth of the matter is that in order for students to prepare for writing in their courses and careers, they also need more purposeful disciplinary discourse interactions through research “in order for meaningful learning—and writing—to take place in academia” (Russell, *Writing in the Academic Disciplines* 294). Such cross-disciplinary research practices foster student initiation into various discourse communities that will serve them well in the years ahead.

David Russell, in *Writing in the Academic Disciplines*, clarifies that WAC practices should start with English composition teachers connecting with other disciplines (293-94). Collegial networking is necessary in this respect as the demands for disciplinary writing go beyond intermediate writing classes. To encourage these types of connections, the value and learning outcomes of WAC might be channeled through multifaceted support systems, including institutional teaching and learning conferences, faculty professional development programs, college/university writing assessment committees, campus Writing Centers, undergraduate research programs, mentoring program initiatives (e.g., capstone), and informal meetings over brown bag lunches. Admittedly, the conflict mostly lies within institutional expectations of writing faculty rarely held accountable for introducing students into the discourse of their disciplines (Russell, *Writing in the Academic Disciplines* 28). Some critics even challenge composition specialists not to be remiss or derelict of their obligation to student-writers (Zorn 284). In response, I posit that we need to consciously set a trend to revitalize research within the framework of WAC in first-year writing courses.

Assigning critical source analysis to complement annotated bibliographies situates research-based writing within this plan. Because students need to recognize the continuity of knowledge construction and debate, rhetorical analysis of texts through source critiques is incumbent on establishing authority and writing proficiency as opposed to mere repetitions of researched information (Penrose

and Geisler 517). Ann M. Penrose and Cheryl Geisler call for an alternative to this “information-transfer model” that goes beyond relying on one’s personal knowledge acquisition towards actively analyzing texts and author motives to accommodate students’ individual voices (517). Working from the standpoint of disciplinary writing through research makes rhetorical analysis even more compatible with initiating first-year writers into discourse communities. Students become active participants (vs. passive observers) and have more opportunities to review and critique researched sources, thus developing their own views on a subject matter as most experts do. In support of promoting active engagement through student dialogues in academic writing, Deborah F. Rossen-Knill and Tatyana Bakhmetyeva articulate salient principles that also serve as the rationale for the critical source analysis assignment:

General Principle: In academic writing, ideas exist dialectically within a community through dialogue (written or spoken).

Principle 1: Knowledge is created through authentic questioning.

Principle 2: New ideas—our answers to our questions—are formulated and tested through authentic dialogue, both internal and external.

Principle 3: The mind state of each person is unique, so that communication of an idea necessarily involves interpretation.

Principle 4a: A thought may be realized through language in an infinite number of ways, each of which constitutes a unique meaning.

Principle 4b: The writer’s sentence-level choices simultaneously establish and—more or less effectively—respond to readers’ expectations. (Rossen-Knill and Bakhmetyeva 29)

On a conceptual level, restructuring writing assignments toward source critiques helps first-year writing students take part in academic dialogues necessary to promote their agency of knowledge/idea construction. This approach surpasses the ‘writing-about-writing’ trend common in most first-year writing courses since the student corpus here is based on writing in the disciplines (WID). On the other hand, students who are undecided or under curricula to wait until the second year to declare a major or who have interdisciplinary majors or majors in different disciplines will still profit from the critical source analysis assignment. Choosing a research topic from a particular discipline in their first-year writing class will not be entirely futile as the general principle for writing for a specific discipline and writing for several or all disciplines remains the same with “members of academic communities produc[ing] new knowledge in response to and through interactions with other scholars” (Rossen-Knill and Bakhmetyeva 30).

From this angle, when novice writers continue to question, test, interpret, and internalize the contents and/or language of disciplinary sources, they are more likely to join various academic discourse communities with success using the same armament for pre-research that goes above and beyond the practice of simply transferring research information from one text to another.

The Writing Assignment

At the time of writing this manuscript, first-year students under the general education curriculum of a southwestern university are required to take two 3-credit composition courses—English 1010: *Introduction to Writing* and English 2010: *Intermediate Writing*. The second writing course (English 2010) is primarily research-based, and one of its final requirements is a 10-12 page research paper preceded by an annotated bibliography. The critical source analysis is a modified version of this annotated bibliography assignment where students write source critiques about a topic of their choice related to a specific discipline or their major. I strongly recommend that upper-division research courses continue to assign this type of preliminary task in

support of annotated bibliographies for sustainable development in field-specific discursive practices.

Aside from proposals, abstracts, reviews, software presentations, lab or business reports, undergraduate research papers or long reports from first-year composition to upper-division core courses are commonly assigned. Students are primed to compose the critical source analysis assignment after having written academic essays in first-year composition and are ready to take on longer research projects. Writing teachers might clarify that this critique-based task will set up writing across the curriculum, so students must first identify an issue related to their discipline (or, for undecided majors, any topic related to a discipline) before finding related sources to compose annotated bibliographies and/or source critiques. In turn, this same topic and source annotations/critiques will be expanded into a full-blown 10-12 page research paper later in the semester.

In this vein, the critical source analysis assignment becomes a systematic evaluation of sources (at least six or more) in relation to a disciplinary topic/issue. Complete with bibliographic information, students are expected to compose a short critical analysis of at least two paragraphs for each source to provide their readers with a full understanding of the article being critiqued, its intended meaning, and its merits and faults based on content, structure, and style. Most importantly, they are also expected to provide a well-developed introduction section (e.g., at least two pages) that synthesizes and connects all critiqued sources toward an overall thesis or common theme. The main goal of this task is for students to see the relationship between genre conventions and knowledge construction and become active (and authoritative) participants of academic discourse.

Figure 1 shows a prototype of this source critique assignment; note that the organization and length of this type of assignment may be *flexible* and different for each class context and/or instructor's curriculum.

Here's what you need to do. Please follow the order for each step to meet the overall goal of seeing the relationship between genre conventions and how knowledge is made within a discipline.

1st—Upon deciding on a particular topic/issue related to your discipline, locate credible sources related to this topic/issue. These sources must be a combination of online or print scholarly journal articles, book chapters, and so forth.

2nd—Then, critique your sources based on the guidelines for writing critiques from our course textbook, *Writing and Reading Across the Curriculum* (Behrens and Rosen 68):

- Introduce
- Summarize
- Assess the presentation
- Respond to the presentation
- Conclude

Do not forget to condense each guideline to briefly assess each source into two (2) paragraphs. Thus, **each source critique** should have the following:

1. Bibliographic information for each source entry (author, title of article, main title of source, etc.); **and**
2. A two-paragraph source critique based on the following (Behrens and Rosen 68):
 - Introduction of the source's background material
 - Summary of the author's main points and purpose
 - Assessment/Evaluation of the author's views according to specific criteria, such as:
 - **Accuracy** of information [based on cross-references]
 - **Significance** of information [to your chosen topic focus]
 - **Clarity** of the terms used [with explanations]
 - **Fairness** of information presented [or balanced with opposing views]
 - **Logic** of the argument [and well-supported]
 - Your response to the author's views
 - Conclusion that assesses the overall validity of the source

TIP: Do this for all six (6) sources you find.

3rd—Write a two-page Introduction based on the following:

- Identify the topic/issue for this assignment and the discipline/field this topic belongs to.
- State the common theme of all your sources based on their patterns. This common theme will be your thesis.

- Discuss your sources' similarities and/or differences. As mentioned above, this is a chance to showcase your synthesis/connecting skills based on your critical evaluation.
- Talk about how you plan to use each source in your research paper—the operating word is “plan” so don't sweat it as this might change in the actual paper.

TIP: This two-page Introduction might be comparable to the chapter introductions of our textbook's reading anthology.

4th—Finally, organize your writing assignment as follows:

- a. Title of your research
- b. Two-page Introduction
- c. Two-paragraph critique for each source

Suggested Length and Format:

There is *no* approximate number of pages for this assignment, except that you should have at least two (2) pages double-spaced of Introduction, at least two (2) paragraphs for each source/bibliographic entry, and a total of six (6) sources critiqued. Use proper source citations and documentation format, one-inch margins on all sides, and a standard 12-point Times New Roman font.

Due Dates:

Rough Draft for Peer Review _____
 Final Draft _____

Figure 1: Prototype of Instructions for the Critical Source Analysis Assignment

Scaffolding Activities

WAC moves away from the lecture mode of teaching to active student engagement with materials and genres of disciplinary writing (McLeod and Miraglia 5). In effect, classroom activities that support WAC pedagogy encourage ungraded writing or discussion exercises to encourage students to think further and substantiate their knowledge. If WAC-related tasks are spread throughout the course in a sequence of activities, more students will value and improve their writing skills with more engagement in the classroom. Steve Graham and Dolores Perin support the positive effects of writing to learn (WTL) tasks on adolescents that involve “inquiry activities,

process writing approach, study of models, and writing for content learning” (4-5). As important expressions of WAC, they recognize that these activities improve student writing and student engagement for college preparation while Aaron Thornburg et al., reporting on the visibility of a WAC program at Eastern Oregon University, focus on the benefits of both WTL and WID to rally behind course and career preparations (WAC Group 1-2). Reflective teaching in this case prompts writing teachers to shift away from *what* students need to know about writing to *how* student writers develop pertinent writing skills. This notion means we need to be more mindful of transforming our objectives from “what to teach to how to teach the material” (Ostergaard 154) and enable intentional skills development.

To enhance instruction for the critical source analysis assignment, the following samples of WAC-related scaffolding activities aim to boost the student-writers’ discovery and critical thinking processes as they explore different writing styles and conventions of various discourse communities:

1. *Richard Coe’s “Metaheur” Group Activity*. Richard Coe’s seminal article “Advanced Composition as a Fishing Pole” originally implemented this activity as a writing assignment to analyze specific types of writing and learn how to produce them (212). In this group activity, students analyze various writing samples and describe the framework of producing discipline-specific texts based on a set of heuristics. They explore specialized rhetorical conventions, writing contexts, and structure/stylistics while reinforcing the concept of joining a discourse community (see Appendix).
2. *Critical Source Analysis Prewriting Worksheet*. Within two to three 50-minute class sessions, recording source ideas is a good way for students to initially engage in the material and jumpstart the critical source analysis assignment. Using the same information in Figure 1, students conduct a prewriting activity that allows them to explore possible sources and

source ideas before drafting their work. Through this exercise, students develop not only their note-taking ability, but also their critical thinking skills. The act of jotting down preliminary ideas for their short paragraph critiques and introduction section enables them to provide their audience with a full understanding of the articles being critiqued, their intended meanings, and their merits and faults.

3. *Critical Source Analysis Peer Review Sheet*. During peer reviews, the 50-minute class period turns into a writer's workshop as students evaluate rough drafts using the composition guidelines in Figure 1. Student comments and suggestions as peer reviewers are valuable not only for revisions, but also for student learning and skills development. Because they are a part of the audience to which their classmate writes, they are in a position to offer feedback on the writing, organization, and presentation of the assignment.

Evaluation Standards

When evaluating critical source analysis assignments, a few major criteria may be used by instructors to gauge their success. These criteria may include audience (e.g., appropriateness of audience addressed, tone/writer's voice, title); organization (e.g., thesis clarity, organizational framework, focus of discussion); development (e.g., 2-paragraph source critiques, 2-page introduction); and local issues assessing format, vocabulary, sentence structure, and grammar/mechanics.

Composition instructors who may not be familiar with different disciplines need specific criteria to evaluate critique-based tasks from a rhetorical perspective. On the other hand, upper-division faculty from across the disciplines who assign this type of writing assignment on top of research papers or long reports may need specific criteria to determine if student writers have developed critical thinking skills within their field. In this vein, specific

guidelines in the source critique assignment may serve as a starting point for assessment and may also expand into other benchmarks based on course learning outcomes and/or context-specific curricula.

General Reflections: Success, Pitfall, and Solution

This project was not without difficulties, but with clarity of purpose and ardent resolve, it can be effectively implemented in any writing course that has a research component. An important indication for the success of this assignment is that students learn to write with authority on a topic of their choice by critiquing sources based on motives, intention, information, etc. Instead of looking at sources as definitive, they treat each source as one distinct voice in a corpus of other sources with multiple viewpoints in conversation with each other. This concept further promotes knowledge construction within the disciplines through discursive practices, and the act of rhetorically analyzing sources allows the students to dissect and examine the authors' arguments, domains, and rhetorical styles.

Following the assignment sheet in Figure 1, Figure 2 illustrates a source critique of an article by Saskia De Melker on media and the hypersexualization of women in the fields of communication studies and psychology.¹ Though much is desired, the student here does not simply report on what was read as a rookie would, but carefully weighs in on the source's view of the topic. The student begins with an introduction and summary of the article in the first paragraph and moves on to evaluate the source based on its accuracy, significance, and fairness in the first three sentences of the second paragraph (*"The information is accurate and gathered either from interviews with these psychologists or statistics direct from their reports..."*). Then, the student finishes with a personal response (*"I find the article to be..."*) and concluding remark on the total validity of the source, which suggests active engagement with the material precedent to composing research-based essays. This exercise provides an opportunity for student writers to join the conversation with their own perspectives on the subject matter, and to synthesize their sources'

common themes/similarities and differences. Most of them initially lack authority prior to this assignment, but when they realize that different authors have varying intentions and approaches, and that “texts and knowledge claims are authored and negotiable” (Penrose and Geisler 507), students tend to adopt a more confident tone in their synthesis of multiple sources. They try to become active participants of knowledge construction in their field tantamount to Rossen-Knill and Bakhmetyeva’s principles.

De Melker, Saskia. “Researchers Measure Increasing Sexualization of Images in Magazines.” PBS, NewsHour Productions LLC, 21 Dec. 2013, www.pbs.org/newshour/updates/social_issues-july-dec13-sexualization_12-21/.

This article is a [summary] and collection of professional thoughts by author Saskia De Melker on studies conducted by psychologists at Kenyon College, Wesleyan University, and University of Buffalo. The author addresses the studies’ importance and the scientific proof behind the outlandish over-sexualization of women in media throughout the years. She discusses a system [...] that was created by these professionals to test the sexuality of a photo. The purpose of the article is to inform readers about the current issue regarding the forced sexuality of girls and women.

The information is accurate and gathered either from interviews with these psychologists or statistics direct from their reports. The scientific data gathered is significant [...] to the question of whether this issue is intentional or existent. The information gathered is scientific and unbiased, therefore making excellent support [for] an essay. I find the article to be spot on and an important wake up call to anyone who is unaware of the blatant and intentional trend of viewing women as sex objects. It is a valid source with significant information and proof.

