Breaking Away from Binaries: Teaching Writing with Critical Realist Sensibilities

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University of Washington

Abstract

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This dissertation is an action research study carried out in two multilingual sections of a first-year composition course that were taught over the course of two academic quarters. The two sections represent two research cycles. In the first research cycle, I discuss the construction of the course syllabus and examine the relation between three approaches to teaching writing that were integrated into the course: translingualism and English as a lingua franca (as part of critical or progressive pedagogy) and intercultural rhetoric (as part of pragmatic pedagogy). In the second research cycle, I look at the relation between these two pedagogies and explore the possibility of a middle ground approach that views the two pedagogies dialectically rather than dualistically. Ultimately, I argue that an approach called critical pragmatism can serve this role, and I lay out possible components of said approach in contribution of this reconciliatory effort. For the purpose of data collection, I utilized various research methods, including interviews with students, feedback surveys, fieldnotes, and student work. And in performing a detailed analysis of the complete data set, I employed two analytic strategies: one is called template analysis while the other is called dilemma analysis. Finally, as an overarching theoretical framework, the study adopts a philosophy called critical realism.

Keywords: Composition studies, critical pragmatism, critical realism, action research, template analysis, dilemma analysis

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ACKNOWLEDGEMENTS

I embarked on my PhD journey with the awareness of the issue of high attrition rates in doctoral education in the United States (Gray, 2019), where an estimation of as low as 50 percent of PhD students usually complete their degrees successfully (Smallwood, 2004a). This pattern has remained relatively stable over the past three decades or so (Cassuto, 2013; Council of Graduate Schools, 2008; Ehrenberg et al., 2009; Elgar, 2003; Sowell et al., 2015), causing some students to be "stuck in [the] dreaded All But Dissertation stage known as A.B.D." (Smallwood, 2004b) and eventually "master out" (Flaherty, 2019) without resolving their "dissertation dilemma" (Loss & Ryan, 2017). Attesting to the statement that ignorance is sometimes bliss, my conscious awareness of this issue, coupled with my crippling imposter syndrome, filled me with endless fear and severe anxiety that I would one day become part of the attrition statistics mentioned above, thus falling victim to what has been referred to as the "PhD squid" (Ziolkowski, 1990), the "PhD trap" (Cude, 2001), or the "doctoral crisis" (Halse, 2007). What is more, between fighting a severe case of burnout and resisting a continuous state of "goblin mode," I genuinely doubted my ability to reach the end line. And as I tried to show in my reflection about the dissertation writing process and the entire doctoral journey elsewhere (Alharthi & Beare, 2023), the struggle to finish led me to entertain the idea of quitting the program numerous times.

But I had enough masochism in me to enable me to endure what was left of the process. I also used that struggle as an opportunity to explore innovative forms and practices of generating texts. Specifically, I was fascinated by—and took advantage of—what has been termed "ambulatory writing" (Overall, 2019; Overall, 2021; Quinn, 2020), where the simple act of walking is used as a strategic tool to inspire writing, and as a helpful bridge between thinking and making or between idea and articulation. It goes without saying that during the entire course of graduate school, I have also received a lot of help and support from many different quarters that made reaching the end line a possibility. One way or another, they contributed to my writing of this dissertation. Below, I wish to acknowledge their important role in, and positive impact on, this long journey. I should hasten to mention that some of the people listed below have left the work position they were in where I originally met them.

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In contributing to my intellectual growth and establishing my academic identity, I would like to acknowledge and reminisce about the time I spent in the United Kingdom, where I did graduate work at the University of Essex and University College London almost a decade ago. I don't think I would be exaggerating if I said that I left a piece of my heart there. Back then, I was in my twenties, with less experience but full of optimism, and with an academic interest in the theoretical side of language studies. Conversely, the time I spent here in the United States spanned most of my thirties, where I found myself having more experience and a larger sense of realism, and with an academic interest in the practical side of language studies. This contrast has always played in my favor and, to a degree, defines my time in the two countries across the pond. In fact, I feel it has shaped some of my academic preoccupations at some subconscious level.

To be honest, words will fail me if I try to describe how I feel about the University of Washington (UW) and the city of Seattle at large, both of which became part of my soul and now feel like my home away from home. At UW, I have completed various academic programs, played various roles besides being a student, wore various hats, and worked with various units on campus. In the process, I had the good fortune of meeting and working with a number of wonderful people, serious thinkers, and accomplished scholars.

Among these scholars, I am indebted the most to my dissertation committee, which includes Juan Guerra, Priti Sandhu, and Suhanthie Motha. Of the three, Priti served as my chair and advisor first before Juan stepped in as my co-chair later. All three deserve all the credit in the world, and I am everlastingly grateful to have been under their tutelage. Upon hearing about the members on my committee, several people described it as the "ideal committee"—a description that I agree with fully and wholeheartedly. I'd like to think that I have a leg in both academic fields: composition studies and (critical) applied linguistics. If I have a firm leg in the former, it is in large part thanks to Juan; if I have a firm leg in the latter, it is in large part thanks to Priti and Suhanthie. Their teaching was empowering and their mentorship was inspiring, and my conversations with each of them were always enriching and insightful. They encouraged me when I was hesitant and directed me when I was adamant. And as a perfectionist who takes forever to get anything done, they had the patience of a saint to bear with me throughout the process.

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Being an action research project, this dissertation is plainly about my teaching. It is in this respect that I would like to thank all the students who attended my classes for putting up with me as I was (and still am) discovering my teaching persona. Specifically, I would like to thank all of the students who attended the two courses around which this dissertation is based. More particularly, thank you to the student participants who agreed to be interviewed as part of this study. They were truly generous with their time and commitment to my research, and genuinely interested in my questions and inquiries. Relatedly, I would like to acknowledge the help and support that I received from the staff of the Expository Writing Program (now the Program in Writing and Rhetoric), which made the challenging task of teaching all the more enjoyable. Thank you to Candice Rai, Kimberlee Gillis-Bridges, Jake Huebsch, Denise Grollmus, Belle Kim, AJ Burgin, Emily George, Matthew Hitchman, and Brittney Frantece. My thanks are also extended to Elliott Stevens, whose generous spirit and impressive expertise in multimodality and digital media helped me immensely in the course design of my multimodal composition course.

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Lastly, firstly, at every stage of this journey, and in every corner of my life, all thanks, praise and glory belong to Allah, the Lord of all the worlds, the Magnificent, the Merciful, without Whom I could do nothing and this work would never have been actualized. As I am finishing my doctoral journey, I am becoming more conscious of the fact that I am part of "the Lost Generation of millennials" (Ito, 2022) whose careers could never be any more uncertain and who experience "professional rejection" as the dominant norm and typical response to most job applications (Cohen, 2022)—a situation that in itself requires healing, recovery and the rebuilding of self-trust (Helmick et al., 2023). And yet, I place my faith and put my trust completely in Allah, the All-Provider, the Best of Sustainers, and the Lord of infinite bounty. It is in the name of Him that I find my strength, and it is in the name of Him that I start this dissertation.

CHAPTER ONE: OVERVIEW OF THE STUDY

I go to seek a Great Perhaps.

- French author François Rabelais (c. 1494/1553)

1.1 Introduction

This dissertation is an action research study that is based on two multilingual sections of a first-year composition course which I taught over the two academic quarters of Winter and Spring 2019. The two courses represent two research cycles. The site of the study where I taught the two courses and gathered my data is a public research university in the Pacific Northwest. In the study, I utilized various data collection techniques, including interviews with students from the two aforementioned sections. In the first research cycle of the study, I ask the broad question of whether it would be possible and effective to combine in my course three approaches to teaching writing: translingualism and English as a lingua franca (as part of the so-called critical or progressive pedagogy) and intercultural rhetoric (as part of the so-called pragmatic pedagogy). In the second research cycle, I look deeply at those two pedagogies and explore the possibility of a reconciliation between them.[1]

Drawing on insights from said three approaches for my course design is one way to carry out a recommendation put forward by the Committee on Globalization of Postsecondary Writing and Research at the Conference on College Composition and Communication (CCCC). In their "Statement on globalization in writing studies pedagogy and research" issued in November of 2017, the Committee draws our attention to the importance of the notion of *globalization*, defining it as "both a worldwide force and an everyday local phenomenon" and describing it as "tied to questions of (im)migration, (dis)location, (trans)nationalism, and trans- or multilingualism" (n.p.).