Figure 2: Source Critique Sample

To show how student writers incorporate ideas from source critiques to the final paper, Figure 3 shows a research paper’s introduction and synthesis excerpts from the same student who critiqued De Melker’s article in Figure 2. In this final paper, the student did not merely repeat researched information but engaged in promoting a distinct view about women’s objectification in the media: “From the moment a young girl begins to [consume] media, she is bombarded with messages that influence her self-worth and body image. Her

From the moment a young girl begins to [consume] media, she is bombarded with messages that influence her self-worth and body image. Her healthy mental development is stunted while she is inundated with society's ideas of what constitutes a desirable woman. With the amount of advertisements received by a single person each day numbering in the thousands, this harmful occurrence is more common than one may think. It's impossible to look at a rack of magazines without seeing scantily clad women posing on the front covers. It's difficult to watch television without viewing an ad featuring a sultry lady sashaying across the set. Movies often feature various female tropes who are little more than eye candy for the male viewer. All of these are examples of hyper-sexualization, which is defined by the American Psychological Association as occurrence where "a person's value comes only from his or her sexual appeal or behavior to the exclusion of other characteristics" (De Melker). The messages these portrayals of hyper-sexualization are sending may oftentimes be subtle, but their effect on the psyche of the viewer certainly is not. Women are commonly portrayed as nothing more than sexy inserts, and this damaging phenomenon occurs every day in every home with a television or internet connection. Though these bombardments of sexuality often go unnoticed or ignored, as they are very much to be the "norm" of today's world, they are affecting every person who watches, sees, and witnesses them. One would only have to open up a magazine or look up to a billboard to see this issue in action, and it is only growing worse with time. Yes, to those who have woken up to this tragic state of affairs, it is abundantly clear that women are hyper-sexualized in the media.

*Sarah Murnen, a social psychologist, has been studying the sexualization of women for over twenty-five years. She and her partners at Kenyon College conducted research and examined Seventeen Magazine, a magazine intended for the teenage girl demographic. They reviewed the featured articles and advertisements found therein, and discovered that the amount of sexual characteristics per issue had tripled over three decades (De Melker). This is a print source aimed at those approaching adulthood [who] are being taught and trained while still in their youth to be sexual and desirable creatures. **Another research group at Wesleyan University affirms this same pattern discussed in [De Melker's] article.** When viewing advertisements featured in around fifty of America's most well known magazines from the year 2013, they found that more than half of them showed women as sex objects (Anglin). Importance has shifted from a happy and strong woman to a simply sexy woman. It is undeniable. Sexualization has grown worse as time goes by. It is frightening to predict where it will be in twenty more years.*

Figure 3: Introduction and Synthesis Excerpts from a Final/ Research Paper

healthy mental development is stunted while she is inundated with society's ideas of what constitutes a desirable woman." We then see the student providing specific examples to support the negative effects of such hypersexualization in advertisements, magazines, television, movies, and billboards. I surmise the previous source critique assignment helped the student treat sources as meaningful parts of a given whole in dialogue with one another. This dynamic exchange of ideas

might have also led the student to do two things: first, select an important nugget of information from one of the sources in the critical source analysis assignment (e.g., the American Psychological Association’s definition of “hypersexualization” in De Melker’s article) and second, present the final paper’s thesis statement with tenacity at the end of the paragraph (“*women are hypersexualized in the media*”).

In addition, the synthesis excerpt refers to social psychologist Sarah Murnen of Kenyon College and her team, whose statistic regarding the increase of advertisements objectifying women in popular magazines supports the findings of another research team at Wesleyan University. This sample source connection between De Melker and Anglin respectively, coupled with the closing statements “*Sexualization [of women] has grown worse as time goes by. It is frightening to predict where it will be in twenty more years,*” indicates careful analysis of source arguments, rhetorical purpose, and a general understanding of their overall implications. Writing source critiques might have enabled this student to become more familiar with the issues and contexts of the topic and observe multiple voices/sources, and as a result of authentic questioning and interpretation, the student then builds on something new in the final paper.

Referring to the critical source analysis assignment, Figure 4 exhibits an introduction where the student analyzed the topic, synthesized the source critiques, and formulated a final/research paper plan based on the subject matter’s rhetorical context. This sample introduction further demonstrates the joint venture between writing source critiques and the final paper.

The topic of this research essay is a [...] prevalent issue in the [fields] of psychology [and communication studies], the hypersexualization of women [in] media. It is an issue that has been discussed for years, yet only seems to be getting progressively worse. Many argue that the way women and even girls are portrayed in media is extremely harmful to not only females but males as well [...] this issue at hand gets bigger by the year and the studies behind it prove that the subject is no laughing matter.

The common theme found among [sic] all articles is the simple fact that women are very much overtly sexualized in the media. This is always acknowledged whether an author believes it is harmful or not. All parties agree that in comparison to men, women are far more likely to be depicted and viewed as

sexual and are therefore objectified. The reports and writings of the authors and studies all show that this is a prevalent and pressing issue in society everywhere. They discuss the effects it has on everyone, which includes men, women, and children.

Most of the articles are similar in that they argue that this extreme [sic] sexualization of women is very harmful to all who view it. Almost all back up their claims and writings with scientific proof from studies conducted by reputable psychologists from various universities. Some simply write their own professional thoughts and opinions on the matter at hand. They write that women are being harmed by this trend not only mentally, but physically. The psych professionals and journalists claim that if this trend is not fought against and protested, it will only get progressively worse. Some offer solutions and advice to those who wish to combat this troubling issue, others simply inform [...]

All in all, these articles provide [...] professional opinions, facts, and evidence [for] my research paper. I plan to incorporate mostly the evidence and studies presented by the authors [...] Their opinions as professionals are valuable and hold ground against contradictory arguments. I also plan to use the Forbes article as a counterargument or perhaps just as a differing point of view. I intend to prove the point that women in fact are sexualized in media and that it is very harmful and prevalent. Every article has valuable information and comments that prove this point of view and illustrate just how

Figure 4: Sample Introduction from a Critical Source Analysis Assignment

As a planning method for the research paper, the introduction of the critical source analysis begins with the student's selected topic/discipline, identifies the common theme of all sources with a discussion of their similarities and/or differences (i.e., synthesis), and ends with an overall plan for the next assignment: the final/research paper. This WTL strategy also entails a communicative function as the writer produces a research proposal from the sources read and critiqued. As writing teachers, it may be considered a desirable gain to have students carefully establish a topic with authority: "The topic of this research essay is a [...] prevalent issue in the [fields] of psychology [and communication studies], the hypersexualization of women [in] media. It is an issue that has been discussed for years, yet only seems to be getting progressively worse." In addition, arriving at a common theme and drawing source connections display holistic interpretations of knowledge: "The common theme found among [sic] all articles is the simple fact that women are very much overtly sexualized in the media [...] All parties agree that in comparison to men, women are far more likely to be depicted and viewed as sexual and are therefore objectified." Though initial attempts here may be riddled with errors

or ineptitude, such effort would be satisfactory from a learner's standpoint as the student breaks through to the other, more academic, side of writing. Critical evaluations provide an opening for students to assume authority, make informed statements, and participate in academic dialogues that typically lead to focused research papers. The following sentences from Figure 4 also showcase the student writer's source integration, planned contributions, and authoritative grit in pursuing the same research topic for the final paper:

Most of the articles are similar in that they argue that this extreme [sic] sexualization of women is very harmful to all who view it ... The psych professionals and journalists claim that if this trend is not fought against and protested, it will only get progressively worse ... All in all, these articles provide [...] professional opinions, facts, and evidence [for] my research paper [...] I intend to prove the point that women in fact are sexualized in media and that it is very harmful and prevalent ... this is, unfortunately, normalized in our society.

However, a typical pitfall to avoid when writing source critiques is an inclination to comment only on whether or not students agree or disagree with an author's idea(s). The problem with this analytical strategy is that agreement or disagreement with an author does not necessarily translate to the source's reliability or credibility unless backed by textual evidence, source connections, or idea testing. Most of the time, student writers need to learn how to first suspend their personal judgment of an article's content before re-reading it for better comprehension, and with substantial research using other sources on the same topic, they may then distinguish multiple perspectives for cross-reference and decide when and how to incorporate their own voice in the analysis. Because knowledge claims are created by authors and are debatable, WAC proponents must help students see themselves as meaning-making participants with classroom activities that allow them to perform close rhetorical readings of texts. Toward this goal, I found that Coe's "Metaheur" group activity from the scaffolding activities section above assisted my students in this regard to help them grasp an assignment's

purpose prior to the drafting stage; this collaborative work gave them the opportunity to freely explore and discuss in class a sample text's subject matter, rhetorical context, and structure/style. Even the prewriting and peer review scaffolding exercises also proved to be beneficial in reinforcing an assignment's writing process.

Moreover, I observed that the evaluation standards section above needs adequate class introduction from the get-go for students to focus their textual critiques on the effectiveness of an author's argument and its transmission. For instance, writers might want to assess whether or not a source is accurate, significant, clear, fair, and logical (Behrens and Rosen 68). Critically engaging with source materials would promote better understanding of a writer's intent and the multiple contexts leading to textual production. Because expectations were clearly defined, my students' critical reflections at the end of the semester seem to exhibit a more demystified nuance of academic writing and message delivery in specialized ways (e.g., synthesis, organization, development, diction, format).

Figure 5 is a sample reflection of how synthesizing sources first came to be for the student writer featured in Figures 2-4. From this angle, the traditional approach of helping students enter academic conversations solely through knowledge acquisition in order to transfer more information into their papers no longer holds true. Evaluating sources, synthesizing them, creating knowledge based on these connections and/or gaps, etc.—all while following the conventions of academic writing—are necessary rhetorical skills that require proper guidance and adequate practice. Penrose and Geisler argue that “[students] need to understand the development of knowledge as a communal and continual process... [so] more interactive models of education in which a genuine rhetorical perspective [should] not only be taught but enacted” (517). Therefore, successfully initiating student writers into a discourse community necessitates the acquisition of disciplinary conventions through sustained research activities that involve rhetorical analysis of field-specific texts. Only after carefully unpacking the merits of an argument or information and its rhetorical conventions would a

writer be able to give personal responses to the views of the authors.

[In the] beginning [of] my English 2010 class, I knew nothing about academic synthesis. I was a stranger to the idea how to use sources in that particular way to strengthen my paper. When Dr. Bacabac mentioned synthesis of sources and how it would play a key role in our papers for the semester, I was very uncomfortable. I had no idea what synthesis was, let alone how it applied to using sources. I did not look forward to having to learn an entirely new way of writing. But as we read through the required textbook, my understanding and knowledge of synthesis began to grow. I was interested to try it out myself and see how it changed my arguments and ideas [...] By the time I completed my critical source analysis and research paper, my synthesis was as strong as ever. I was praised on my use of synthesis in my research, and it was again listed as one of my papers' strengths. My paper had notes informing me that my sources and synthesis were strong. After trying very hard to nail this new idea, I was able to accomplish just that. I am incredibly glad to have learned this technique. I feel that it not only gives me more to speak on when writing about a subject, but it boosts my argument's credibility. My papers appear much more professional.

Figure 5: Student Reflection Excerpt

From Research to Practice Within a WAC Conceptual Framework

Russell states that academics have yet to formulate an analysis of ways for writing to be meaningfully integrated into discipline-specific learning activities (*Writing in the Academic Disciplines* 281). Blending meaningful, process-oriented writing practices with WAC principles can stimulate specialized knowledge and disciplinary discourse. Different disciplines have distinct ways of communicating knowledge so students need to learn how to engage in cogent practices through academic research writing to allow them to identify “what is important to pay attention to ... how texts are organized, how sentences are constructed, and so on” (Hynd-Shanahan 94). The complexity of acquiring rhetorical knowledge across the disciplines through research inspires effective writing teachers to continually exact discussion of and familiarity with technical subjects to develop strong writers (Fisher and Frey 100).

Instructors from various disciplines, as well as writing instructors, need to make room for dynamic approaches that sustain continual growth for student writers with good research assignments. To such a degree, the critical source analysis assignment discussed above

meets the following criteria and revitalizes research within the framework of WAC:

Acquisition of specialized knowledge. Though not the only criterion, a good writing task serves as an archetype of discourse analysis that parallels the acquisition of specialized knowledge through critical reading. When composing source critiques, for example, students are given the opportunity to read sources for information and “observe disciplinary patterns in the way discourse is structured... [and] understand the various rhetorical moves that are accepted within particular discourse communities... [with] conventions of reference and of language” (McLeod, “The Pedagogy” 154). Writing a companion introductory piece after source critiques cements the acquisition of disciplinary content and discursive practices by recognizing common themes drawn from various critical evaluations. The entire procedure views writing as a strategy or “way of knowing” within the framework of a discipline (Carter, “Ways of Knowing” 213).

Moreover, the development of disciplinary expertise only comes from writing experiences on specialized knowledge (Carter, “What is *Advanced*” 72), so a good writing assignment also propels students to meet this goal. The critical source analysis complementing annotated bibliographies fulfills this purpose since students are encouraged to connect cognitive processes, texts, and language and observe how knowledge is organized and presented within specific subjects and disciplines (Fenwick 282). When students write source critiques and become more adept with the discourse, practices, and norms of a particular discipline (Pytash 528), then acquisition of specialized knowledge is admissible.

Exploration of disciplinary language. A valuable assignment also functions as a pre-research strategy in which students record questions/reviews about the content or structure of specialized texts to enable their familiarity with discourse conventions and pertinent social, historical, or normative contexts. Instead of simply reading and annotating sources when composing a research paper, for instance,

students who write source critiques before drafting actual research papers come to understand the importance of critical discourse analysis and the political implications of why various discourse communities use the language they use (Bizzell 388). Since all written texts are inherently ideological, students should know how to understand the writers' intent and social-historical-political contexts (Fang 106). Through critical thinking exercises, intermediate and advanced courses will then increase research/writing competencies. Corollary to this is the fact that critical writing assignments also promote dexterity through textual reflections/applications (Gazza and Hunker 280).

Close reading of discipline-specific texts enables student initiation to a disciplinary discourse community through academic research writing. The practice itself requires students to critique elements of a rhetorical frame; also called rhetorical reading, students unravel textual connotations by looking at the "author's identity, his or her purpose, the discursive or situational context to which the text is responding, and the intended audience" (Warren 393-95). First-year writing and upper-division course assignments should encourage rhetorical reading and/or exploration of linguistic practices to understand how writers represent disciplinary worldviews. While composition instructors outside a student's intended major will not be able to accurately evaluate what is or isn't successful disciplinary writing, they are still expected to help students acquire academic research writing skills to lay the groundwork for disciplinary literacy within discrete communities in the academy. Instructors in upper-division research courses continue by promoting content area literacy through more sophisticated, discipline-specific examinations of language and literacy so students will benefit from tasks that allow them to read, analyze, and emulate good models of specialized writing (Pytash 527-29).

Initiation into the discourse community. As a result, student initiation into the discipline or profession of the student choice becomes more imminent due to these types of exploratory exercises. Exposing them to "what's out there" and "why/to whom/how things are said"

in relation to a specialized topic would help them become more knowledgeable of not only the content, but also linguistic conventions of these texts. Students are encouraged to wrestle with the sources they find to join the discourse community and, in the process, understand pre-existing dialogues to get a good sense of specialized conversations upon their entrance. And providing several ways of engagement in disciplinary texts would allow their appropriation to, as David Bartholomae puts it, a specialized discourse (528). Bakhtinian scholar Don Bialostosky affirms that those who try to interpret, clarify, interrupt, or expose ambiguities of these texts actively take part in the dialogue themselves (187-96). Students also appreciate the importance of knowing “cultural codes” (Bean 173) as they attempt to practice newly-acquired skills through continuous field-specific writing habits in college. The textual connections, questions, and syntheses students produce during critical annotations are valuable skills for development and mastery from first-year writing to upper-division core courses.

Emphasis on the writing process. As part of the research process, students need to explore disciplinary language through various activities, including assigned exploratory writing tasks, critical annotations of specialized sources, and critical reflections on what constitutes effective or ineffective academic writing. The latter suggests a process analysis that sets up the transfer of any knowledge and/or skill acquired to subsequent writing (Smith et al. 48) and allows students to voice their own thoughts to establish their authority. After submitting the critical source analysis assignment, students might be allowed to interview faculty in the disciplines to further explore topic selections and source annotations to aid their reflection pieces and/or research papers. These types of engagements with field experts enable student initiation into discourse communities.

Altogether, these pedagogical techniques combine two complementary approaches of WAC: writing to learn *and* writing to communicate (McLeod, “The Pedagogy” 151). Annotated bibliographies, critical source analysis, and other exploratory

writing tasks or reflection assignments typically comprise the WTL component, though they may also assume communicative functions at certain points depending on the assignment context; on the other hand, writing research papers, long reports, and multimodal/final presentations embody writing to communicate. Russell notes a British WAC research project led by James Britton and his associates where students had sparse opportunities to do expressive writing (or WTL) and stunted their abilities to develop naturally (*Writing in the Academic Disciplines* 278). In this vein, introduction to stylistic WID would be inherent if larger writing assignments are broken into “smaller, sequenced assignments that logically build toward the final assignment. . . [with] feedback at multiple points in the sequencing process” (Gazza and Hunker 280). Providing opportunities for prewrites and peer reviews as shown in the Scaffolding Activities section above enhances the process approach of WAC and helps demystify disciplinary discourse with appropriate ways of addressing a specialized audience. To make overt the analysis of language use, discourse features, and rhetorical patterns of discipline-specific texts, scaffolding activities must be explored to enable collaborative discussions and train student writers to be more mindful of distinct writing patterns based on heuristics.

These attributes of a WAC assignment help student writers become more familiar with the discourse conventions of the academy and their field. Researching about a disciplinary topic bolsters a student’s acquisition of specialized knowledge while facilitating exposure to its conventions through various sources. The student then becomes more comfortable with the content and communicative modes of disciplinary writers and slowly gets initiated into the discourse community. Concurrently, the writing processes do not only highlight our students’ content and skills acquisition, but also reinforce their confidence to join discourse communities and argue thesis statements with authority when writing field-specific papers. If this strategy starts at the first-year level and continues on to upper-division courses, much is to be gained from the critical source analysis assignment.

Conclusion

In terms of pedagogy, I believe that faculty who designate this source critique assignment would help sustain disciplinary literacy breakthroughs through research. Previous studies that examine student writing practices have been influenced by discourse-analyses of how professionals write/learn to write (Russell, “Where Do the Naturalistic Studies” 262). The proposed critical source analysis assignment contributes to the value of research in WAC pedagogy with its central goal of promoting the acquisition of specialized languages and academic discourse conventions. As students try to join discipline-specific conversations from a locus of inquiries, a pre-research task that facilitates exposure to competent thinking and writing helps them become more familiar with specialized subject matters and rhetorical modes before drafting an actual research paper. Writing assignments that involve reading comprehension and critical analysis certainly mediate existing barriers for student writers to enter and engage in professional treatises more adequately.

Traditional forms of instruction, especially involving research, become less pedantic with critical discussions and writing exercises. Because students are actively engaged in reading/critiquing source materials, classes emerge as “less stiff, formal, and dependent on lectures” (Fulwiler 61). Students need to acquire the basic principles of field-specific thinking and writing to participate in a discourse community, and I believe that assigning critical source analysis is a necessary component in the research process.

From a WAC curriculum standpoint, we need to ascertain multiple techniques to drive our program and help our students join the conversations of professional discourse communities: “In what ways will graduates of our institutions use language, and how shall we teach them to use it in those ways?” (Russell, *Writing in the Academic Disciplines* 307). This charge ultimately reinforces our job as teachers employing WAC methods to create learning spaces that take learner autonomy to the next level. In other words, we can seize opportunities to implement the heart and philosophy of WAC, which is to help students become more active, independent learners

(Panitz viii). The main problem among several WAC programs, though, is the lack of sustained professional development efforts to inform faculty with updated WAC strategies that address “how writing can be used to teach critical and disciplinary thinking, how writing both shapes and defines a field, and how students can use writing to read and enter these fields as well as others” (Mullin 195). Our mission to continually shift our methodologies and teaching paradigms needs to happen with engaged faculty across the disciplines and with institutional support.

Because critical source analysis is endorsed here to play a nascent role in first-year writing and undergraduate research, composition teachers and faculty across the disciplines can share their WAC experiences as they implement this assignment to complement annotated bibliographies. Effective instructional practice for cross-disciplinary skills development is vital for WAC programs, so collegial conversations on learning and teaching scholarship will continually improve our students’ writing habits and uphold our collective sense of academic identity (Buzzi et al. 480-81; Jones and Thomas 58). When implementing this exercise in first-year writing and/or upper-level major courses, we can maintain flexibility and openness to foster pedagogical understandings in the midst of interdisciplinary conversations (Mullin 197). In effect, students might actually piece together their research tasks as parts of a whole due to consistent WAC program requirements (Townsend 549). These linkages will allow both composition specialists and disciplinary experts to operate hand in hand in nurturing WAC principles for student growth.

Finally, what is described here is the potential of critical source analysis in first-year writing and advanced major courses to prompt field-specific research and enhance the acquisition of disciplinary writing. Since this approach aims to bolster student preparation for term papers, senior theses, or capstone research, I suggest that future research be done (e.g., case studies or content analysis using grounded theory method) to further substantiate its success. These data on student performance in research situations will certainly

promote the application of WAC principles across the disciplines and revitalize undergraduate research as a whole.

Note

¹This study was considered exempt from the Institutional Review Board of Dixie State University. Student work in Figures 2 to 5 is reproduced by permission.

Works Cited

- Bartholomae, David. "Inventing the University." *Cross-Talk in Comp Theory*, 3rd ed., edited by Victor Villanueva and Kristin L. Arola, National Council of Teachers of English, 2011, pp. 523-53.
- Bean, John C. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. 2nd ed., Jossey-Bass, 2011.
- Behrens, Laurence, and Leonard J. Rosen. *Writing and Reading Across the Curriculum*. 13th ed., Pearson, 2016.
- Bialostosky, Don. "Liberal Education, Writing, and the Dialogic Self." *Landmark Essays on Bakhtin, Rhetoric, and Writing*, edited by Frank Farmer, Hermagoras P, 1998, pp. 187-96.
- Bizzell, Patricia. "Cognition, Convention, and Certainty: What We Need to Know about Writing." *Cross-Talk in Comp Theory*, 3rd ed., edited by Victor Villanueva and Kristin L. Arola, National Council of Teachers of English, 2011, pp. 367-91.
- Buzzi, Olivier, Alistair Rolls, and Susan Grimes. "Points of Departure: Writing for the Discipline in the Discipline?" *Teaching in Higher Education*, vol. 17, no. 4, Aug. 2012, pp. 479-84. *Academic Search Premier*, doi: 10.1080/13562517.2012.711932.
- Carter, Michael. "Ways of Knowing, Doing, and Writing in the Disciplines." *Writing Across the Curriculum: A Critical Sourcebook*, edited by Terry Myers Zawacki and Paul M. Rogers, Bedford/St. Martin's, 2012, pp. 212-38.
- Carter, Michael. "What is Advanced About Advanced Composition?: A Theory of Expertise in Writing." *Landmark Essays on Advanced Composition*, edited by Gary A. Olson and Julie Drew, Hermagoras P, 1996, pp. 71-80.
- Coe, Richard M. "Advanced Composition as Fishing Pole: Principles, Processes, Practices." *Landmark Essays on Advanced Composition*, edited by Gary A. Olson and Julie Drew, Hermagoras P, 1996, pp. 203-16.

- Condon, William. "Accommodating Complexity: WAC Program Evaluation in the Age of Accountability." *WAC for the New Millennium: Strategies for Continuing Writing-Across-the-Curriculum Programs*, edited by Susan H. McLeod, Eric Miraglia, Margot Soven, and Christopher Thaiss, National Council of Teachers of English, 2001, pp. 28-51.
- Craig, Jennifer L., Mya Poe, and Neal Lerner. "Innovation Across the Curriculum: Three Case Studies in Teaching Science and Engineering Communication." *Writing Across the Curriculum: A Critical Sourcebook*, edited by Terry Myers Zawacki and Paul M. Rogers, Bedford/St. Martin's, 2012, pp. 310-44.
- Fang, Zhihui. "Approaches to Developing Content Area Literacies: A Synthesis and a Critique." *Journal of Adolescent and Adult Literacy*, vol. 56, no. 2, Oct. 2012, pp. 103-08. *Academic Search Premier*, doi: 10.1002/JAAL.00110.
- Fenwick, Lisl. "Initiating and Sustaining Learning about Literacy and Language Across the Curriculum Within Secondary Schools." *Australian Journal of Language and Literacy*, vol. 33, no. 3, Oct. 2010, pp. 268-83. *Academic Search Premier*.
- Fisher, Douglas, and Nancy Frey. "A Range of Writing Across the Content Areas." *Reading Teacher*, vol. 67, no. 2, Oct. 2013, pp. 96-101. *Academic Search Premier*, doi: 10.1002/TRTR.1200.
- Fulwiler, Toby. "How Well Does Writing Across the Curriculum Work?" *Landmark Essays on Writing Across the Curriculum*, edited by Charles Bazerman and David R. Russell, Hermagoras P, 1994, pp. 51-63.
- Gasza, Elizabeth A., and Diane F. Hunker. "Facilitating Scholarly Writer Development: The Writing Scaffold." *Nursing Forum*, vol. 47, no. 4, Oct.-Dec. 2012, pp. 278-85. *Academic Search Premier*, doi: 10.1111/j.1744-6198.2012.00275.x.
- Graham, Steve, and Dolores Perin. *Writing Next: Effective Strategies to Improve Writing of Adolescents in Middle and High Schools—A Report to Carnegie Corporation of New York*. Alliance for Excellent Education, 2007.
- Hynd-Shanahan, Cynthia. "What Does it Take? The Challenge of Disciplinary Literacy." *Journal of Adolescent and Adult Literacy*, vol. 57, no. 2, Oct. 2013, pp. 93-98. *Academic Search Premier*, doi: 10.1002/JAAL.226.
- Jones, Raymond C., and Timothy G. Thomas. "Leave No Discipline Behind." *Reading Teacher*, vol. 60, no. 1, Sep. 2006, pp. 58-64. *Academic Search Premier*, doi: 10.1598/RT.60.1.6.
- Linton, Patricia, Robert Madigan, and Susan Johnson. "Introducing Students to Disciplinary Genres: The Role of the General Composition Course." *Writing Across the Curriculum: A Critical Sourcebook*, edited by Terry Myers Zawacki and Paul M. Rogers, Bedford/St. Martin's, 2012, pp. 168-80.

- McLeod, Susan H. "The Pedagogy of Writing Across the Curriculum." *A Guide to Composition Pedagogies*, edited by Gary Tate, Amy Ruper, and Kurt Schick, Oxford UP, 2001, pp. 149-64.
- . "Writing Across the Curriculum: An Introduction." *Writing Across the Curriculum: A Guide to Developing Programs*, edited by Susan H. McLeod and Margot Soven, Sage Publications, 1992, pp. 1-11.
- McLeod, Susan H., and Eric Miraglia. "Writing Across the Curriculum in a Time of Change." *WAC for the New Millennium: Strategies for Continuing Writing-Across-the-Curriculum Programs*, edited by Susan H. McLeod, Eric Miraglia, Margot Soven, and Christopher Thaiss, National Council of Teachers of English, 2001, pp. 1-27.
- Mullin, Joan A. "Interdisciplinary Work as Professional Development: Changing the Culture of Teaching." *Writing Across the Curriculum: A Critical Sourcebook*, edited by Terry Myers Zawacki and Paul M. Rogers, Bedford/St. Martin's, 2012, pp. 195-206.
- Ostergaard, Lori. "Working With Disciplinary Artifacts: An Introductory Writing Studies Course for Writing Majors." *Composition Studies*, vol. 43, no. 2, Fall 2015, pp. 150-71. *Academic Search Premier*.
- Panitz, Theodore. *Learning Together: Keeping Teachers and Students Actively Involved in Learning by Writing Across the Curriculum—A Sourcebook of Ideas and Writing Exercises*. New Forums P, 2001.
- Penrose, Ann M., and Cheryl Geisler. "Reading and Writing Without Authority." *College Composition and Communication*, vol. 45, no. 4, Dec. 1995, pp. 505-20. *JSTOR*, doi: 10.2307/358762.
- Pytash, Kristine E. "Engaging Preservice Teachers in Disciplinary Literacy Learning Through Writing." *Journal of Adolescent and Adult Literacy*, vol. 55, no. 6, Mar. 2012, pp. 527-38. *Academic Search Premier*, doi: 10.1002/JAAL.00062.
- Rossen-Knill, Deborah F., and Tatyana Bakhmetyeva. *Including Students in Academic Conversations: Principles and Strategies for Teaching Theme-Based Writing Courses across the Disciplines*. Hampton P, 2011.
- Russell, David R. "Where Do the Naturalistic Studies of WAC/WID Point? A Research Review." *WAC for the New Millennium: Strategies for Continuing Writing-Across-the-Curriculum Programs*, edited by Susan H. McLeod, Eric Miraglia, Margot Soven, and Christopher Thaiss, National Council of Teachers of English, 2001, pp. 259-98.
- . *Writing in the Academic Disciplines, 1870-1990: A Curricular History*. Southern Illinois UP, 1991.
- Smith, Michael W., Jeffrey D. Wilhelm, and James Fredricksen. "The Common Core: New Standards, New Teaching." *Kappan*, vol. 94, no. 8, May 2013, pp. 45-48. *Academic Search Premier*, doi: 10.1177/003172171309400811.

- Townsend, Martha. "WAC Program Vulnerability and What to Do About It: An Update and Brief Bibliographic Essay." *Writing Across the Curriculum: A Critical Sourcebook*, edited by Terry Myers Zawacki and Paul M. Rogers, Bedford/St. Martin's, 2012, pp. 543-56.
- WAC Group, *Writing Across the Curriculum First Findings: June 2015–June 2016*, Eastern Oregon University, Sept. 2016, <www.eou.edu/writing-center/wac/>. Accessed 13 Oct. 2017.
- Warren, James E. "Rhetorical Reading as a Gateway to Disciplinary Literacy." *Journal of Adolescent and Adult Literacy*, vol. 56, no. 5, Feb. 2013, pp. 391-99. *Academic Search Premier*, doi: 10.1002/JAAL.151.
- Zorn, Jeffrey. "English Compositionism as Fraud and Failure." *Academic Questions*, vol. 26, no. 3, Sept. 2013, pp. 270-84. *Academic Search Premier*, doi: 10.1007/s12129-013-9368-1.