[1] See Chapter Three for more details about my research methodology and a list of specific research questions.

Separate from (but coordinating with) the Transnational Composition and the International Research Consortium Standing Groups at CCCC, the Committee is interested in issues of writing studies as they apply both to the U.S. context and beyond. It holds that globalization entails some level of "meshing of cultures, languages, and nationalities," which, in turn, has some influence on higher education generally and writing studies specifically. That influence—the statement continues—requires that we adopt new teaching approaches, select alternative educational materials, and attempt innovative pedagogical strategies so that we can successfully meet the complexity of the phenomenon in question.

According to Matsuda and Matsuda (2011), writing instruction continues to "evolve as a global phenomenon" (p. 173), a situation which makes it necessary—as the above-mentioned statement indicates—for writing programs in North America and beyond to collaborate and share insights with one another. The statement above concludes with a number of recommendations, the last of which calls for conducting research that tries to explore connections between composition theory and globalization. In this study, I set out to answer the call above by adopting pedagogies with the effects of globalization in mind (one of which concerns English being a global language). The first two approaches I adopted into my classroom (translingualism and English as a lingua franca) represent what Canagarajah (2006a) describes as pedagogies of "shuttling." These pedagogies are closely linked to the notion of globalization in that the latter—with its emphasis on so-called "21st-century skills" (Mauranen, 2018, n.p.)—is used to justify the importance of the former (Lee, 2019).

The structure of this chapter is, therefore, as follows: after providing an essential background about the class around which this study is designed, I discuss the notion of globalization as it relates to the broad field of writing studies. Then, using the two approaches of translingualism and English as a lingua franca (hereafter ELF), I discuss what the pedagogy of shuttling might entail. Next, I explain why the third approach of intercultural rhetoric (hereafter IR) is needed to complement the other two approaches. After that, I engage in a discussion about existing tensions between the approaches I chose for my class before I explain the need for a historical review of the literature of our field to resolve those tensions. Then in the following section, I discuss my research positionality in terms of ontology, epistemology, my relation to the research topic, and my relation with the research participants. And finally, in the last section of this chapter, I lay out the remaining chapters that make up the rest of this dissertation and briefly explain the content of each chapter.

1.2 Background

Payne (2012) mentions three different dimensions where the notion of globalization can be featured in writing studies: theory (i.e., scholarship or scholarly engagement), pedagogy (i.e., teaching or classroom practices), and administration (i.e., program management or programmatic work). Of these dimensions, this study is interested in the second one—teaching or classroom practices—as it pertains to the multilingual context of a writing classroom. The study is structured around three pedagogical areas: curriculum design (i.e., reading selections), assignment design (i.e., writing tasks), and in-classroom activities (e.g., small group and whole classroom discussions). But I first differentiate between three types of classrooms for second language writing in terms of students' language backgrounds:

1- *All students are multilingual and speak the same languages*. In many ways, this is similar to an EFL/ESL situation, where, for example, English writing is taught at a college level. Examples of this scenario include You (2016) and Kim (2010).

2- *All students are multilingual, but they don't speak the same languages*. In composition studies, a situation like this is usually given the label "multilingual section"—as the one discussed in Canagarajah (2014).

3- *Not all students are multilingual, and some students know English only*. Silva (1994) calls this situation a "cross-cultural composition course," where multilingual students are not isolated based on their first language.

My composition course falls within the scope of the third type in the sense that the multilingual section that I teach at my institution does not have any requirements on the part of the students and is open to whoever would like to sign up for the course. Here, I would like to make the simple point that what might be good pedagogy for one context might not hold true for the other two. To illustrate, in both the first and second scenarios, translation can be used in assignment design (see Kim, 2010), where students are asked to use another language that they know during one stage of the assignment (e.g., the reflection). This makes possible the process of "transgressing linguistic boundaries" (Kubota, 2015, p. 33) for developing literacy while achieving inclusivity. But the same thing cannot be said about the third scenario, which, while a positive situation in terms of the student grouping and make-up, is still restrictive for the teacher since some students might only know English.

1.3 Globalization and Higher Education

The importance of globalization in humanities in general (Readings, 1997; Newfield, 2011; Dirlik, 2012) and in writing studies in particular marks what has been termed as the "global turn" (Hesford, 2006). This perspective has also been identified in the literature as the "cosmopolitan turn" (You, 2016) or the "transnational turn" (You, 2018). In each case, we are asked to engage in "remapping" the agenda of our discipline (Payne & Desser, 2012) or revising our old assumptions, ideas, values, and beliefs about such constructs as language, literacy, learning, and teaching, so that we may better attend to our international obligations and help in "cultivating global citizens" by "develop[ing] ethical approaches [and] pursuing justice for every user of English, as well as for users of all languages" (You, 2016, p. 16 & 19). This is in keeping with current developments in higher education, where the process of internationalization has become an apparent feature and a "contextual factor" (International Association of Universities, 2012, p. 1), with both positive and negative impacts on education as we traditionally know it and on the populations that are now part of it.

Within the literature of TESOL, a term that has not caught on more widely is the so-called English as a library language, where English is used primarily for reading and writing—rather than listening and speaking—purposes (McDonough & Shaw, 1993). With the internationalization process explained above, the term in question has now morphed into what can be described as "English as a language of higher education" (Breeze, 2012) or "English as a lingua franca in academic setting" (Jenkins, 2014), affecting countries that are both part of the "core" (Phillipson, 1992) or "inner circle" (Kachru, 1985), on the one hand, and countries that are part of the "periphery" or the "outer" and "expanding circles," on the other. The situation is such that the North American higher education in particular has become the model to follow since the twentieth century (Thelin, 2011) with "centripetal pull in academic writing" (Bennett, 2014a, p. 240) causing a form of "academic imperialism" (Alatas, 2003; Raju, 2010)—or what Canagarajah (2012a) calls "educational imperialism"—between the two groups (core and periphery) in the domains of knowledge creation and transfer.

Let me pause for a moment to borrow the metaphor of "writing as a game" as developed by Casanave (2002) to describe the type of socialization we have to go through in every academic stage if we are to write successfully in the academy, starting from being an undergraduate student all the way until one becomes a faculty member. While Casanave does not paint a bleak picture about this situation, to others these games are significantly partial, if not entirely rigged, with English in its standard form being the cause for this unfairness. To illustrate, as undergraduates, students are expected to produce assignments using "standard written English [which] is deeply rooted in white upper/middle-class culture" (Pattanayak, 2017, p. 83). Likewise, at the doctoral level, non-native English-speaking scholars—both in the U.S. and especially beyond—find themselves at a disadvantage with regard to academic publishing, since this is mostly required and valued when done in the English language (Huang, 2010). And as faculty members in the periphery, scholars are repeatedly confronted with "the bias of the gatekeepers of scholarly publications" (Braine, 2005, p. 707), whereby the contributions of Western scholars are given preference over the contributions of their non-Western colleagues.

Along those lines, Canagarajah (2012a) equates the enterprise of academic publishing with that of capitalism, arguing that "the knowledge of periphery scholars *on their own communities* is marginalized" (p. 236)—a situation that leads to the works of scholars like Robert Phillipson or Alastair Pennycook on such an issue as "linguistic imperialism" becoming more widely known than those of periphery scholars working on the same issue. What is more, the publishing conventions of core journals are almost entirely oblivious to the material conditions and non-discursive challenges that are part of the geographical locations of periphery scholars. Similarly, the writing traditions associated with the periphery (e.g., oral communication, emotional argument, expressive tone, personal voice, etc.) are judged less rational than the values used in the Western tradition (Canagarajah, 2001). And finally, while the word "international" is allegedly thought of to refer to works done by scholars in the periphery, the word is still conflated with "English-medium," which is a requirement expected of any publication to be considered of "high quality" (Lillis & Curry, 2010, p. 6).

One such way to remedy the situation at hand is to engage in an act of "democratizing" scholarly communication, academic publication, and knowledge creation (Canagarajah, 2012a, p. 267). Concretely, this can be done by having major journals publish special issues that give more consideration to periphery scholars (Braine, 2005). Alternatively, these same journals can establish a "mentoring service" (ibid., p. 714) that can offer support to scholars who are in need of that service. In part, the argument here stems from the idea that given the fact that English has long transcended internal, national borders and exceeded external, natural boundaries in a way that has never been done by any other language before, no one nation or entity can claim ownership over it (Baker, 2013; Pennycook, 2007; Widdowson, 1994). As such, this linguistic system should be susceptible to change and be flexible enough to accept contributions from all speakers using it. By the same token, given the fact that the "academic discourse" is something that we all have to learn by training rather than acquiring it naturally, it cannot be considered anyone's first language (Casanave, 2014; Roy, 1984; Salö & Norrman, 2022; Tang, 2012). Consequently, we should be able to control it rather than the other way around, lest we be accused of ascribing greater values to "the cultures and identities of academia" than the people of the academy themselves (Pattanayak, 2017, p. 83).

According to Canagarajah (2012a), the democratization of scholarly communication "should start in schools" (p. 284). As such, several approaches have been developed for that purpose, among which are translingualism and ELF. Both approaches have humanistic grounds that aim to give agency and voice to more users of English in the academy. Similarly, both go beyond the humanistic argument to claim a status of English that is fluid rather than static, representing the various backgrounds of its users around the world and their constant movement. Pennycook (2007), for example, notes that "English is closely tied to processes of globalization… [which makes it] a translocal language, a language of fluidity and fixity that moves across, while becoming embedded in, the materiality of localities and social relations" (p. 5-6). He goes on to make the point that "English is bound up with transcultural flows, a language of imagined communities and refashioning identities" (ibid.). Thus, both translingualism and ELF (introduced below and discussed further in Chapter Two) promote intermediary concepts that, in principle, help us better navigate different spaces simultaneously and—following Pratt (1991)—advocate for a "contact zone" perspective and a pedagogy of travelling, or what Canagarajah (2006a) calls a pedagogy of "shuttling."

1.4 Translingualism and ELF as Pedagogies of Shuttling

In the context of critical theory, a number of concepts and frameworks have been developed to problematize the normative and habitual. Among the widely cited ones is, for example, "heterotopia" (Foucault, 1986) which—as explained by Mead (1995)—draws our attention to a space that is considered neither utopia nor dystopia but rather one that is simply different such as the ship in the sea or the garden in the city. Similarly, Deleuze (1986) uses the notion of "any-space-whatever" to refer to a mediating space which allows endless forms of connections because it has "lost its homogeneity" (p. 109). Examples of such a space include the metro stop or the airport terminal (Bell, 1997). In the same vein, Bhabha (2004) talks about the notion of the "third space," where he tries to theorize a new platform representing the interaction between one's first culture and his/her second culture. And finally, Warner (2002) explains the notion of "counterpublic" to mean a sphere that is located somewhere between the private and the public.

In writing studies and in language studies in general, similar models have been developed, including Guerra's notion of "life in the neither/nor" (2016b), which is defined as a continuous process of fluidity that is concerned with growth and development rather than with the start and finish lines. Likewise, Paudel (2015) suggests the term "mesodiscursivity" to refer to a language approach with a position toward language difference that is betwixt and between. And finally, in an attempt to disturb the old distinction between center/periphery (or north/south), Bennett (2014b) offers the notion of "semiperiphery," which refers to geographic locations (mostly European countries) that belong neither completely to the center nor to the periphery[2]. The strength of those terms lies in the fact that they have the potential to resist hegemony—in this case, of (standard) English. Both approaches—translingualism and ELF—try to capture the meaning explained in those frameworks by viewing language as a matter of social practice that is continually changing and evolving.

We can differentiate between translingualism and ELF in terms of three separate domains: academic origins, geographical contexts, and student populations. Translingualism originated in the field of composition studies. It was developed by writing pedagogy scholars with North America in mind, and it targeted students in First-Year-Composition (FYC) courses, whether in mainstream or multilingual sections. On the other hand, ELF originated in the field of applied

[2] Of relevance to the term "semiperiphery" is the notion of "medium-sized language communities" (or MSLCs), which refers to a language situation occupying an intermediate position that is neither global like English nor is considered a minority language (Vila & Bretxa, 2013; Vila & Bretxa, 2015). According to the authors, languages that belong to this group have a lower limit of one million speakers and an upper limit of 25 million speakers (Vila & Bretxa, 2013, p. 7). The authors estimate an approximate number of 300 languages around the world that can be described as an MSLC (ibid.).

linguistics. It was developed for writing instruction in countries where English has a status of either a second language (ESL) or a foreign language (EFL). It targeted students in English for Academic Purposes (EAP) and English for Specific Purposes (ESP) courses. But these points of difference are parallels rather than tensions. In other words, the two approaches are not opposed to each other at all because while they use different means, they try to achieve the same goals. In fact, to borrow a phrase from the introduction to the famous debate between Noam Chomsky and Michel Foucault that took place in 1971 before it was published in a book some years later, scholars in the fields of translingualism and ELF can be seen as "tunnellers through a mountain working at opposite sides of the same mountain with different tools, without even knowing if they are working in each other's direction" (Chomsky & Foucault, 2006, p. 1).

As I discuss in the next chapter, points of commonality between these two approaches far exceed their points of difference. Drawing largely on poststructuralism, both approaches are part of critical pedagogy, shifting questions of justice and (in)equality from the level of language and language varieties to that of the speakers themselves, and almost entirely dismissing the notion of "structure." In the introduction to the "teaching writing" section of the *TESOL Encyclopedia of English Language Teaching*, the editors characterize translingualism as causing a "reconceptualization of L2 writing," while describing ELF as a "game changer" in writing pedagogy (Belcher & Hirvela, 2018, n.p.). Further, in their broader academic contexts, both approaches represent two academic disciplines (composition and applied linguistics, respectively) which are considered "supporting disciplines" to each other (Grabe, 2010, p. 36) and "allied fields" with one another (Hedgcock, 2018, n.p.). Both those disciplines are considered "feeder disciplines" to the field of second language writing (SLW), in the words of Silva and Leki (2004). According to the writers, SLW can be considered the offspring of both rhetoric and composition, on the one hand; linguistics and applied linguistics, on the other. This lineage makes the collaboration of those parent and grandparent disciplines, with their developed approaches, a necessary requirement for our pedagogy so that we can glean the most useful insights from both sides. In other words, consciously combining the efforts of those disciplines is partly an answer to the call made in the CCCC statement mentioned above. I would go a step further to make the point that even knowing about the history of those disciplines is relevant to and useful for an informed SLW pedagogy.