APPENDIX
INSTRUCTIONS FOR RICHARD COE'S "METAHEUR" GROUP ACTIVITY
(ADAPTED AND MODIFIED FROM COE, 1996)

Length Two 50-minute class sessions

Materials

- Four groups in a class
- Four different types of specialized writing samples—e.g., a feature article from popular magazines, an academic journal article, a cookbook recipe, a technical writing document (manual, proposal, policy, etc.) → *Note*: For non-computer lab classrooms, the number of photocopies for each type will depend on the number of members per group (OR upload .pdf copies in a course management system if class is taught in a computer-mediated room)
- Overhead projector
- A blank transparency and marker for each group OR a group discussion thread in a course management system (if class is taught in a computer-mediated room)

Suggested Outline

First Session

Distribute one writing sample for each group and allow a few minutes for students to read. For non-computer lab classrooms, each group member should have one photocopy each OR download .pdf if class is taught in a computer-mediated room.

After reading, distribute a heuristic list based on Richard Coe's "Metaheur" writing assignment. Here are some items from the article "Advanced Composition as a Fishing Pole" in *Landmark Essays on Advanced Composition* (Coe 213-14):

- Subject Matter—What kind of material is usually treated? How is the writing focused in this discourse? Are there certain key terms, root metaphors, or standard analogies that recur in this discourse?
- Rhetorical Context—What basic purpose does the writing serve? Who reads this type of writing? Why? Where is this type of writing usually published?
- Structure and Style—Is there a standard format or typical structure for the whole writing or any part of it? How long is the writing in your sample? Are there any structures that are noticeably avoided? What other significant features characterize this type of writing?

Second Session (continuation)

1. Direct students to go to their groups or form small circles for group discussion.
2. Ask groups to re-read/scan the writing sample within their groups and discuss their ideas to respond to the heuristic guidelines (a member assigned to read aloud to the whole group is encouraged).
3. Each group will create a mini-manual for people who might want to do that type of specialized writing. They should rely on their analyses of the sample discourse assigned to their group. Each group writes down the highlights of their responses to the heuristic, either on transparencies *OR* on group discussion threads.
4. Each group will present their work to the class. Whole class discussion follows as the teacher emphasizes main points brought up for each specific type of writing.

COMMUNITY BASED WRITING THROUGH THE LENS OF A MARATHON: SCAFFOLDING NOVICE WRITERS TO ENGAGE IN THE ARTS

Paige Vitulli and Susan Ferguson Martin

As former National Writing Project (NWP) site directors at different universities in the state of Alabama, we found ourselves at the same institution as assistant professors during the fall semester of 2008. Nostalgic for NWP professional development strategies, we often discussed the merits of the various writing marathons in which we personally participated and facilitated. Paige Vitulli pondered the use of visual artifact journals (sketchbooks) integrating art as a variation to traditional journal writing. Sketchbooks, journals, and reflective writing in art education are nothing new. Yet, art educators have revisited and revised practices to include experiences that are not solely about formal content and the development of art skills but those which cross disciplinary boundaries, encourage conceptual development, and foster creative and critical inquiry, all within the context of an ever-changing contemporary world (Sanders-Bustle). Preservice teachers who have used visual artifact journals cite benefits such as: documenting and giving importance to the small things in life; finding unexpected visual qualities in everyday objects; thinking critically; helping us to realize that anything can be art, not just paintings or drawings; implementing the art language and terms we have learned in class.

Susan Ferguson Martin complimented my interest in visual arts journals when she expressed her desire for students to experience the creative freedom of “writing marathon style,” at inspirational

locations which are best kept secrets in our city. After years of reminiscing about writing marathons, and exploring the rich architecture, art, and history of our city, we decided to join forces, integrate disciplines, and pilot a modified writing marathon aimed at meeting multiple objectives in our varied curriculums of art education, language arts, social studies, and English for Speakers of Other Languages. We advocate that writing and visual literacy should occur across the curriculum for authentic purposes; our writing marathon or “writing 5K” was born to put into practice what we preach.

Our goals were therefore:

1. To encourage structured writing events, with the use of writing journals and prompts that facilitate and encourage written response and personal reflection.
2. To model a low-cost/free writing event that could be replicated by educators with their students utilizing local resources and regionally significant texts and landmarks.
3. To encourage self-reflection in that context, such that educators could have a template for attending to their own creative writing and artistic development.

What is a Writing Marathon?

Richard Louth (“The New Orleans”) of the Southeastern Louisiana Writing Project describes a writing marathon as a visit to an engaging and new setting in which a small group of writers walk and explore, stop to write about what they are experiencing, and then share their writing with each other. This cycle is repeated several times. The National Middle School Association defines the marathon model as focusing on four key elements: setting, timing, small groups, and writers’ level of commitment. At the National Writing Project website, Louth provides a useful resource for novice writing marathon leaders complete with PDF handouts. Extracted from the book *“I’m a Writer”: Essays on the Writing Marathon and Why We Write*, this guide addresses planning needed to organize and lead an effective traditional writing marathon.

Basic components of the traditional NWP Writing Marathon include:

- Motivational location
- Agreed commitment
- A schedule
- Shared reading
- No evaluative comments, simply “thank you”
- Socializing, with an emphasis on writing
- Giving yourself time and space to write
- Doing it for YOURSELF

As we revisited our writing marathon experiences, we determined that the abbreviated versions we were developing for teachers to implement with their elementary and middle school students were more appropriately described as Writing 5Ks.

Integration/Cross-Training

As we planned for these events, we recognized the parallel with the concept of cross-training. Cross-training refers to an athlete training in sports other than the one that athlete competes in with a goal of improving overall performance. It takes advantage of the particular effectiveness of each training method, while at the same time attempting to negate the shortcomings of that method by combining it with other methods that address its weaknesses (Wikipedia contributors).

As we developed our first Writing 5K, it did feel like cross-training. We considered various disciplines, students and faculty of all levels, and the overall value of the experience to our students’ development as a whole. While we planned to host the 5K infinite times, we knew that our first group would be participants of Paige’s Arts in Education grant focused on the integration of dance, music, theatre, and visual arts across the curriculum. Specifically, the summer session was focused on the integration of the arts for language arts and social studies middle school teachers. In reality we accepted any inservice teachers with a desire to integrate the arts. Therefore the

summer participants were teachers of varied disciplines and levels. Consistent with the NWP philosophy, we were faced with promoting writing across all disciplines and ages, and exploring ways to extend the Writing 5K experience to educators, preservice teachers, P-12 students, and college students (as well as any other interested parties) with any curricular interest or background. With teachers new to the classroom and others newly retired, it was the first time many had set aside time to not only learn the art of teaching writing to young children and adolescents, but to openly and honestly question their own teaching beliefs and practices with regards to writing.

Planning & Preparation/Strength and Conditioning

After years of discussion, we each had a vision of key aspects important to our disciplines and philosophies related to pedagogy. Formally merging our ideas was an exciting and personally educational part of the planning. The planning included revisiting our favorite Visual Artifact Journal Resources (Figure 1) to remind ourselves of various strategies and to inspire creativity and motivation among our writers. Expanding our own toolbox of ideas prepared us for suggesting various pedagogical applications across the curriculum as we interacted with the diverse teachers. We capitalized on our varied strengths as leaders and on the background knowledge of the participants in our groups. We delegated our leadership roles so we could toggle between the participant/leader roles ourselves. We strengthened our organizational skills so our transition to participant researcher and writer was smooth. Figure 2 includes helpful gear and materials to include for use along the trek, and Figure 3 depicts our first agenda.

Gregory, Danny. *The Creative License: Giving Yourself Permission to be the Artist You Truly Are*. Hyperion, 2006.

Hermanson, Kim. *Getting Messy: A Guide to Taking Risks and Opening the Imagination for Teachers, Trainers, Coaches, and Mentors*. Rawberry, 2009.

Perrella, Lynne. *Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages*. Quarry, 2004.

Sanders-Bustle, Lynn. "Visual Artifact Journals as Creative and Critical Springboards for Meaning Making." *Art Education*, vol. 63, 2008, pp. 8-14.

Schaefer, John. *Sight Unseen: The Art of Active Seeing*. GoodYear Books, 1995.

Smith, Keri. *How to Be an Explorer of the World: Portable Life Museum*. Penguin Group, 2008.

Woods, Linda, and Karen Dinino. *Visual Chronicles: The No-Fear Guide to Creating Art Journals, Creative Manifestos, and Altered Books*. North Light, 2006.

Figure 1: Visual Artifact Journal Resources

Gear	Use
Map or Guide	To lead participants along the way and highlight major points of interest
Journal	For participants who do not already have their own
Local Paraphernalia	To provide items that represent the local culture—for our first Writing 5K we included Mardi Gras beads and Moon Pies
Bottled Water	To refresh the spirit and body—especially on hot days
Tote Bags	For transporting gear during the journey
Books	To put the materials directly in the hands of the educator for immediate use when they return to their curriculum planning

Figure 2: Gears/Materials

Location, Location, Location/The Course

As with a running event, a well-planned, thought-out course not only enhances, but is crucial to the experience. An area unfamiliar to the participants can lend itself to a sense of exploration and discovery; it may also invite concerns about getting lost along the way. A map—either on a smartphone or in print—of the layout of streets and major landmarks makes for a more relaxed experience and one in which participants can focus more on their writing and less on becoming displaced. While our particular courses were local, in the heart of downtown Mobile, several participants had not been to the area where we held our 5K, enabling them to associate what they knew of the area with key landmarks.

ARTS IN EDUCATION
JUNE 26, 2013

Dr. Susan Martin & Dr. Paige Vitulli invite you to
WRITING OUR PASTS AND FRAMING OUR FUTURES



*“What do you think is important to teach our children?
What do you wish you learned when you were in school?”
–Candy Chang*

AGENDA

- 9:00 Meet at *A Spot of Tea* in Cathedral Square Dauphin Street
- Plan to have coffee or tea (they make the most DEE-LICIOUS strawberry tea!) and breakfast if you like. Here’s a menu: <https://www.spotoftea.com/menu.html>.
- What is a writing marathon, and how can I use it to enliven writing for my students?*
- A brief history of Downtown Mobile
- Using Our Self-Reflection for Our Students’ Writing*
- 10:00 Leave *A Spot of Tea* for the first leg of the marathon
- 11:00 Reconvene at Church Street Graveyard
<http://www.cityofmobile.org/parks/churchstreetgraveyard.php>
- Using the Past to Write about the Present*
- Second leg of the marathon
- Time to Share!
- 12:00 Lunch with a Bunch or on Your Own
- 1:00 Meet back as a group at Center for the Livings Arts, Space 301
<http://www.centreforthelivingarts.com/>

Figure 3: Writing Marathon Agenda

For our inaugural 5K we chose to begin our journey at a local restaurant. As inspiration for our first writing prompt, we used the frame poem, “Where I’m From” (Lyon) since it seems to invite not only self-reflection but also situation of oneself among a more global backdrop. George Ella Lyon writes:

*I am from clothespins
From Clorox and carbon-tetrachloride
I am from the dirt under the back porch
(Black, glistening
it tasted like beets).
I am from the forsythia bush
The Dutch elm
Whose long-gone limbs I remember
As if they were my own.*

Participants were given a copy of Lyon’s poem along with a blank “*I am from*” frame to create their own versions. Participants shared aloud before we embarked on our journey. They were encouraged to stop along the way as they saw sites that sparked their writing interests. Stopping at the Mardi Gras Museum, Spanish Fountain, and downtown library—all locations that carry a certain local fame among area natives—participants were invited to freewrite, sketch, photograph, and express themselves however they chose. At the Church Street Graveyard we gave them a prompt based on the book, *Port City Crusader: John LeFlore and the Non-Partisan Voters League in Mobile, Alabama*, by local author and educator Kenneth Robinson. Not only did using a local author allow participants to gain familiarity with a text that may be used as part of a local history unit, but it also opened the invitation to write about influential people within the geographical location of the Church Street Graveyard. The set up for the prompt, “John LeFlore, this man of unquenchable energy who moved relentlessly toward justice for many he would never meet, finally rested in beautiful and historic Magnolia Cemetery in south Mobile” (Robinson 144), highlighted an aspect of the book while also getting participants to consider the impact of

the local hero. As a prompt, we asked participants to, *Write one sentence that sums up the impact or influence of a particular individual*. Participants wandered the graveyard looking at epitaphs for inspiration and finding quiet nooks in which they could reflect and write. Those who wanted to do so shared their epitaphs with the group before we moved on to the finish line—the Centre for the Living Arts, a non-profit contemporary art center focused on engaging all sectors of Mobile and committed to education in the arts. Our purpose for finishing our 5K there was twofold: the featured exhibit focused on the future and on how education will play a role in the future, and we wanted participants to be more aware of the resources available to them so that they might utilize them with their students. The final reflection of the day took place after a hands-on art activity and tour of the center. Feedback was very positive, specifically in terms of the location and facilitation of awareness of resources. In fact, several participants have since taken groups of students to the Centre for the Living Arts for writing experiences.

The second Writing 5K took place in the fall and included preservice teachers enrolled in a language teaching methods course. The 5K began and ended at the Church Street Graveyard, and we used the same epitaph prompt to start the writing event. Upon leaving the cemetery, participants chose to break off in groups to explore the downtown area; this is typical of such a writing event. Participants in this 5K seemed most interested in the *how* and *where* of doing such a writing event or school trip. They wanted to know how to find out about age-appropriate events and excursions. Perhaps it was due to their language major, but they were open to sharing the things about which they wrote, sketched, and photographed along the way. In the follow-up reflection, participants shared that they were already making plans for conducting writing events and cultural field trips with the groups of P-12 students with whom they were doing their internships.

Future plans include expansion of the Writing 5K to include those interested in how writing plays a role in math and science at the Dauphin Island Sea Lab and Estuarium, both of which provide an abundance of local scientific exploration as well as inspiration for

writing in the sciences. As an area frequented by P-12 and postsecondary school field trips, introduction of the element of writing to the excursion will enhance what is already a favored educational experience. With an abundance of both modern and historical architecture and horticulture, the downtown also lends itself to writing invitations based on spatial reasoning, mapping, and estimation. While these themes are specific to the Mobile Bay area of Alabama, the idea behind use of local resources to marry writing with the core disciplines is universal. Not only does it allow for an engaging approach to learning that demonstrates how writing spans all areas of education, but it also gets people of all ages into areas of the region they might not otherwise have visited.

Local Writers/Trainers

While writing prompts may take many forms, our first two events highlighted local writers and local themes. As illustrated in the appendix, Responses to Literature and Local History depicts the connections between the literary pieces and local history that we chose to highlight during our first Writing 5K. Also included are the prompts we used for literary response, as well as extensions for educators to use in their classrooms. You may choose to begin with a prompt and later allow open-ended response, or you may offer a prompt for those who wish to follow it, while others may choose to freewrite. You may also choose to introduce a variety of writing prompts along the way. Much of that decision depends upon purpose and the writing level of participants (e.g., reluctant, high skilled).

The texts selected for this particular context are authored by local educators, faculty, and historians, many of whom students and faculty relative to this context may encounter. It is encouraging to students to see other local writers who have been published so that they might see that they, too, are writers.