1.5 IR as a Contrasting Approach to Translingualism and ELF

In light of the statement on globalization mentioned earlier in the chapter, translingualism and ELF represent only two possibilities among several alternative approaches. One of these alternatives is intercultural rhetoric (IR), which is an evolved version of traditional contrastive rhetoric with a view that tries to account for the dynamicity of cultures (Atkinson, 2004; Connor, 2008; Connor, 2011). According to McIntosh et al. (2017), IR can make the perfect ground to create links between translingualism and ELF. Ideas from IR are needed especially given the fact that while there is a huge literature on both translingualism and ELF in terms of theory, there is not enough pedagogical content that can easily be "structured into curricula" or adopted in the classroom (Jenkins, 2014, p. 70). In part, this might be due to what Bunting (2018) describes as a "necessary conservatism" (n.p.) in publishing educational materials when compared to advancements made in pedagogical approaches, where in the former domain, there are unavoidable considerations which are practical and economic in nature (Bunting, 2018; Hedgcock, 2018). In its own right, that was a good reason for me to include insights from IR in my class, but it was not the only reason I chose to do so. As I tried to explain in the previous section, translingualism and ELF are virtually one and the same; they share the same philosophical roots and they represent the same pedagogical understanding. So, I thought they needed a contrasting approach to complement them. Interestingly, IR has been critiqued by scholars of both composition studies (Zamel, 1997) and applied linguistics (Kubota, 1997; Kubota & Lehner, 2004; Pennycook, 1998), a point to which I will come back later.

Some important ways where IR intersects with the two pedagogies of shuttling include the following. First, in the introduction to the "teaching writing" section of the *TESOL Encyclopedia of English Language Teaching* mentioned above, IR and ELF are grouped in the same sub-section under the title of "core issues," despite the former being an old issue whereas the latter is a relatively recent one. Second, attempts have been made to bring together IR and translingualism on the one hand (Ene et al., 2019) and IR and ELF on the other (Connor, 2011). And finally, because of the fact that IR denies the universality of Anglo-American standards of writing, it has been labeled by some scholars as a "liberating concept" (Leki, 1997, p. 235), and was listed among the "critical" approaches to teaching writing even by scholars who are not in complete agreement with it (Baker, 2013; Jenkins, 2014). In other words, IR is one pedagogical way to enact linguistic justice and apply "greater power-sharing between English and other languages" (Phillipson, 1992, p. 22) by acknowledging the "writing and culture nexus" (Phan, 2011) and making students aware and proud of their incoming abilities and resources so that they can capitalize on those and learn how to use them strategically. In practice, this can be done by explicitly teaching cultural patterns and values of different parts of the world, drawing meaningful comparisons between those patterns versus those associated with the Western tradition of writing. An example of a textbook that can be used in a composition class for this purpose is one titled *Writing Around the World: A Guide to Writing Across Cultures*, written by McCool (2009), which broadly divides approaches to writing into what Hinds (1987) calls "reader-responsible cultures" and "writer-responsible cultures," with each category characterized by features that are distinct from the other.

While classifying approaches to writing into those categories might put us at the risk of essentializing them, there is still a positive side to that exercise in that it will provide us with explanatory power that will help us navigate the difficult task of "writing for another culture" (McCool, 2009, p. xvii). Phan (2011) argues that so long as we do not blame culture for the challenges faced by students, there might be some benefit in recognizing the impact of culture on the way we write, or—as pointed out by Breeze (2012)—on the way we teach writing. A couple of examples illustrate this point. The use of the pronoun "I" (as opposed to "we") for an academic work that is single-authored is considered arrogant in the context of Europe, which is the opposite to the situation in the U.S., where the "editorial we" (also knowns as the "royal we") is less preferred (Swales, 2015). In terms of teaching, while the five-paragraph essay—which is sometimes thought to have originated as part of the current-traditional rhetoric (Nunes, 2013)— is taught in the U.S., a similar yet different model is taught in China, known as the "eight-legged" essay (Li, 2002; You, 2010). No doubt, norms of writing are always evolving (McCool, 2009), because cultures themselves are also dynamic (Pennycook, 2007). And yet, teaching the connective links between writing and culture might prove useful, especially if we do it from a rhetorical standpoint, promoting the idea of appropriateness rather than correctness or quality (i.e., "better" and "worse"), thereby refraining from casting cultural aspects in any negative light or derogatory manner (Piscioneri, 2011).

Two of the seminal works from the area of IR include Kaplan (1966)—discussed in the next chapter—and Hinds (1987), mentioned above. The former's position was criticized by Pennycook (1998) as being a form of Orientalism and Othering; the latter's stance was criticized by Kubota (1997) as essentializing and totalizing other cultures. But in a more recent article, Atkinson (2011) reviewed all the works mentioned above—the original articles written by Kaplan and Hinds, along with the critiques made by Pennycook and Kubota. According to him, the critiques were based on a gross exaggeration and misunderstanding of the foundational texts of IR and that both Pennycook and Kubota have "essentialized [IR] by building straw-man arguments" (p. 125). Toward the end of his article, Atkinson encourages us to be more careful in characterizing others' work if our goal is to advance the field of teaching writing in a productive manner. From Atkinson's article, a number of conclusions can be drawn that are vital to my dissertation:

- Culture-writing connections or language-culture nexus—otherwise referred to as "linguaculture" or "languaculture" (see Risager, 2011)—can be useful so long as we acknowledge that cultures are at once dynamic and momentarily immobilized or "stable for the moment.[3]"

- We need both a pedagogy of shuttling (with its theories of travelling and metaphors of meaning) and a contrasting pedagogy to that understanding (see Alharthi, 2021) because "fluidity is a valid concept only in relation to stability, just as permeability...exists only when there are still borders[4]" (Li, 2005, as cited in Atkinson, 2011, p. 124; also cf. Atkinson & Matsuda, 2013). Despite being a critical approach, IR belongs to the latter in the sense that there is no "trans-ing" (Guerra, 2015) or "code-bending" (Kubota, 2015, p. 21) involved in it.

[3] The notion of "stable for the moment" brings to mind the similar notion of "stable for now" from the field of genre studies (Schryer, 1993, as cited in Schryer, 2011). Both notions allow for some level of engagement with the respective object at hand, while still acknowledging its dynamicity. For example, when studying cultural patterns, we recognize that those patterns are eventually going to change, but this should not stop us from "bring[ing] stillness into the motion" (Iyer, 2014) and studying them at that given moment. A similar attitude can be found in the field of descriptive linguistics, which, while holding the element of language change as one of its foundational tenets, does not refrain from taking a synchronic view of language and studying its usage and functions at that given moment.

[4] This attitude is similar to what Reynolds calls the notion of "dwelling," which she explains to refer to our earliest experiences, which are contradictory in nature and are capable of providing us with opportunities for both racism and ignorance, on the one hand, and resistance and crossing, on the other. She goes on to say that "dwelling makes travel possible just as travel is meaningless without forms of dwelling" (Reynolds, 2004, p. 141), making the argument that we pay far too much attention to movement at the expense of inhabiting.

- The tension between the pedagogy of shuttling and IR represents another tension between their broader academic disciplines: composition studies and applied linguistics on the one hand; second language writing studies on the other[5].