Avoiding Injuries

Although some participants seem more predisposed to personal writing than others, even the most seasoned writer can use a warm

up before embarking on a writing exercise. Besides getting the mental juices flowing and inviting creativity, warm up may also be used to allow participants to get to know each other; after all, they will see each other and hopefully share writing throughout the journey. Inviting participants to make this first exercise in writing be about something on which they are experts can increase their confidence in themselves as writers—sort of a pep talk prior to the official start. Since everyone is an expert on themselves, we recommend using a prompt or writing activity that will invite creativity and spark introspection.

When participating in a writing event such as this, you will find that you have a different role than when you are a leader. We could not help but write along with the participants, but the feeling as leader was quite different from that sense of being guided. Participants will look to you for guidance—both on the geographic course and in the invitation to write. Don't be discouraged if some participants don't seem ecstatic about the event. It may not be the ideal activity for everyone, but many will reflect afterward and later offer praise as well as a desire to participate again. It is also important not to force or coerce participants to share their writing aloud. While encouraging writers is part of the process, many participants write themselves into an intimate space that they need to keep to themselves. You may also find that those who are reluctant at first will share as the 5K goes on or in a future meeting. As with all writing activities, the best encouragement is often example, so as a leader you may want to share first or share to show your willingness to be a participant and not a judge.

Cooldown/Finish Line

Integrating local history and art into a writing event seems an ideal way to utilize resources and encourage interactions and awareness among participants. For classroom teachers, a writing event is typically a free or low cost way to extend writing for students with the hope that they will continue their own writing journeys, using their surroundings as inspiration. A quick written response to a poem or a picture related to the writing event helps

students warm up. A writing prompt can be as simple as asking students to write about the senses that are awakened along the trek. As an extension they may write about what they observed that they had not seen before—about what things surprised them and what things met their expectations. The writing they do may be shared immediately with classmates, or it may be kept as inspiration for later writing. Whether the journey is downtown, down the street, or just outside the classroom door, the invitation to write outside schoolhouse walls is a way to extend writing into life and out of the context of the typical essay assignment.

Writing, as with running, involves a continuous process with a multitude of factors, which should be considered and engaged in prior to crossing the finish line or publishing. The time and effort devoted to personal writing and training correlate with desirable finishes and products. Remember that episodes of artistic expression are organic in nature. If you will open your mind to limitless possibilities, beautiful self-expression will result. Though there is a typical framework for writing events—the start, the journey, and the finish—participants will evolve along the way, seeing things you had not considered and sharing things you may not have planned as part of the event.

Works Cited

- “About NWP,” National Writing Project, 2014. <<https://www.nwp.org/cs/public/print/doc/about.csp>>.
- Wikipedia Contributors. “Cross-training.” *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 22 Feb. 2018. Web. <<https://en.wikipedia.org/wiki/Cross-training>>.
- Eckhert, Heidi A. *Weaving the Unraveling*. Sand Island Publishing, 2013.
- Gaillard, Frye. *The Books that Mattered*. NewSouth Books, 2012.
- Louth, Richard. *A Guide for Writing Marathon Leaders*. 25 May 2010. 2017. <<https://www.nwp.org/cs/public/print/resource/3162>>.
- . “The New Orleans Writing Marathon.” *The Quarterly*, vol. 24, no. 1, 2002.
- Lyon, George Ella. “Where I’m From.” 2008. 2017. <<https://www.nwp.org/cs/public/print/resource/3162>>.

National Middle School Association. *This We Believe: Successful Schools for Young Adolescents*. National Middle School Association, 2003.

Robinson, Kenneth A. *Port-City Crusader: John LeFlore and the Non-Partisan Voters League of Mobile, Alabama*. Mod Mobilian, 2013.

Sanders-Bustle, Lynn. “Visual Artifact Journals as Creative and Critical Springboards for Meaning Making.” *Art Education*, vol. 63, 2008, pp. 8-14.

Thompson, D. A. *B...Seek!* Gwin’s Publishing, 2003.

Tunks, Karyn W. *Jubilee!* Pelican Publishing Company, Inc. , 2012.

Walker, S. B. *Reuben’s Mobile*. Negative Capability Press, 2007.

Write at the HeART of Mobile Bay, 2017. <<https://www.facebook.com/wriateattheheart>>.

APPENDIX
RESPONSES TO LITERATURE AND LOCAL HISTORY

Authors and Works	Local History Connection	Prompts for Response to Literature
Robinson, Kenneth. (2013). <i>Port City Crusader: John LeFlore and the Non-Partisan Voters League in Mobile, Alabama</i> . Mod Mobilian Press.	John LeFlore, this man of unquenchable energy who moved relentlessly toward justice for many he would never meet, finally rested in beautiful and historic Magnolia Cemetery in south Mobile. (p. 144)	Part of a local history unit or for writing epitaphs or even for a discussion on brevity in writing. For example: <i>Write one sentence that sums up the impact or influence of a particular individual or of yourself.</i>
Tunks, Karyn W. (2012). <i>Jubilee!</i> . Pelican Publishing Company, Inc.	Jubilees happen in the early morning... (p. 8)	Student publication and example of memoir writing, scrapbooking, writing historical fiction.
Walker, S. B. (2007). <i>Reuben’s Mobile</i> . Negative Capability Press.	Reuben shakes his head as if to clear it. He affirms Life and living well, believes there’s a place on this planet for everyone, even if they prefer cats to dogs and believes sitting on a porch rocking is aerobic exercise. (p. 17)	First Person, er, Canine Point of View—this collection of regional poetry told from the perspective of Reuben the Great Dane, is an example for students reluctant to cast poetry in their own voices.
Eckert, Heidi. (2013). <i>Weaving the Unraveling</i> . Sand Island Publishing.	Memories of years long passed; of summers spent on a magical, sunlit-beach, still shimmer in her mind, where	Regional Fiction Semi-Autobiographical—a less explored area of writing, blending memories or events or setting with

	love grew and promises were made.	sensationalized or fictitious. Some students feel more empowered to tell their stories if they believe their audience to perceive their writing as a work of fiction.
Gaillard, Frye. (2012). <i>The Books that Mattered</i> . NewSouth Books.	... I had always wanted to write a book about books, those that had brought me the greatest delight through the years. I wanted to offer a reader's tribute but more than that, a kind of reader's memoir, a recounting exactly why and when these volumes had mattered. (xii)	Memoir Writing— invitation to consider what pieces of art have shaped readers' thoughts and their lives into who they are today. Students may enjoy the example set forth by the author as a template for crafting their own introspective accounts of their relationships with literature and with art in general.
Thompson, D. (2003). <i>A, B...Seek!</i> , Gwin's.	<i>A, B...Seek!</i> is an ABC-find book featuring local photographs. Each photograph contains the hidden letter displayed on each page.	Exploring an area with a specific purpose such as finding images related to letters.
Local History	Mardi Gras	You have been charged with the task of designing a float for the Joe Cain Day procession. Your float needs to be representative of the history of Mardi Gras in Mobile. Describe the float and any relevant information that would help someone build the float based on your description.
Local History	Church Street Cemetery	You grew up with civil rights leader John LeFlore. A reporter has asked you to tell about your adventures with LeFlore for a documentary film. Describe some of the major points of your courageous adventures from your first person perspective.

REVIEW ESSAY

CAJUN ENGLISH SPEAKERS AND ARKANSAS DELTA STUDENT ORAL HISTORIANS: PATHS FORWARD FOR ENGAGING WITH LANGUAGE MYTHS AND COMMUNITY-UNIVERSITY PARTNERSHIPS

Nora McCook

Jolliffe, David A., Christian Z. Goering, Krista Jones Oldham, and James A. Anderson, Jr. *The Arkansas Delta Oral History Project: Culture, Place, and Authenticity*. Syracuse UP, 2016. 264 pages. ISBN: 978-0-8156-3466-9.

Stanford, Nichole E. *Good God but You Smart!: Language Prejudice and Upwardly Mobile Cajuns*. Utah State UP, 2016. 360 pages. ISBN: 978-1-60732-507-9.

Literacy learning and literacy practices reflect social, political, and economic contexts. These influences on speaking and writing— orality and literacy—have long been deployed in schools to shape youth identities into adult members of society. As scholars of critical literacy and writing studies argue, writing teachers must come to

terms with the language ideologies that make certain white, middle-class varieties of English dominant in literacy instruction (see Street; Heath; Smitherman; Elbow; Canagarajah and others). Nichole E. Stanford's 2016 *Good God but You Smart!* makes a strong contribution to writing pedagogies and literacy research by highlighting the role that language ideologies play in propping up exploitive economies with Cajun English speakers as a provocative case study. David A. Jolliffe, Christian Z. Goering, Krista Jones Oldham, and James A. Anderson, Jr. present a five-year University of Arkansas-sponsored outreach initiative in a rural and economically depressed region of the state in *The Arkansas Delta Oral History Project* (2016). Their combination of critical pedagogy of place, authentic intellectual work, and youth cultural studies offers an exciting path forward for community-based teaching and university/community literacy partnerships.

These literacy researchers and college-level writing instructors examine different ends of a central tenet of literacy studies: Literacies only have value because of the meanings that people in particular social, economic, political, geographic, and historical contexts attach to them. Stanford investigates the sources of Southern Louisianans' willingness to "self-censor" their Cajun English in speech and writing, and Jolliffe et al. bring a set of university literacy practices—oral history research—into a region of Arkansas that historically has been disconnected from the flagship university at the opposite end of the state. Both works document dynamic rural Southern literacies that intersect with histories of exclusion and protest. In doing so, both of these works present strong cases for the theories and pedagogies they enlist to unpack literacy learning today. These two books should make their way into studies of literacy, rhetoric and composition, and community literacy for several years to come.

All five authors envision a more dynamic curriculum and inclusive pedagogies with robust opportunities for student choice and critical examinations of the past. For Jolliffe and his colleagues, students engaging in authentic intellectual work and youth cultural studies within a critical pedagogy of place creates alternatives to

modern K-12 curricula that omit creative arts classes and extra-curricular activities. Stanford makes plain a need for recognizing that code-switching does not exist in writing classrooms in which many students' languages do not have social, economic, and political power equal to privileged "academic" discourses. Rather, Stanford argues writing classrooms already demand, and therefore should be upfront about, teaching "code censoring" with Paulo Freire's vision for teaching injustices in the "world" through literacy instruction (the "word").

The richness of both studies is the cases they present, wherein readers may dive deep into Stanford's linguistic and economic history of Cajun English and glimpse the vivid historical perspectives gained by Arkansan students. Stanford provides more theory and historical background with some specific implications for classroom writing pedagogy, and Jolliffe et al. build a case for particular theories and pedagogies to inform community-based teaching and community literacy projects. The latter work devotes more space to discussing the experiences, practices, and student work from their Arkansas Delta Oral History Project (ADOHP) with the aim of making their engagement pedagogies applicable to future practitioners.

Both works should reach broad audiences of educators but are especially relevant to college and high school writing instructors. *Good God* follows a vibrant critical line of inquiry into language diversity and literacy instruction in and beyond schools and hence offers particular value to students and scholars of literacy studies, composition, and critical pedagogy. Scholars working on issues of race, language ideology, diverse language and literacy practices, and comparative school, home, and community literacy practices will find Stanford's direct engagement with major works in these fields illuminating. Stanford sets out to reach "local Louisianans" as well as rhetoric and composition scholars (28). *The Arkansas Delta Oral History Project (ADOHP)* speaks to an audience of educators, administrators, and community members—particularly those in rural areas of the U.S.—who might design an experiential or service learning project with high school or college students (the

project out of the University of Arkansas worked with both). Both have insights into social dynamics of students' learning and practicing academic and home literacies in historical and regional contexts.

Stanford presents a cogent critique of the economic basis for language ideologies in homes and classrooms, which is appropriate for a case study of Cajun English speakers' experiences with school-based language biases. *Good God* is less detailed about paths forward from oppressive regimes of literacy instruction and language ideology promulgation. But this is less a drawback as it is an imperative for future literacy theorists and instructors to propose new practices for engaging with diverse language speakers based on Stanford's challenges, theories, and documentation of how language ideologies become entrenched in school systems as well as communities. These beliefs take root most stubbornly, according to Stanford, in the homes (through mothers, in particular) of non-dominant language speakers. By contrast, Jolliffe et al. emphasize the broad strategies that the University of Arkansas teaching team and their high school-based collaborators deployed to help students create dynamic oral history-based performances and other literacy products. Though *Good God* and *ADOHP* focus on somewhat different contextual details surrounding the literacy and language practices they document and produce, readers may find in these texts a harmonious pairing of in-depth critical analysis (Stanford) and wide-ranging engagement and activism (Jolliffe et al.). Both explore rural, racially diverse, and linguistically non-dominant communities in the South.

Stanford's *Good God but You Smart!* is a critical writing and literacy studies project that draws upon social theories, linguistics, and Cajun history to address language and literacy myths and ideologies. Stanford not only considers the implications of her work for writing classrooms but also diverges from other case studies of language groups to recognize home and community influences on language choices. This study casts a wide net of purveyors of language ideology but firmly points to the root causes of the "anxiety" underlying Cajun English speakers' language beliefs: economic

sorting and oppression. Thus for Stanford, teachers, students, and families all accept and perpetuate practices and beliefs that harm learners and ultimately reinforce economic and concomitant linguistic oppressions. *Good God*'s greatest strength is Stanford's persistent rebuke of the practices of and apologies for privileging one variety of English over the diverse languages in U.S. classrooms both historically and today.

Like several rhetoric and composition theorists whose work crosses into literacy studies (e.g., Deborah Brandt, Suresh Canagarajah, and Ellen Cushman) Stanford engages her case study as both a researcher and a member of the community she investigates. Nichole Stanford grew up in Opelousas, Louisiana, "one of the larger rural Cajun towns" (29). In her Introduction to *Good God*, she discusses her home and school experiences, where a complex combination of fraught family dynamics and family members' encouragement motivated her to read, code switch, and get through high school and into college. Stanford pursued graduate education at the University of New Orleans and then the City University of New York for rhetoric and composition. She had mixed feelings, however, about teaching writing given her past experiences and ongoing study of minority language speakers' subtractive literacy instruction. *Good God* extends from Stanford's doctoral research on South Louisiana, "SouLa," where she grew up, the history of "not entirely voluntary" choices speakers of Louisiana French and, more recently, Cajun English faced in homes, schools, and changing Cajun and Southern economies.

Good God but You Smart! dismantles "linguicism" using social and economic theories, national and local historiographies, interview archives, and survey data. Stanford leverages Pierre Bourdieu's concept of "legitimate language" into a theoretical framework for unpacking historical processes of language engineering and bias reproduction at interpersonal, institutional, and state levels. The introduction makes Stanford's case for examining home-based language beliefs and experiences in her case study population: South Louisiana Cajuns. She appeals to both of her target audiences (rhetoric and composition scholars and Louisianans) by drawing

connections between major literacy narratives in rhetoric and composition by Victor Villanueva, Jr., Richard Rodriguez, Mike Rose, Keith Gilyard, and Vershawn Ashanti Young to her own brief narrative of “pivotal language decisions” (24) as a girl and young woman navigating volatile home and school experiences. All of these stories lead to the claim that “other pressures” besides schools and teachers “are involved in most people’s decisions to assume the hegemonic perspective on language inequality” (24). Stanford notes that her book is only able to answer her first research question: “Why do we comply with language inequality?” (30). As the introduction proposes, her own experiences, those of members of her family, and other rhetoric and composition scholars’ own testimonies point to people and spaces outside of schools for impacting decisions to adopt dominant language and literacy practices. The rest of *Good God* documents the answer to “why we comply” using the stages of language legitimation proposed by Bourdieu, considering both local and national contexts for language codification and normalization through “coercive” and “intimidating forces” (49-50). Stanford’s convincing use of Bourdieu makes it hard to believe that more researchers in rhetoric and composition have not applied “legitimate language” to college-level writing instruction. *Good God* will hopefully address this gap in the field.