1.6 Reconciling the Tension

A number of attempts have been made to reconcile the tension between the pedagogy of shuttling (in terms of translingualism specifically) and SLW. Among the latest ones is a whole volume making that conscious effort, titled *Reconciling Translingualism and Second Language Writing*, and edited by Silva and Wang (2021). The volume includes a chapter by Ruecker and Shapiro (2021), where they acknowledge the existence of two "polarities": progressivism or idealism (with its perceived association with resistance and prioritizing students' rights) versus pragmatism or utilitarianism (with its perceived association with conformity and prioritizing students' needs). According to the authors, this polarity has led to various debates over the past few decades about the role of ideology in writing instruction, furthering the divide between each camp even more—see, for example, Berlin (1988) vs. Hairston (1992) or Danielewicz and Elbow (2009) vs. Shor (2009); also cf. Allison (1996) and Santos (2001). Echoing Atkinson's sentiment discussed above and lamenting the fact each side of this polarity is engaged in a naïve oversimplification, if not deliberate misrepresentation, of the other side's position, the writers advocate for a critical pragmatist approach to writing, where components of both sides can be combined in a writing course[6]. For example, they believe that both teaching and problematizing standard English at the same time is possible and would be helpful for students. I find myself in

[5] A number of scholars of SLW have generally a more positive attitude towards IR than their colleagues in composition studies and applied linguistics. Among others, these include: Dwight Atkinson, Paul Kei Matsuda, Dana R. Ferris, John S. Hedgcock, Guillaume Gentil, and Xiao-Ming Li.
[6] Two more chapters in the same volume agree with this position: Cox and Watson (2021) and Schreiber (2021). See also Matsuda and Matsuda (2010) who make a similar argument.

complete agreement with Ruecker and Shapiro's position. The pedagogy of shuttling is the progressive element in my course, thus agreeing with Berlin's (1988) position that a writing course is ideological by definition. On the other hand, insights from IR represent, in part, the pragmatist element in my course, thus agreeing with Hairston's (1992) position that a writing course should include practical aspects as well, especially if the teaching context is part of what Holliday (1994) calls BANA[7] countries, where there is an inevitable need for students to "fit into and survive in [the respective] English medium system" (Leki et al., 2006, p. 147).

As part of their reconciling effort, Ruecker and Shapiro also ask us to engage in what rhetorician Krista Ratcliffe calls "rhetorical listening," which refers to an open attitude to listening to, learning about, and collaborating with different positions from one's own (Ratcliffe, 1999; Ratcliffe, 2005). In her words, Ratcliffe defines rhetorical listening as "a stance of openness that a person may choose to assume in relation to *any* person, text, or culture" (Ratcliffe, 2005, p. 17). Ruecker and Shapiro note that their part of rhetorical listening "involves re-visiting work from the past… to 'rediscover' the middle ground between the two polarities [discussed above]" (p. 141). I also find myself agreeing with the authors on the necessity of reexamining our past if our goal is to have a better understanding of our present moment and to build towards a better-informed future. This is what I do in Chapter Two (Review of the Literature). My reasons behind adopting their approach are twofold: firstly, in several accounts discussing major events in the history of composition studies, there is barely a passing mention of some of those events without enough details provided. Take, for example, the influence of the German model of higher education on the American one, or the creation of the composition course in the new university—events that took

[7] Holliday (1994) uses the acronym BANA to refer to a teaching model that is developed in countries where English is the native language. According to him, these countries include Britain, Australia, and North America (p. 12). However, Lin (2020) uses the same acronym to refer to five countries, including Canada and New Zealand. Bland and Mourão (2018) prefer the term "Anglosphere," although they add Ireland as a sixth country in the list.

place around the end of the 19th century and had a lasting impact on the field of composition studies. The latter event, specifically, is depicted as a generally negative turning point, without much explanation as to why this is the case. So, I find the act of revisiting the past to be a necessity in order to fill some of those historical gaps.

The second reason why a historical reexamination is necessary is because it is amazingly baffling to see how we almost live in the same cycle of ideas, debating the same core issues that were debated in the past. In other words, most of the tensions we discuss today have precedents in the history of composition studies and in the history of American higher education in general, which can be traced back to the time of the colonial college. Those tensions took many forms in the past and kept taking different shapes throughout the history of our field. The next chapter will trace that history in great detail, but a little preview here might be illustrative: the field of composition studies was aligned with the field of creative writing in the 1930s but with communication studies in the 1940s. Those alignments had implications on how the act of writing was viewed within writing studies, changing it from, respectively, an individualistic act to a social one. Several iterations of those binaries happened before and after that point, but let's forward to the 1970s, when the process movement came to the scene. Within the process movement, we can talk about the expressivist strand (where primacy was given to the writer) versus the social strand (where primacy was given to the audience). This latter binary also had some implications for writing pedagogy such that under what came to be known as the writing-across-the-curriculum movement, we again came to have two pedagogical strands corresponding to those dialectics: one is called "writing to learn" (which is more or less about the writer); the other is called "learning to write" (which is more or less about the audience).

I hope it is clear how the pedagogy of shuttling (with its emphasis on the individual) is more in line with the first part of those binaries, whereas IR (with its emphasis on existing language differences so that students can learn those differences to use or avoid them in an effective way) is more in line with the second part of those binaries. Drawing on insights from both sides of those binaries, dialectics, polarities and opposing views might be a step in the right direction, especially when we realize that the area of curriculum development and course design in SLW is severely "undertheorized" (Hedgcock, 2018, n.p.). This fact makes an eclectic framework a reasonable choice for my course design—a framework which in many ways is aligned with the philosophy informing what has been labeled as a "systems approach to course design" (Graves, 2000) where "components [of the process of course development] are interrelated and each of the processes influences and is influenced by the other in some way" (p. 4). For example, materials development should be done with the overall goals and objectives of the course in mind.

Finally, choosing action research as a method of inquiry for the current study (which I will discuss in more detail in Chapter Three) is likewise appropriate; as one possible area of investigation within action research, Burns (2018) talks about the option of exploring students' perceptions of, perspectives on, reactions to, and beliefs about any part of the interrelated processes of course design, materials development, assignment design, task development, and instruction delivery. An inquiry that takes this investigative direction can be described as a "what works" question (Hutchings, 2000, p. 4), which—as the name suggests—examines what works in a class and what does not work. This is what I set out to do in this dissertation.

1.7 Researcher Positionality

For each research task, the researcher comes equipped with a set of assumptions that encompass the whole research process. Different scholars use different terms to explain this point. Hatch (2002), for example, uses the term "research paradigms" (p. 11). Creswell (2012) uses the terms "philosophical assumptions," "worldviews," or "theoretical lenses" (p. 13). Merriam (2009) uses the term "philosophical perspectives," and—in citing various researchers—she lists several other terms used in the literature, including "theoretical orientations," "theoretical underpinnings," and "interpretive frameworks" (p. 8). The way in which those set of assumptions affect conditions of knowledge creation is referred to as "positionality" (Corlett & Mavin, 2018; Holmes, 2020). Another term related to positionality is the notion of "reflexivity." This latter term is also a complex one, having a slightly different meaning to different scholars. To Glesne (2010), for example, it underlines the importance of being aware of the relationship between the researcher and researched. To Atkinson and Coffey (2002), it encourages us to acknowledge the potential relationship between the type of research technique we use and the reality that that technique might help in constructing. To Davies (2008), it means "turning back on oneself," which is to say it is "a process of self-reference" or "self-examination" (p. 4), or—as defined by Winter (1987)—it is a move that is "bent back…affect[ing] the doer" (p. 7).

While some scholars use the terms positionality and reflexivity synonymously (Corlett & Mavin, 2018), others view the latter as a step leading to the former (Holmes, 2020; Smith et al., 2021). In other words, the researcher is meant to engage in some form of reflexivity to be able to learn about and reveal his/her positionality. The importance of positionality and reflexivity is that they allow us to "unpack our unexamined assumptions," which, to some scholars, is considered the most important step before engaging in any form of qualitative inquiry (Hatch, 2002, p. 12). Making this step helps us with the process of opening ourselves up to scrutiny with regard to what

Luft and Ingham (1955, as cited Holmes, 2020) call “hidden,” “blind,” and missed areas. The first area refers to what the respective researcher knows about but others don’t. The second area refers to what others know about but the researcher doesn’t. And the third area refers to what neither the researcher nor others know about. Roughly speaking, these areas correspond to what Milner (2007) calls “seen,” “unseen,” and “unforeseen dangers” in conducting research, or—to borrow an infamous quote from the American political discourse—they correspond to what has been referred to as “known knowns” (i.e., things we know we know), “known unknowns” (i.e., things we know we don’t know), and “unknown unknowns” (i.e., things we don’t know we don’t know).