The book is impactful as a whole but equally valuable in chapter excerpts. Readers interested in Stanford’s application of Bourdieu along with Antonio Gramsci’s theory of hegemony to language dynamics in U.S. schools and communities will particularly appreciate Chapter One, “Sexy Ass Cajuns: The Complicated Reasons We Comply” and the “Theoretical Framework” section. In these seven pages, Stanford presents her case for seeing Bourdieu’s legitimate language as a central component of hegemony with the crucial addition of James C. Scott’s theory of private and public transcripts. Any critical educator who wishes to explore concepts of status quo and the possibility for resistance in their classrooms would do well to teach this section of Stanford’s book. Taken from *Domination and the Arts of Resistance*, Scott’s is an underused

but capacious theory in Stanford's book that explains part of why challenges to dominant (language) ideologies rarely impact hegemonic practices: They do so only in private exchanges instead of disrupting public markets of attitudes. Stanford would underscore the Marx-Bourdieu emphasis on "markets" here; throughout *Good God*, she illuminates connections between language and economies. Chapter One also introduces the current public transcript of Cajuns through media depictions of stereotypical, postcolonial "others," whose images Stanford connects to Edward Said's *Orientalism*.

With the core framework of Bourdieu and Gramsci on language and economics in place, Chapter Two reads against the popular understanding of the "democratic" development of American English and a U.S. educational system. "Bas Class: Cajuns and the U.S. Class System" shows historians' accounts of the elitist and exclusionary strategies of Noah Webster, Thomas Jefferson, and Benjamin Franklin, all traditionally thought to champion access to idealized American dreams and experiences. Instead, "Bas Class" finds these founders consciously planning language and imagining schools that privileged a northeastern dialect and perpetuated propertied, male inheritance of the dominant social structure. This rebuke leads directly to scholars' critiques of academic discourse in rhetoric and composition and literacy studies as preserving the same population's language and literacy practices. If Webster codified an American legitimate language, then the academy "protects" it. The chapter also details Cajun history, which includes colonial immigration to North America, forced removal and ethnic cleansing in the eighteenth century by British colonials, and a multi-continent diaspora leading some to settle the then Spanish wilderness of today's Louisiana. This striking story of Acadians and Cajuns in America, which continues over the remaining chapters, joins other historical case studies of violence and language instruction in laying bare the high cost certain groups have paid to join the so-called "Standard" American English discourse community. Stanford introduces Cajun languages and histories to rhetoric, composition, and literacy studies, where her work should join conversations

with historical research by Janet Cornelius, Heather Andrea Williams, Jessica Enoch, and Erica Abrams Locklear.

Chapter Three picks up from the story of early American language codification to detail the normalizing function of schools for speakers of Louisiana French in the twentieth century. “I Will Not Speak French. I Will Not Speak French’: The Grand Dérangement de la Langue” tracks how Cajuns continued to stay removed from surrounding economies but were forced to adopt the legitimate language through a 1921 “French Ban” in Louisiana schools. Stanford and her Louisiana historian predecessor, Shane Bernard, did not locate any explicit laws or written commands prohibiting French in schools, but Stanford mines archives of twentieth-century articles, interviews, and letters, which attest to harrowing encounters over children’s language use in schools amidst local school reforms. Students’ responses to being punished for using French in South Louisiana schools ranged from scarring to welcoming of instruction in more mainstream, privileged English. These former students were clearly aware of the relationship between language and “class or work” (133). Stanford asserts, “schools are the bridge between the language codification process of the nation builders and families” (124). This chapter presents schools as “reproducing” not challenging “the existing social structure” (128) and shares stories of how Cajun students—along with many other language minority groups in the U.S.—learned to accept their own language as illegitimate. “Schools play an enormous role in normalization,” as the dominant force of “coercion” in Bourdieu’s model, “but the intimidating pressures outside school—families, protecting their children, the job market, hegemonic stereotypes, and deeply rooted censorship practices—compelled Cajuns to protest their own language in schools” (157). Cajun students learned to censor in schools but the pressure to do so extended beyond classrooms.

“Don’t Blame Teachers (Not Too-Too Much): The Limits of Classrooms,” Chapter Four, calls into question teachers’ abilities to respond adequately to language and class inequalities because of both the limited impact they have on norms beyond the classroom and because it is difficult to avoid reproducing social stratification

through language and literacy instruction. This chapter will likely ruffle some writing and language arts instructors, especially those who subscribe to progressive pedagogies. It even takes aim at major literacy initiative sponsors—including the Walton Foundation, which funded the ADOHP. As Stanford proposes, “education reforms and even most seemingly progressive pedagogies are simply more effective forms of normalizing students to inequalities. Redecorating, not restructuring” (166). As challenging as calling into question well-meaning pedagogies is for readers, Stanford’s argument is worth the self-examination it requires. She echoes Lisa Delpit’s concern that enlightened process-based writing pedagogies failed to make specific mainstream academic writing moves available to students who were not familiar with academic literacy and language practices or expectations. Stanford does not simply want teachers to be more like Angelina, her five-paragraph-essay wielding, savvy code-switching family member who could teach the “practical” tools for signaling academic insidership while also recognizing that these were designed “rules and systems” (161). Instead, the compromise Stanford offers is an important step for writing teachers even if it belies the significance of its departure from current multilingual pedagogies. Writing instructors who, like Delpit and Angelina, teach privileged forms of writing should teach code *censoring*—not “code-switching” or “code-meshing”—with attention to power and language dynamics through critical pedagogies. Code-censoring best reflects the actual demands of hegemonic language expectations and the process of normalization. As Stanford’s research has directly examined, language censorship is a fairly explicit demand of dominant/legitimate language learners and their families. Teachers do not soften their decisions to teach comma splices and subject-verb agreement by calling this writing strategy “code-switching,” which amounts to “respectfully exclud[ing] the student’s home discourse and get[ting] on with teaching the legitimate one” (179). Stanford presents survey data from first-year writing instructors in South Louisiana colleges, most of whom seem fairly confident that code-switching is the agreed-upon pedagogical response to Cajun students’ writing. Stanford leaves

no room for lessening the blow of knowingly teaching code censoring by calling it other names or for excusing ourselves for teaching mainstream academic discourse simply because we want students to have access to privileged codes. Recalling the historical school reforms in the prior chapter, she firmly challenges the current trend of translingual pedagogies: “This progressive attitude toward error is being institutionalized because it suits the economy” (203). One counter-example she provides is Min-Zhan Lu’s famous 1994 article, “Professing Multiculturalism,” which shows in-class negotiations of written language use as a way to make code-meshing decisions clear to students without demanding self-censoring. “[A]nything we teach,” Stanford concludes, “we [must] teach with a critical sociopedagogy, inviting students to develop and practice their agency” (211). This chapter provides Stanford’s clearest and best-supported recommendation for change.

Good God pursued the first of Stanford’s questions, “Why do people comply with language inequalities?” She does not fully answer her other more action-oriented questions: “How do we resist? How do we change the hegemonic language myths that our families believe and push on us?” and “How do we change the socioeconomic circumstances that require us to sort ourselves and each other by language into distinct social classes?” (30). After providing readers with “code censoring” in the previous chapter, the conclusion is somewhat less satisfying as a “next steps” directive for readers, but it does identify four dominant language myths that we should recognize, avoid, and call out when we see them deployed in and beyond classrooms. These myths “correspond to some of the most important U.S. socioeconomic myths: the myth of classlessness, the laissez-faire myth, the manifest destiny myth, and the democratic process myth” (218). As with admitting our demands for code censoring, identifying language myths can “strip away the veil of meritocracy and the euphemisms for class and race inequality” (231). Following a similar strategy to Chapter Four, the conclusion, “Beyond Classrooms: Debunking Language Myths,” not only wants teachers to recognize language ideologies in action (via myths and demands to censor) but also pursue a critical

pedagogy and Freire's conscientization to chip away at complicity with unequal economies.

The clearest implications of this work are, first, that scholars of language diversity and critical educators should change how they understand—and name—code-switching. Second, Stanford boosts Bourdieu's, Gramsci's, and Scott's importance for theorizing writing and language instruction while also turning scholars' attention to family pressure on code censoring. Third, this book adds Cajun English to Shirley Brice Heath's Piedmont Carolina language learning and Canagarajah's Sri Lankan school children's resistance to English instruction as a case study that reminds U.S. instructors of historical violence through language instruction and intolerance of language diversity. Stanford's Cajun English speakers present complex responses to language ideologies including concession and resistance. Fourth, *Good God but You Smart!* should also enter the canon of literacy scholarship that theorizes the language beliefs and school and social pressures on learners from their own linguistic backgrounds. Finally, this work exposes gaps in composition studies that future theorists must take up, and Stanford has laid the groundwork for new pedagogies that don't sidestep the harsh realities of language ideologies.

If Stanford addressed problematic teaching practices in schools, Jolliffe et al. are concerned with what is absent from high school curricula. With his colleagues, Jolliffe recounts a collaborative community-based literacy project with its institutional and social, historical, and geographic contexts, theoretical underpinnings, and outcomes. In this case the outcomes are intriguing student projects and offshoots of the oral history initiative. The book also makes a concerted effort to inspire more projects like this by trying to head-off objections (lack of funding, too locally specific to be widely applicable) with the goal of promoting a rich co-curriculum amidst testing-focused schools. *ADOHP* is as rich as *Good God* but takes up an approach different from the multi-chapter historical and theoretical framing of *Good God*. Jolliffe et al. provide historical contexts and pedagogies in conversation with student work and the specific interactions and initiatives of the ADOHP in the

Arkansas Delta. The authors model the collaborative process of conceiving, developing, and reflecting on a community-based project between university students and a large rural region of their state. Appalachian literacy scholars Kim Donehower, Charlotte Hogg, and Eileen Schell propose in the foreword to *ADOHP* that “[w]hat we can most gain from reading this book is the kind of attitude required to undertake such work” (x). These scholars also suggest that readers consider ethical questions such as “What do ‘literacy scholars and teachers owe to the regions where we teach?’” and “What do our students owe to the regions where they learn?” (vii). Equally fruitful is the question of how the combination of pedagogies can be applied to address ethical issues for community-based teaching, learning, and community input and impacts. Taking any of these practice-focused questions as entry points into *ADOHP*, the answer Jolliffe et al. offer is to develop meaningful community partnerships and try it out, but pay attention to preparing students to work with community partners and students’ potentially oversimplified views about the past.

The second title in the Syracuse University Press’s Writing, Culture, and Community Practices series, *ADOHP* opens and closes the book in Jolliffe’s authorial voice. As the first Brown Chair in English and Literacy at the University of Arkansas, Jolliffe was granted three million dollars from the Brown Foundation and Walton Family Charitable Support Foundation for salary and programming (9). With these funds, Jolliffe launched the Arkansas Delta Oral History Project, or ADOHP, in the 2006-7 academic year.

Unlike Stanford’s work, *ADOHP* may best serve its readers taken as a whole. Chapters One and Two, and Six provide institutional, regional, and theoretical contexts for the project and then possible ways of implementing variations of the core tenets of the ADOHP in other communities. These framing and take-away chapters will be immediately useful to those thinking about developing or revamping an engaged learning project. Yet it’s difficult to recommend skipping Chapters Three-Five, which present and further contextualize excerpts from students’ projects. The book’s main strengths are the articulation and application of pedagogical

goals, its theorizing of student projects as epideictic, its vivid snapshots of projects and Delta history, the attention to limitations including students' uncritical nostalgic responses, and the depiction of rural community engagement work. However, in balancing depth and breadth, the text stretches a bit thin to present student work, context for their historical inquiries, how-to ideas for implementation, and a brief nod to Critical Race Theory. Some readers may also be concerned that there is only implied assessment of the project (the student work chapters discuss how the projects presented show hallmarks of the pedagogical goals of youth cultural studies, authentic intellectual work, and critical pedagogy of place). Additionally, the multimodal nature of students' projects is difficult to capture. Finally, the authors raise some odd caveats about race and language, which make it clear that this is a ripe area for further consideration of the critical community-engaged pedagogies ADOHP deploys and of complications that arise when a majority white university teaching team engages with rural black communities several hours away to help students research their history and culture.

The introduction and Chapter One situate the ADOHP as “a regional literacy project” and “ambitious high-school-to-college articulation initiative” (23) with its goals, plans, and responses by participants and instructors. The first aim that the ADOHP team pursued in the project's development was the “straightforward question”:

[W]hat happens when you ask high schools students from small towns in the Delta to select a topic that they think is essential to the history, heritage, and quality of life in the region and then, mentored by University of Arkansas students, read, talk, and write about the topic as oral historians and “essayists,” in the broadest sense of that term? (xvi)

The next chapter presents regional historical context of the Delta in the eastern and southern part of the state, over five hours away from UA-Fayetteville, as part of David Jolliffe's path from Brown

Chair to implementing the ADOHP. Beginning with “The Delta: Former Economic Breadbasket Now in Decline,” the history is partial but upfront about the major complexities of Jolliffe’s work. The “My Immersion in the Delta: Traveling the Site from Day One” section offers bulleted paragraphs summarizing Jolliffe’s major surmises from his 2005-2006 excursions to develop partnerships in the Delta. This directly follows a section on “The Delta, the University’s Diversity Initiatives, and ‘Your Work with Those Kids.’” Both sections provide crucial backstories to the ADOHP’s response to Jolliffe’s perceived charge to build connections with hard-to-recruit students, a message that Jolliffe describes as, “If I could do something in the Delta, it was suggested, the university, which constantly waged an uphill battle to diversify its student body, faculty, and staff, would be grateful” (10). These sections portray a vivid but struggling region with a local narrative of decline and ongoing interrelated racial, education, and economic challenges that also features strong religious identities and “family traditions” (13). Jolliffe notices the privatization of schools in the Delta wherein public schools are predominantly black (more so than Delta county populations) and rapidly losing rich opportunities in “literacy co-curriculum,” such as “student newspapers, literacy magazines, speech and forensics teams, yearbooks, and drama programs” (19). This vision of the Delta and its literacy education setting sets up the particular emphases of the ADOHP on drama and the book on students’ work in the areas of religion, food, and race.