A researcher can develop his/her positionality by disclosing his/her assumptions with regard to ontology (i.e., the nature of reality), epistemology (i.e., the relationship between the known and the knower), and how those assumptions inform the researcher’s methodological decisions (Hatch, 2002; Holmes, 2020). However, in the specific context of positionality statements required in doctoral dissertations, Holmes (2020) and Smith et al. (2021) recommend that researchers engage in reflexivity in relation to two areas: 1) the subject under investigation, and 2) the research participants. With that in mind, I engage with my reflexivity and explain my research orientation below by dealing with the ontological/epistemological considerations first, before I address those two questions. As for my research methodology, I discuss it in great detail in Chapter Three.

1.7.1 Critical Realism

I approach this study from a critical realist perspective. Critical realism (CR) is a philosophical position that tries to take a middle ground between positivism and constructivism. The former paradigm (i.e., positivism) is identified with the scientific method and is almost always associated with quantitative research, whereas the latter paradigm (i.e., constructivism) is associated with qualitative research (Bailey, 2007; Holliday, 2002). While theory is a cause (or reason) for the study in the former, it is the effect (or result) of the study in the latter (Glesne, 2010). And because each paradigm is interested in different set of questions, each uses different tools to elicit data, with surveys, for example, primarily used with the former, and interviews, for example, primarily used with the latter. Unlike positivism, whose objective behind their exploration is to make predictions about the external world, constructivism aims at a better understanding of the social world. In other words, as explained by Erickson (2011), while positivism assumes "uniformity of nature in the physical universe," thus allowing the production of general statements about the physical world, constructivism, on the other hand, underlines "nonuniformity of nature in social life," thus stressing the specificity of the local culture (p. 46). Finally, while positivism is based on a realist ontology and an objective epistemology, constructivism is based on a relativist ontology and a subjective epistemology.

By comparison, CR combines and challenges both of those paradigms. As a philosophy, it started with the writings of the English philosopher Roy Bhaskar (1944/2014), who laid out its foundations in the 1970s and continued to refine it in the course of the following decades. As indicated by Brown (2007), Bhaskar's text *A Realist Theory of Science* (2008), originally published in 1975, is considered the "ur-text" of CR (p. 410). In the book, Bhaskar developed a philosophy of natural (or normal) sciences that he termed "transcendental realism." In a subsequent book titled *The Possibility of Naturalism: A Philosophical Critique of the Contemporary Human Sciences* (2015), originally published in 1979, he developed a philosophy of social (or human) sciences that he termed "critical naturalism." In the following years, the two phrases "transcendental realism" and "critical naturalism" were combined and elided into "critical realism," where the term "'critical,' like 'transcendental,' suggested affinities with Kant's philosophy, while 'realism' indicated the differences from it" (Bhaskar, 1998a, p. ix). As such, CR concerns itself with both natural and social sciences, reconciling both positivism and constructivism[8], adopting both an ontological realism and an epistemological relativism[9], and is open to using both quantitative and qualitative research methods (McEvoy & Richards, 2006). This reconciliation helps us overcome what Bhaskar (2008) calls the "epistemic fallacy," where ontology is reduced to epistemology. In other words, this fallacy refers to reducing being to thought (Bhaskar, 1998a, p. xxxi), or—to put it differently— "confus[ing] the map with the territory" (Pilgrim, 2020, p. xiv). Overcoming this fallacy and taking the best of both worlds (positivism and constructivism) is part of what makes CR a "seductive" philosophy (Brown, 2014, p. 112), one that some consider to be the "the most exciting development in Anglophone philosophy [in the twentieth century]" (Collier, 1994, p. ix). That said, the partial agreement of CR with each paradigm is more complex and requires further explanation.

The type of reality that CR believes in is characterized by what Bhaskar (2008) calls the "depth-stratification of the world"; otherwise known as "ontological depth" (p. xviii). This notion

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[8] Critical realism should not be confused with what has been termed "naïve realism" (or post-positivism), which takes both a realist ontology and a realist epistemology (King & Brooks, 2017). Unlike naïve realism, critical realism does not believe that truth is a fully knowable *ding-an-sich* or thing-in-itself due to our subjective epistemology (Rickert, 2009, p. 7). Put differently, while naïve realism is a tendency "embedded in common sense" ("What are the Criteria," 2016), critical realism, by contrast, can be analogous to what Italian philosopher Antonio Gramsci (as cited in Coben, 1998) calls "good sense" or "philosophy." It should also be noted that critical realism is either synonymous with or similar to other realist philosophical positions. Citing various scholars, King and Brooks (2017) list various terms, including "subtle realism," "natural realism," and "perspectival realism." They use the term "limited realism" as an umbrella term to include those forms of realism, along with critical realism (p. 18). Similarly, citing various scholars, Maxwell and Mittapalli (2010) list the following terms: "experiential realism," "emergent realism," "innocent realism," "philosophic realism," "scientific realism," and "pragmatic realism."

[9] The two concepts of ontological realism and epistemological relativism—along with a third concept known as "judgmental rationality"—make up what has been termed the "holy trinity" of CR (Hartwig, 2007, p. 238). Judgmental rationality refers to the idea that despite the fact that knowledge is fallible and changing, we are still able to evaluate competing claims and vying theories, giving preference to one among many. These three concepts are complexly interrelated in that "while ontological relativism serves as the condition for the possibility of judgmental rationality, [epistemological] relativism accounts for its necessity and value" (Go, 2019, p. 31).

refers to the idea that the world is "stratified" into three distinct ontological domains (see Table 1 below): the first is the domain of the *empirical*, which is concerned with "experiences"; that is, events that can be experienced, perceived, seen, and measured (Stutchbury, 2019; Vincent & O'Mahoney, 2018). This domain is said to be "transitive" in that it is the domain "where social ideas, meanings, decisions, and actions occur" (Fletcher, 2017, p. 183). The second domain is that of the *actual*, which covers experiences along with "events." Here, the reference is to events that occur regardless of whether or not we experience or interpret them. In other words, "there is no filter of human experience" in this domain (Fletcher, 2017, p. 183). The third domain is that of the *real*, which covers the previous two domains, along with "structures" or "mechanisms" which, in turn, cause events in the second domain. The third domain is the one that is objective, independent, transcendental and intransitive, representing what has been termed "God's eye point of view" (Maxwell & Mittapalli, 2010, p. 146) or "the world the way it is" (Lakoff, 1987, p. 265) or "the world as it is in-itself" (Rutzou, 2015, p. 210). Respectively, the three domains have also been termed the "observable," the "factual," and the "potential" (Vandenberghe, 2014, p. 10). Bhaskar (2008) notes that by holding the stratified view of reality, CR avoids the mistake of positivism, which is centering ontology on the domain of experiences, thus "collapsing" three domains into only one (p. 46), and confusing "the social world of science…[with] the intransitive world of things" (p. 181).

	Domain of Real	**Domain of Actual**	**Domain of Empirical**
Mechanisms	✓		
Events	✓	✓	
Experiences	✓	✓	✓

Table 1: Bhaskar's Three Domains of Reality (Bhaskar, 2008, p. 2 & p. 47)

Similar to how CR complicates the notion of a realist ontology, it also does the same with subjective epistemology. To illustrate, critical realist scholar Donald Judd (2003) staunchly rejects the notion that knowledge is relative. Instead, he prefers to describe knowledge as "corrigible" (p. 122). For knowledge to be corrigible means that it is partial and not final, and that it is open to change and critique. In other words, as it accumulates, knowledge can be corrected and improved (p. 125). It is in this respect that CR can be described as "moderate postmodernism" (Maxwell & Mittapalli, 2010, p. 151). However, for knowledge to not be relative entails that at least for the time being, some knowledge can be "stable" (Lakoff, 1987, p. 158)—even "secure" (Lakoff, 1987, p. 299)—in that it is "closer to reality than other knowledge" (Fletcher, 2017, p. 182). It also entails rejecting the view that any theory goes or that "any conceptual system is as good as any other" (Lakoff, 1987, p. 158). In other words, our evaluation of theories is expected to be based on the strength of their explanatory power and the extent of their usefulness, and that a new understanding of a respective phenomenon is supposed to be a "better understanding," not merely a "different understanding" (Judd, 2003, p. 40). Finally, CR makes an important distinction between two sides of knowledge: one is the type of knowledge that is produced by human activity, which is admittedly a social product. The other side is what Bhaskar (1998b) calls "knowledge of things," which is the type of knowledge that is completely independent of any human activity. Examples of the latter type include, among others, "the specific gravity of mercury, the process of electrolysis, [and] the mechanism of light propagation[10]" (p. 16).

[10] Another good example to illustrate this point is demoting the status of Pluto from a planet to that of a dwarf planet (see Boyle, 2009). As pointed out by Moshman (2008), the change that took place in the case of Pluto was merely "a matter of definition" (p. 168). In other words, while the transitive dimension (i.e., our knowledge and perception of Pluto) has changed, the intransitive dimension (i.e., Pluto itself) remains unchanged.

CR has been adopted by scholars from various fields of study, including composition studies (Bernard-Donals, 1998b; Judd, 2003; Molinari, 2022; Pratt, 2011) and applied linguistics (Bouchard, 2021; Corson, 1997; Zotzmann, 2022). I came across CR merely by chance. But the moment I realized that this philosophy existed, it immediately resonated with me as it made much more sense to me than both positivism and constructivism. Years prior to that point, I remember watching the aforementioned debate between Chomsky and Foucault on the subject of human nature, where the two scholars represented what sounded like irreconcilably competing conceptual systems[11]. Naively so, my first reaction was whether it would be possible to combine the two positions from which the two scholars were forming their arguments. At the time, I did not have the tools nor the technical language to express what that middle ground could possibly look like. From then on, my search began. During my graduate coursework, I came across the term "critical realism" a couple of times without paying much attention to it. That changed when I encountered the term one more time in Davies' book titled *Reflexive Ethnography: A Guide to Researching Selves and Others* (2008). In the book, Davies makes the crucial point that for the process of reflexivity to be useful, we first would need to overcome the dichotomy between positivism and constructivism. She refers to the work of Bhaskar and explains how she heavily drew on it[12]. Thereafter, I started to read Bhaskar's work and familiarize myself with this philosophical

[11] By comparison, it might be easier to classify the work of Foucault as belonging to the "constructivist" tradition (Saar, 2014; Whitebook, 2005), although see Pearce and Woodiwiss (2001) for the possibility of reading his work as "realist." Conversely, classifying Chomsky's work is not an easy task if only because it involves two different academic fields (politics and linguistics), with each body of work being separate from the other (Knight, 2004; Knight, 2016). Chomsky's work on politics has been described as "realist" (Osborn, 2009; White, 1974)—a "charge" that he happily accepted (Chomsky, 2004). On the other hand, his work on linguistics has been described as both "realist" (Pullum, 2015; White, 1974) and "anti-realist" (Jones, 2003; Pullum, 2015). It should also be given notice that Chomsky himself has been quoted as saying that he considers himself to be "a child of the Enlightenment" (as cited in Edgley, 2000, p. 20).

[12] Since the publication of Davies' book, more attempts have been made to move ethnography in the direction of critical realism, urging the field to maintain its "epistemological caution," while overcoming its "ontological shyness" (Banfield, 2019, n.p.)—see also Rees and Gatenby (2014).

orientation. In that it affirms the existence of a reality that is independent of human consciousness, CR is more in sync with my belief system and, therefore, fits my natural disposition better and rings more true to me than other philosophical paradigms. More relatedly, as I will discuss in the next section, CR shares some of my personal views on language.

1.7.2 My Relation to the Topic

Recall that this study tries initially to examine whether or not combining the three approaches (translingualism, ELF, and IR) would be a pedagogically sound decision. The project is partly informed and motivated by my own experience with translingualism. Like many scholars in the broad field of language studies, I witnessed the evolution of code-switching as a pedagogical tool used in the classroom into translingualism over the past decade or so. Prior to the current study, I was extremely intrigued with the latter orientation to language, and curious enough to have tried to explore some of its pedagogical possibilities in my teaching and research. I also engaged in talks about translingualism, both on my institutional campus (Alharthi & Shelton, 2019) and beyond campus (Walker & Alharthi, 2018). Gradually, however, I began to see some limitations of translingualism in terms of its pedagogical applications. So, I grew more frustrated than fascinated, and more confused than amused as to how I can benefit from the rich theoretical body of work on translingualism. The disconnect between theory and practice—or what Kubota and Miller (2017) refer to as "hypocritical pedagogy" (p. 18)—is part of what prompted me to look for insights from other approaches besides (not necessarily instead of) translingualism to inform my pedagogy when designing the current course. However, the fact of the matter is that my issue with translingualism is larger than simply the lack of pedagogical applications in the classroom.

Because translingualism is informed by constructivism which argues for a complete rejection of the notion of "structure" (Ives, 2015), it downplays the role of anything related to "human nature, universal cognition, or language structure" in favor of "the local, the grounded, the particular" (Pennycook, 2010, p. 1). In contrast to this view, Atkinson and Matsuda (2013) posit the view that "linguistic negotiation [is not possible] without preexisting and more or less stable languages" (p. 231). In other words, the interactive aspect of communication works hand in hand with the stable aspect of language. The latter view cannot be any closer to CR because CR believes that "culture…predates interaction and will exert a conditional influence over it" (Houston, 2010, p. 78). By the same token, language belongs to what can be described as the level of the "person." This level is said to be separate and predates the level of "situated activity" (p. 79), even though the two levels are "interdependent" and always interact with one another (Davies, 2008, p. 25). I am far more comfortable holding this view of language. And given the fact that IR is concerned with both the "negotiative aspects of language [as well as] the stabilities on which such negotiation is based" (Atkinson & Matsuda, 2013, p. 231), I chose IR in particular as an approach to complement translingualism as well as ELF.

1.7.3 My Relation with the Study Participants

Given that I am researching the same class that I am teaching, I might be considered an "insider" in relation to my study participants in that I "have a connection to [and I am] embedded in the research site" (Smith et al., 2021, p. 63). However, the insider status can be complicated a little further such that I can be viewed as "both an 'insider' and an 'outsider', and both 'insider' and 'outsider' in the same place and/or time" (Mohammad, 2001, p. 112). Following the hypothetical example given by Holmes (2020) in explaining how a researcher sometimes "straddles both positions" (p. 7), I am an insider to the students in my class by virtue of being a student myself, but an outsider to them by virtue of being a graduate student (and a researcher). Similarly, I am an insider to the male students in the class, but an outsider to female students. Likewise, I am an insider to the international students (or—as we are referred to in the literature—the "eye learners[13]"), but an outsider to resident multilingual students (or the "ear learners") and domestic students (Reid, 1998). In short, the insider-outsider status is more of a "continuum" in my case (Herod, 1999, p. 326), and I am best described as a "pseudo-insider" (ibid., p. 323).