In addition to historical and institutional contexts, Chapter One also delineates the structure of the ADOHP, students’ responses to the project, difficulties the teaching team and student participants faced, and the responses to these challenges. The project worked with high school teachers and administrators to find ways that student oral history projects could reinforce multi-disciplinary course materials. Once the partnership was established, the University of Arkansas group team-taught a college-level colloquium course in the spring semester simultaneously with the high school partners. The entire group of University of Arkansas students and teachers

and various Delta-based high school students and teachers met face-to-face three times during the spring semester: first in the Delta to kick-off the mentoring relationship between high school and college students; then in Fayetteville to train for theater production, socialize, and team-build at local theater performances; and finally for a concluding celebration of student performances based on their oral histories in Helena, Arkansas. Challenges mainly entailed high school students' lack of enthusiasm in the online asynchronous chat, which the university students facilitated. The teaching team resolved to "teach the University of Arkansas students a bit more about the effects of the myriad differences between them and their high school mentees, to enfranchise more fully the voices of the high school students from the Delta, and to put all participants on a more even teaching and learning ground" (42). The chapter ends by sharing how an assigned reading from Ruby Payne's *A Framework for Understanding Poverty*, a "page-to-stage" workshop for students during the Fayetteville trip, and "direct instruction" helped the ADOHP respond to these challenges. In the end, Jolliffe et al. remind readers that this was a necessarily "messy" process, which is "how endeavors like this must behave" (53).

Chapter Two makes an important contribution to scholarly conversations and offers suggestions for practitioners of experiential learning projects. The authors point to their interpretation of students' projects as engaging in epideictic rhetoric commemorating Delta culture and values as the main theoretical intervention that the book offers (54). The chapter as a whole situates their arrival at epideictic rhetoric within a rich confluence of theories and pedagogies and an equally important cautiousness towards facilitating uncritical "nostalgia." Their review of and connections between such theorists as James Paul Gee, David Guenewald, and Ursula Kelly among many others is worth reading as a whole, but it leaves readers with terminology and concrete teaching and learning objectives—as well as a reading list—that can invigorate any teacher's work with students on documenting and working with communities and place. Most notably, the chapter and book theorize

that students performed authentic intellectual work informed by youth cultural studies and a critical pedagogy of place.

Chapters Three-Five present works created by students that deal with topics of religion, food, and race. The chapters situate this student work as evidence of the claims made in Chapter Two that students were engaging in three current strands of pedagogy as well as deploying epideictic rhetoric. The structure of these chapters is an introduction to the topic, more specific historical contexts to set up each of the students' research (three student projects per chapter), the students' interview questions (or selected examples), excerpts from the interviews, and all or part of the students' final creative projects based on their interviews. The projects are fascinating even with the limitations of experiencing them through print rather than live performance. The authors' analysis of how students "write themselves into" the stories and pasts they learn about and must evaluate rather than simply report about their findings is convincing, although I found myself wanting to see a separate publication of the students' projects—perhaps with multimedia capability—so that the student and community-member voices could stand more prominently on their own. Two student works that stood out were a student's long-form journalism story about her interview with a local barbeque guru and an interview and poetry response to a student's project on women's church hats. The entire chapter on race is also intriguing for its history of Delta organizing and resistance and brief excerpts of complex student work. (It also reveals some discomfort by the authors who provide a curious disclaimer about "balance" in perspective, admit the ADOHP's "far from perfect" work on race, and finish this chapter with a suggestion to engage Critical Race Theory in the future.) Instructors who embark on oral history projects like this will be able to give their own students a glimpse of the contexts, interview questions, and diverse projects that students can create with these chapters.

The final chapter offers ideas for adapting aspects of the ADOHP in other contexts. Two appendices provide the ADOHP's initial introductory email to their identified high school partners (teachers

and administrators) as well as the “ADOHP Student Manual” for conducting interviews. Chapter Six, entitled “Rural Sustainability: Outgrowth and Extensions,” paints broad strokes for the initiative’s impact and turns again to narrative to provide backstories to two current spinoff initiatives in the Delta and two initiatives in other rural locales. As the authors state, the final chapter seeks “to urge educators in all regions to consider the possibility of replicating and possibly extending the work of the ADOHP” (200). Although they suggest that the ADOHP had less impact as “an economic revitalization project,” the authors quickly point to what Jolliffe refers to as “The Augusta Miracle.” Community leaders in the small Delta town of Augusta solicited Jolliffe’s help, as he was meeting with them about ADOHP work, in what grew into a multifaceted initiative that ranged from trainings for preschool parents to a book honoring local veterans. That project emerged from the community’s idea that “a revitalized economy would follow from an improved educational system and the better quality of life that such an improvement conduces” (201). While literacy scholars and historians would argue with the local committee’s reliance on this myth (see Graff; Kantor and Brenzel; Street; Heath; Maynes; and even Stanford for the complex and varied impacts schools have on economies and communities), the resulting project is impressive in its range and responsiveness to local concerns involving literacy in direct and indirect ways. The authors of *The ADOHP* may not be prepared to outright claim that rural literacy initiatives and university partnerships can lead to economic revitalization, but this prominent example makes it clear that others—including their readers—may still pursue this aim. The final profile of other projects is the current iteration of the ADOHP, Students Involved in Sustaining Their Arkansas (SISTA). This project reverses the order of high school and college students’ “working with”; here high school “SISTA fellows” spend a year developing a proposal for their own community project with University of Arkansas students. Perhaps most immediately, this chapter offers language and examples that project designers

might cite as they pitch initiative ideas to potential partners, funders, and administrators.

The paths forward are plentiful, as the diverse student projects from prior chapters and locally situated examples of projects in Arkansas and elsewhere attest. Two cautions appear clear from the book as well. In the ADOHP and other projects highlighted in Chapter Six, students struggled to first conduct effective interviews and then to go beyond nostalgic responses to the oral histories they collected. Depending on the initiative, critical pedagogies of place and, as the book briefly acknowledges, critical race theory can be built into the project design—particularly through assigned readings and reflections. However, interviewing skills clearly need further consideration by project developers and perhaps future oral history, community-based learning, and youth cultural studies researchers. *The ADOHP* offers promising diversely applicable theories and related practices for community literacy projects through the rich combination of authentic intellectual work, critical pedagogy of place, and youth cultural studies. Educators, community partners, and administrators should be encouraged to adopt the concepts and strategies in the book in ways that make sense for their own communities and students. The three interrelated pedagogies ADOHP introduces and applies in its assessment of student work should become more prevalent in studies and practices of community-based learning.

If Stanford and Jolliffe et al. were to read each other's monographs, I imagine they would see a common interest in centering the voices and experiences of learners in rural Southern communities. Jolliffe and team might find a new lens to frame the Delta students' work with and through home and school languages (as well as literacies). How do multimodal and multivocal projects disrupt the legitimate language's grip on school literacies? Stanford would likely notice ways that students involved in the ADOHP wield the oral history tools that their teachers and University of Arkansas instructors introduce to them for their own chosen projects and entry points into their communities. In addition to authentic intellectual work and epideictic rhetoric, ADOHP students

are engaging in and sometimes challenging public transcripts about the Delta using private (and actual) transcripts from local residents. At the interstices of these two works are questions such as, “How can we name, define, and teach literacies to students with frank attention to histories of schools and language instruction as well as diverse community-based knowledge and experiences?” “Which theories and pedagogies generate space for learners’ agency in literacy decisions and in affecting change?” Separately and together, these books invigorate current discussions of community literacy projects, language diversity in writing classrooms, and critical theory in teaching writing. Both should be treated as powerful additions to writing and literacy studies’ discussions of inclusion through schools and through outreach and engagement initiatives.

Works Cited

- Bourdieu, Pierre. *Language and Symbolic Power*, edited by John B. Thompson. Translated by Gino Raymond and Matthew Adamson. Harvard UP, 1991.
- Brandt, Deborah. *Literacy in American Lives*. Cambridge UP, 2001.
- Canagarajah, A. Suresh. *Resisting Linguistic Imperialism in English Teaching*. Oxford UP, 1999.
- Cornelius, Janet. “‘We Slipped and Learned to Read’: Slave Accounts of the Literacy Process 1830-1865.” *Phylon*, vol. 44, no. 3, 1983, pp. 171-86.
- Enoch, Jessica. *Refiguring Rhetorical Education: Women Teaching African American, Native American, and Chicano/a Students, 1865-1911*. Southern Illinois UP, 2008.
- Cushman, Ellen. *The Struggle and the Tools: Oral and Literate Strategies in an Inner City Community*. SUNY P, 1998.
- Delpit, Lisa. *Other People’s Children: Cultural Conflict in the Classroom*. 2nd ed., New P, 2006.
- Elbow, Peter. *Vernacular Eloquence: What Speech Can Bring to Writing*. Oxford UP, 2012.
- Freire, Paulo. *Pedagogy of the Oppressed*. Continuum, 1993.
- Gee, James Paul. “Millennials and Bobos, Blue’s Clues and Sesame Street: A Story for Our Times.” *Adolescents and Literacies in a Digital World*, edited by Donna Alvermann, Peter Lang, 2002, pp. 51-61.
- Gilyard, Keith. *Voices of the Self: A Study of Language Competence*. Wayne State UP, 1991.

- Graff, Harvey J. *The Literacy Myth: Cultural Integration and Social Structure in the Nineteenth Century*. Transaction Publishers, 1991.
- Gramsci, Antonio. *Selections from "The Prison Notebooks,"* edited and translated by Quintin Hoare and Geoffrey Nowell Smith, International, 1971.
- Guenewald, David. "'The Best of Both Worlds': A Critical Pedagogy of Place." *Educational Researcher*, vol. 32, no. 4, 2003, pp. 3-12.
- Heath, Shirley Brice. *Ways With Words: Language, Life and Work in Communities and Classrooms*. Cambridge UP, 1983.
- Kantor, Harvey, and Barbara Brenzel. "Urban Education and the 'Truly Disadvantaged': The Historical Roots of the Contemporary Crisis, 1945-1990." *Teachers College Record*, vol. 94, no. 2, 1992, pp. 278-314.
- Kelly, Ursula. "Learning to Lose: Rurality, Transcience, and Belonging (a Companion to Michael Corbett)." *Journal of Research in Rural Education*, vol. 24, no. 11, 2009, pp. 1-4.
- Locklear, Erica Abrams. *Negotiating a Perilous Empowerment: Appalachian Women's Literacies*. Ohio UP, 2011.
- Maynes, Mary Jo. *Schooling for the People*. Holmes and Meier, 1985.
- Payne, Ruby. *A Framework for Understanding Poverty*. 4th ed., aha! Process, 2005.
- Rodriguez, Richard. *Hunger for Memory: The Education of Richard Rodriguez*. Dial, 1982.
- Rose, Mike. *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared*. Penguin Books, 1987.
- Said, Edward. *Orientalism*. Vintage Books, 1978.
- Scott, James C. *Domination and the Arts of Resistance: Hidden Transcripts*. Yale UP, 1990.
- Smitherman, Geneva. *Language Diversity in the Classroom*. Southern Illinois UP, 2003.
- . *Talkin and Testifyin: The Language of Black America*. Houghton Mifflin, 1977.
- Street, Brian V. *Literacy in Theory and Practice*. Cambridge UP, 1995.
- Villanueva, Victor, Jr. *Bootstraps: From an American Academic of Color*. National Council of Teachers of English, 1993.
- Young, Vershawn Ashanti. *Your Average Nigga: Performing Race, Literacy, and Masculinity*. Wayne State UP, 2007.
- Williams, Heather Andrea. "'Clothing Themselves in Intelligence': The Freedpeople, Schooling, and Northern Teachers, 1861-1871." *Journal of African American History*, vol. 87, no. 4, Sept. 2002, 372-89.

Hall, R. Mark. *Around the Texts of Writing Center Work*. Utah State UP, 2017. 184 pp. ISBN: 978-1-60732-581-9.

Reviewed by Genie N. Giaimo

In *Around the Texts of Writing Center Work*, R. Mark Hall taps into a growing interest in the field of writing center studies with the invisible labor that writing center workers perform. In his book, Hall focuses on reflective texts that are produced by tutors in everyday writing center work, such as observation notes, session notes, session transcripts, and blog posts. While there is a growing body of research on writing center administrators and their labor (Caswell et al.), there is little research on peer tutors and their acculturation to writing center work. To theorize more fully writing center work, however, Hall's study moves away from solely studying workers' perspectives and towards the texts that workers produce, arguing that "examination of everyday documents [...] illuminates the theories that underpin and motivate writing centers" (4). And theory, he notes, is woefully absent from many of the practices performed in writing center labor, given the field's aversion to theory as "remote" and "removed from the practical business of tutoring" (6). While in the introduction Hall notes that early readers of the manuscript were interested in his ideal tutor training models, which he offers in Chapter Six, *Around the Texts* is not intended as a tutoring guide (although it provides useful activities that would benefit a tutor training course as much as it would tutors already employed by a writing center) (10). Instead, Hall uses the texts of writing center work to better understand what's missing from the conceptual frameworks that inform writing center work. As he notes, "Writing Center administrators and peer tutors alike always have reasons for working the way they do. The challenge is to make those reasons conscious, explicit, to call them up for examination and revision" (14). Much of Hall's enterprise in this book is to make explicit and to name the values and beliefs underlying writing center praxis, which he accomplishes through

applying a wide variety of methods to a number of tutor-produced texts.

By his own accounting, Hall has worked in six writing centers and directed three in the past decade (15). His depth of experience prompted him to conduct extensive observational work in his most recent position at the University of Central Florida (UCF) before making any changes to the way work is conducted at the center (15). His need to understand the work of UCF's writing center speaks to a critical nuance of his research and the texts that he analyzes in *Around the Texts*, that is, a particular focus on the local in his research. Without studying the everyday business of the UCF writing center, he would be unable to understand its work. Similarly, without rooting his research in the local contexts of his writing center and institution, he would be unable to theorize its functional frameworks. In my own research, the local contexts of specific writing centers have loomed large as a contributing factor to my methodologies and my analyses (Giaino 60). Hall's book models its own "best research practices" by modeling an approach for other researchers conducting similar and tailored studies of texts in their own writing centers. Hall even notes that this is one of the main intentions of the book: "My applications of various frameworks for analysis, then, are intended as illustrations. I encourage readers to consider other theories too, which might better—or differently—serve your own purposes" (8). In other words, Hall encourages readers to apply the theoretical frameworks he proposes in his book to their own writing centers or pedagogical spaces. For researchers interested in conducting analyses of large-scale programs that produce a great deal of texts (administrative or otherwise), such as writing centers, or writing programs, Hall's methodology, which he sets out in the introduction, serves as a useful framework to adapt and apply locally. Undergraduate and graduate students, writing program administrators in two-year and four-year institutions, as well as K-12 writing center administrators will find the methodological aspects and theoretical frameworks of this book compelling and approachable. And these methods and frameworks can be enacted through pedagogical

lenses, as Hall advocates, through tutor training courses, as part of a research agenda, or through an assessment program enacted by administrators.

Methodologically, the book is a blend of qualitative analysis (observation, discourse analysis) and quantitative analysis (statistical summaries of coded observations, in Chapter Two, as an example) that takes as its texts a wide range of writing center documents that are produced through the everyday and reflective practice of tutors and administrators. Chapter Two analyzes tutor observations and how to collaboratively establish valued, rather than “best,” tutoring practices; Chapter Three analyzes tutor transcripts; Chapter Four analyzes session notes; Chapter Five analyzes tutor blog posts; and Chapter Six analyzes tutor education activities. Hall relies upon data from both his current institution’s writing center at UCF and the previous two writing centers he directed (California State University, Chico and University of North Carolina at Charlotte). While most of the chapters tend to focus on texts from one institution—Chapter Four analyzes session notes from Hall’s current writing center at UCF, while Chapter Five analyzes tutors’ reflective writing on a then-newly implemented blog for California State University Chico’s writing center—Chapter Two analyzes texts from all three institutions. Therefore, Chapter Two, in analyzing session observations and engrained tutoring values and practices, is perhaps the most exciting, methodologically-speaking, as it presents a mixed methods study (qualitative and quantitative) of longitudinal data from all three writing centers, all of which add statistical power to his analyses. It also appears to be the cornerstone of this book, as its texts and analytical approach are recalled in most subsequent chapters (three, four, and five, explicitly). This chapter also shares longitudinal statistical data about tutor development and raises a key point that is made over and over again in this book; that is, many “commonplace” writing center practices are not “inherently productive” (33). Rather, it is up to us to assess the efficacy of our own common practices and change those practices if they don’t work.

Because some of the documents and methods Hall creates are locally conceived between administration and staff, such as the “20 valued practices for tutoring writing,” which influenced his writing center’s tutor and administrator-led observations, he urges readers not to “simply take the list presented here” and redistribute it or apply it to session observation; they are more model than template (39). Rather, he calls for writing center administrators to engage in the activity of collaboratively developing a list of valued tutoring practices and then using that list to guide staff observations, thereby accounting for the local context of the community of practice, while also generating a list of what tutors value in their practice. There is elegance to a model that develops a communal document and then tests that document’s suppositions against the community’s practice through systematic inquiry in situ. As Hall identifies, and, I am sure, many of us have experienced, humans aren’t always the most reliable judges of their own values (what we say and what we do often differ quite profoundly); therefore, assessing behavior is a necessary key to understanding the often large gap between theory and praxis. For example, expert tutors might share with novice tutors a “disconnect between stated values and actual tutoring practice,” given “theories of action” they take for granted (35).

Chapter Four, “Commonplace Rhetorical Moves of Session Notes,” identifies session notes as another text—much like tutor observations—that has a conflicted and under-examined place within writing center ephemera. Session notes, much like observations, also produce uncertainty in tutor and administrator alike (What goes into them? Whom do we share them with? What is their rhetorical purpose?) They are texts that “invite further systematic research” (81). Tutor observations have a history of research that challenges their usefulness and labels them coercive (Griggs; Devet); and, as Hall notes, a number of scholars have called for their replacement with lower-stakes and non-hierarchical assessment models (22). Session note research has been similarly focused predominately on the success of the document and its effect on readers, rather than the rhetorical moves these documents

make within the writing center. Hall aims to rectify this by sharing the results of two rounds of systematic coding of session notes, the first a randomly collected sample of 50 notes and then 700 (10%) session notes aggregated over two semesters. The first data set was analyzed to develop a working coding schema (90). Both data sets were coded in concert with an experienced and a novice tutor, though the initial set of 50 was first coded by Hall (90). Key findings include a coding scheme, with explanation and examples, of common rhetorical moves tutors make in their session notes. Another finding included identifying common roles that tutors inhabit and present through their session notes. While the chapter discusses these findings, Hall is careful to remind us that the institutional context under which the writing center operates can profoundly affect the form and content of session notes. For example, at UCF the notes are structured as a letter with a primary focus on the specific client as audience, while at previous writing centers where Hall worked session notes were mainly descriptive and shared primarily among writing center employees (not external stakeholders such as clients or faculty) (94). As Hall notes, “norms around session notes both reflect and reproduce the institutional cultures and values of which they are a part” (94). And, as with the other chapters in the book, this one ends with an activity for tutor training; in this instance, one that enacts the practice of coding and analyzing session notes.

Chapter Six is perhaps the most applicable to those readers interested in adopting what Hall terms a “semester-long tutor-led inquiry project” (125). Identified specifically for tutors who have already taken a general tutor training course (though it might also be useful to newcomers to writing center studies such as graduate students in various disciplines), this semester-long activity asks “[c]onsultants [to] generate questions, collect and interpret relevant resources, then lead discussions about their subjects of inquiry during weekly ongoing tutor-education seminar meetings” (126). The project aims to combat the assumption that newly trained tutors have little left to learn in terms of writing center theory and praxis (125). It also aims to prevent professional development from

lapsing into practical matters instead of “knowledge making” that utilizes the writing center as a scholarly site (126). Hall then provides examples of tutor-led inquiry projects and assignment language and guides.

Around the Texts of Writing Center Work successfully studies the textual products of writing centers wherein the texts themselves are not necessarily as important as the assessment models that are demonstrated through engaging with them, such as Chapter Two’s collaboratively developed “20 valued practices for tutoring writing,” which doubles as an assessment metric for peer tutor observations. Hall’s book sounds the call for renewed engagement with what many might consider the “ephemera” of writing center work to “grow and develop in tutors the habits of mind that mark an inquiry-based approach to writing center work” (148). And while studying the products that inform writing center work can be a deeply rewarding activity that allows tutors to think more reflectively and consciously about their practice, thus furthering tutor education models, analyses of writing center texts can also help scholars and practitioners in the field to develop a more clearly defined and articulated organizational rhetoric around writing center work in which the work is as much scholarly as it is pedagogical (for tutors and administrators alike). By including student researchers and calling on tutors to do this kind of reflective work on writing center texts, Hall creates the opportunity for us to examine, as a field, the kinds of labor that we produce and how that labor fits into the larger priorities and preoccupations of our institutions. This is an opportunity to advocate for our centers, our tutors, our administrators and to make visible—to name—the often-invisible labor that we produce, such as peer tutor scholarship and reflective practices. Writing center texts complicate what might appear to be, to outside observers, easy and familiar interactions between peers and near-peers in low stakes settings. We know this is not always or even mostly true. Tutor turnover, institutional austerity, increasing adjunctification of academic labor, and a host of other factors continuously press upon the aura of calm that many writing centers

project. Examining the texts that tutors produce in the writing center allows us to measure how tutor professional development and research training influence the work of writing centers. Tracking impact can help us to counter easily-arrived-at conclusions about the work (and success) of writing centers, and to define and control the narrative, as it were, of our labor.

Works Cited

- Caswell, Nicole, Jackie Grutsch McKinney, and Rebecca Jackson. *The Working Lives of New Writing Center Directors*. UP of Colorado, 2016.
- Devet, Bonnie. "A Method for Observing and Evaluating Writing Lab Tutorials." *Writing Center Journal*, vol. 10, no. 2, 2013, pp. 65-83. Accessed 19 Jan. 2018.
- Gaiimo, Genie. "Focusing on the Blind Spots: RAD-Based Assessment of Students' Perceptions of a Community College Writing Center." *Praxis: A Writing Center Journal*, vol. 15, no. 1, 2017, pp. 55-64. Accessed 1 Jan. 2018.
- Griggs, Claudine. "Director as Client: Participant Observations in the Writing Center." *Writing Lab Newsletter*, vol. 36, no. 9-10, 2012, pp. 6-10. Accessed 19 Jan. 2018.
- Mackiewicz, Jo, and Isabelle Kramer Thompson. *Talk about Writing: The Tutoring Strategies of Experienced Writing Center Tutors*. Routledge, 2014.

ABOUT THE AUTHORS

Florence Elizabeth Bacabac is an associate professor of professional and technical writing at Dixie State University (DSU) in St. George, Utah. Her articles have appeared in *Business and Professional Communication Quarterly*, *Journal of Business and Technical Communication*, and *Journal of Literacy and Technology*, among others. She received the 2018 Presidential Award for Community Engagement at DSU, the 2017-2018 “U-Rock” Award from Utah Women in Higher Education Network—DSU Chapter, and the 2014 and 2011 Civically Engaged Scholar Awards from Utah Campus Compact for her work on service learning and community involvement.

Christina Berchini is an Assistant Professor in the Department of English at the University of Wisconsin Eau Claire. Her scholarship centers on Critical Whiteness Studies and has appeared in the *Journal of Teacher Education*, the *Journal of Adolescent & Adult Literacy*, *English Education*, *The International Journal of Critical Pedagogy*, and other scholarly venues.

Eileen Kogl Camfield, Ed.D., is Director of University Writing Programs at the University of the Pacific where she oversees the Developmental Writing program, the Student Writing Center, and the Writing in the Disciplines program. Her research interests include student writing self-efficacy development, writing assessment, student academic success initiatives, and learning theory.

Lara Killick, Ph.D., is an Associate Professor in the Health, Exercise, and Sport Sciences Department where she studies and teaches the Sociology of Sport and Sport Management. Her research interests include the body and physical culture, social justice in sport, the social and cultural determinants of health, and pedagogical theory and practice.

Ruth Lewis, Ph.D., is a Research Associate in the Social and Public Health Sciences Unit at the University of Glasgow where she investigates relationships between social interactions, identities, and health. Previously, she was a Visiting Assistant Professor in the Sociology department at University of the Pacific.

Susan F. Martin is project mentor/director of Noyce Pathway to Science and Noyce Pathway to Mathematics programs and is Coordinator of Secondary Education at the University of South Alabama College of Education. Dr. Martin is an associate professor of English Language Arts and English for Speakers of Other Languages, as well as being a former secondary English and biology teacher. Her research focus is in accommodating English Language Learners and other special populations through the content area classroom and through innovative endeavors to advance writing and reading proficiency.

Peter Smagorinsky is Distinguished Research Professor of English Education at The University of Georgia. He serves as the faculty advisor to the *Journal of Language and Literacy Education*, edited by graduate students in UGA's Department of Language and Literacy Education.

Paige Vitulli is an associate professor, the Interim Chairperson of the Department of Integrative Studies, and the Program Coordinator of Graduate Art Education in the Department of Leadership and Teacher Education in the College of Education and Professional Studies at the University of South Alabama. She has taught all subjects at the elementary school level and literacy and arts education from kindergarten to college. She currently focuses on the integration of the arts and interdisciplinary education. Dr. Vitulli's research interests include arts and technology integration, STEAM education, and visual literacy.

ANNOUNCEMENTS

***JTW*'s New Guest-Edited Section on K-12 Classroom Practices: Teacher to Teacher**

JTW intended to launch a new section devoted to K-12 reflections written by and for K-12 teachers in this issue, but feedback from teachers indicates that a summer submission deadline would enable more teachers to submit. Thus, we have extended the deadline until August 1, 2018, and the column will begin in our fall 2018 issue. This new section will be guest edited by Brandie Bohney, a former Carmel High School teacher (Carmel, IN) who is now completing her Ph.D. at Bowling Green State University (Bowling Green, OH). The theme for the fall 2018 issue is the same as that originally intended for spring: failure in the writing classroom. As writing instructors, we struggle semester after semester to help students understand that first drafts are never final drafts, that it's okay to take risks in their writing, that expression of meaning is their primary goal, and that expression usually takes several tries. Yet in a time where student success is measured in terms of testing proficiency rather than academic growth, there seems to be little room to allow students to fail or to make them feel safe in doing so.

K-12 teachers are invited to reflect on their own classroom activities, policies, or practices that create space for failure in their writing classrooms.

- How do you allow students to fail?
- How do you encourage them to do so?
- How do you work failure into curricula often centered entirely on success?
- How do you share your own failures with your students?
- How do you make failure safe in your classroom and in their writing?

- How do you encourage students who feel they are failures because of past experiences?
- How do you balance students' concerns about failure with the necessity of failure?

Brief submissions (roughly 750-1200 words) that reflect on this theme should be sent as a Word document to jtw@iupui.edu with the subject heading "K-12 Reflection." The deadline for submissions for our fall 2018 issue is August 1, 2016. All submissions will be reviewed by the Guest Editor in consultation with the *JTW* Editor. Contributors will be notified of the Editors' decisions by September 30, 2018.



IUPUI SCHOOL OF LIBERAL ARTS

M.A. in

English @

IUPUI

- Flexible curriculum
- Evening and weekend classes
- 20-Hour Certificates in Teaching Writing, Teaching Literature, or TESOL
- Thesis or non-thesis option
- Connections to the Hoosier Writing Project and the *Journal of Teaching Writing*

If you would like information about our program, please visit our website: <http://liberalarts.iupui.edu/english/> or contact Karen Kovacic: kkovacic@iupui.edu.

Graduate Certificate in Teaching Writing Indiana University-Purdue University Indianapolis (IUPUI)

Engaging Writers, Achieving Literacy

- *Understand the nature of the “writing process” and how it can be effectively taught*
- *Create effective writing assignments with support activities and assessment tools*
- *Examine the relationship between critical reading and writing*
- *Develop and articulate a clearer sense of your own theory of teaching writing*

These are some of the learning outcomes you can expect when you enroll in IUPUI’s Graduate Certificate in Teaching Writing. The Certificate is a 20-hour program of study for certified middle school or high school teachers, part-time university writing faculty and lecturers in other disciplines, and M.A. students interested in earning a certificate in writing to enhance their professional teaching careers.

The Certificate requires completion of five graduate courses consisting of one core course and four elective courses. Evening courses are available during the academic year, and summer courses are offered in two-, four-, and six-week sessions to accommodate teachers’ schedules. Graduate credits earned can be applied toward the M.A. in English upon acceptance into the M.A.

Apply online in minutes: no GRE scores, no letters of recommendation. Send a statement of interest and a teaching license or transcript showing you completed an undergraduate baccalaureate degree with a minimum 3.0 GPA. For further information and to apply online, visit the English Department’s website (www.iupui.edu) or contact Thomas Gonyea, Program Coordinator, at 317-274-2258.

Start as early as Summer 2018 by enrolling now.

Summer 2018 Courses

W500 Teaching Composition: Issues and Approaches (Weeden),
Online, June 25 – Aug. 6

W508 Graduate Creative Writing for Teachers (Layden),
Online, May 8 – June 19

W600 Written Englishes (Lovejoy),
May 22 – June 1 (two-week intensive course)

W605 Writing Project Summer Institute (Fox),
June 13 – June 29

Fall 2018 Courses

W509 Introduction to Writing and Literacy Studies (Brooks-Gillies), Thursdays, 6:00-8:40 P.M., Aug. 20 – Dec. 17.

W600 Topics in Rhetoric and Composition (Brooks-Gillies), Tuesdays and Thursdays, 12:00-1:15 P.M., Aug. 20 – Dec. 17.

Too late to enroll? Enroll as a non-degree student and apply later for the certificate program. Up to eight hours of credits will transfer.

Graduate Certificate in Teaching Literature
Indiana University-Purdue University Indianapolis (IUPUI)

- *Learn techniques for teaching all genres*
- *Integrate reading and writing assignments*
- *Understand best practices in assessment*
- *Incorporate new technologies*

20 credit hours

Courses available in the daytime, evening, and online. Certificate students may apply credit hours for Master's in English upon successful admission to M.A. program.

Fall 2018 Courses

L503 Teaching Literature in College,
Online, August 2 – December 17

L655 Poetry, Gender, and Mid-Century Modernism,
Wednesdays, 6:00-8:40 p.m. August 21 – December 17

For more information contact Professor Megan Musgrave,
memusgra@iupui.edu.