As discussed earlier, CR believes that knowledge is corrigible and not relative. According to Judd (2003), this entails that "the teacher must accept her responsibility as an authority figure, at least in terms of knowing more than the students" (p. 128). I fully acknowledge that the hierarchy in my classroom is simply inescapable and that it is practically impossible for me to abdicate all authority associated with my role as a teacher. However, I always keep in mind the notion of "graceful teaching" (Su, 2013), which boils down to the idea of "authentic humanness" in dealing with students. Further, in my pedagogical practice, I always remind myself of the Code of Ethics for Educators developed by the National Education Association in 1975, which requires a real commitment on the part of the teacher to students' growth and edification (NEA, 2020). I uphold those values as an essential part of my thinking, and I carry them into my work with my research participants as well, making sure that I cultivate a positive interviewing relationship with them by being transparent about my identity and intentions, and by keeping a level of respect and openness to their elicited ideas and perspectives.

1.8 Structure of the Dissertation

[13] The distinction between "eye learners" versus "ear learners" is used in reference to, respectively, international versus resident multilingual students (Reid, 1998). In the former case, students acquired English primarily by using means that utilize the eye such as reading and translation. In the latter case, students acquired English through interacting with native speakers of English, thus primarily utilizing listening and speaking over reading and writing.

This dissertation contains six chapters, this chapter being the first one. In Chapter Two, I will provide a historical framework of our field and other fields that I believe will be relevant to the discussion of curriculum development in later chapters. In the chapter, I will review a long list of binaries and competing approaches, some of which I briefly touched on above. The discussion in this chapter is based primarily on chronological sequence of events, and secondarily on thematic issues. As such, the review will deliberately look for continuity and relationship between historical events rather than discontinuity and rupture, but it will do so with a fresh eye, an open mind, and an interdisciplinary perspective. In the chapter, I will also revisit the three approaches covered above (translingualism, ELF, and IR) and discuss them in their historical context and by the order they appeared in the pedagogical landscape of writing studies. Chapter Three will cover the methodological basis of the study, including its site, participants, and the data collection techniques used during the study. In the chapter, I will also discuss action research as a method of inquiry used to carry out the study reported in this dissertation and explain how this method of inquiry intersects with the act of teaching, on the one hand, and with questions of ethicality,[14] on the other. Chapter Four makes the first part of data analysis, where I discuss findings of the first research cycle. The discussion there is organized based on the three approaches introduced above (translingualism, ELF, and IR). Chapter Five makes the second part of data analysis (and the second research cycle), where the focus of the discussion shifts from said three approaches to the two positions they represent: critical or progressive pedagogy versus pragmatic pedagogy. Chapter

[14] One issue that is appropriate to mention at this point is the principle known as "academic freedom," which is one of the lasting influences of the German model of higher education on the American educational system. On the one hand, this principle has an impact on the process of research in that it is causing an interesting tension with Institutional Review Boards or IRB for qualitative research projects in general (Anderson, 1996; Tierney & Corwin, 2007) and for action research projects in particular (Linder et al., 2014; Pritchard, 2002). On the other hand, it has an impact on the profession of teaching as a whole in that it is because of this principle that the profession does not have a universal code of ethics up to the present time (Burman & Kleinsasser, 2004). In Chapter Two, I will discuss the influence of the German model of higher education in more detail.

Six concludes my dissertation by extending the discussion from Chapter Five and outlines possible components of a writing pedagogy called critical pragmatism.

A final word is about the quote by which I started this chapter: “I go to seek a Great Perhaps.” Attributed to French author François Rabelais as his last words, the quote was possibly a reference to the domain of the hereafter, invoking the macabre and the otherworldly, and expressing the author’s skeptic but open mind to whatever might await him there. However, with the publication of the novel *Looking for Alaska* in 2005 (which was also made into a television show with the same title about a decade later), the author John Green adopted that phrase and refocused it to make it refer to meaning, calling, and purpose in this life rather than in the mysterious afterlife. It is in the latter sense that I hope that the chapters of this dissertation, which I briefly outlined above, would collectively help me in my quest to ascribe meaning and value to my teaching, and to seek my own pedagogical “Great Perhaps.”

CHAPTER TWO: REVIEW OF THE LITERATURE

> *[O]ur theories and practices are, whether we like it or not, always historically situated; that is, what we consider to be important in terms of research and teaching problems is constructed largely by our perceptions of what preceded those problems.*
>
> \- P. K. Matsuda (2001)

2.1 Introduction

This chapter complicates the usual historical review of the field of composition studies by discussing the histories of various areas of language study that have emerged in the previous century and have intersected with both first language composition (L1 composition) and second language writing (SLW). In other words, in an attempt to find the middle ground between the two polarities of progressivism and pragmatism within composition studies, this chapter "look[s] backward in order to move forward" (Ruecker & Shapiro, 2021, p. 140; also cf. Adler, 2020). Finding a happy medium between the two polarities is no easy endeavor. In fact, it can be described as what Hanstedt (2018; 2020) describes as a "wicked problem," which is the kind of problem that does not lend itself to simple solutions, thus requiring "a polymathic mindset [rather than] a specialist one" (Larsen, 2021, n.p.). Relatedly, recall from Chapter One that the notion of globalization features in both L1 composition pedagogy and in SLW instruction (Matsuda & Matsuda, 2011; Payne & Desser, 2012). As indicated by Steger (2013), globalization necessitates the work of the "academic generalist," who is described as someone "responsible for, and [is] expected to be knowledgeable about, all areas of the curriculum" (Jennerich, 1998, p. 220). Therefore, a historical review with the globalization phenomenon in mind requires an approach that views breadth as advantageous and necessary (Hanstedt, 2014) and is "broad enough to behold the 'big picture'" (Steger, 2013, p. xii). On a smaller scale and within language study, then, this is what I do in constructing this review. The starting point of this review is the 18th century. From that point, I trace our steps forward to our current moment by highlighting contextual factors that led to the creation of the composition course, along with instructional approaches that were used to deliver it and major milestones that helped shape it.

The review is divided into five parts. In the first part **(From the Old System to the New System)**, I discuss the earliest presence of international students on American campuses since this student population is what led to the emergence of the multilingual section of composition. Then, in some detail, I discuss the influence of the German model of higher education on the American educational system, because that historical fact is what led American universities to be the destination for international students from the beginning of the previous century onward. Next, I discuss the status of writing instruction in the 19th century prior to the advent of the new university. The discussion is followed by a section on the early professional originations, which paralleled the transformation into the new university toward the end of that century, and had their impact on the creation of the composition course. In the second part of the review **(The Composition Course)**, I talk about the major approaches to teaching writing, which were developed during the beginning of the 20th century. In the discussion, I explain how those approaches were competing with one another, which led to the so-called abolition debates about the value of the composition course as a whole. I explain the arguments used in those debates, including a teaching approach called the laboratory approach that was used to argue for the importance and effectiveness of the course.

From there, I move on to third part **(The Influence of Other Fields)**, where I review the role that relevant fields have played in shaping the composition course into what it is now. Specifically, I explore the influence of the following fields: creative writing, communications, linguistics, applied linguistics and language teaching. In the fourth part **(Other Important Milestones)**, the discussion continues to include four other milestones in the history of the field:

contrastive rhetoric (an early model used in SLW instruction); the Dartmouth Conference (a major event in the field as a whole); the process movement (an influential teaching approach used in both L1 composition and SLW); and the writing-across-the-curriculum movement (an initiative that had some lasting impact on the field). Finally, in the fifth part **(Latest Approaches)**, I discuss the presence of critical pedagogy in L1 composition and SLW before I discuss the major features of two of the latest approaches to teaching writing (translingualism and English as a lingua franca in academic setting), both of which make an essential part of this dissertation. All this is followed by a brief summary of the whole chapter. In these sections, the review is primarily chronological, secondarily thematic. In other words, it was inevitable for me to move back and forth in history to be able continue a backstory, for example, or to make a necessary comparison between two events that took place at different points in time.

2.2 From the Old System to the New System

2.2.1 International Students in America

Yale University can boast the arrival of the first ever foreign student in America in the 18th century. According to King (1925), a student from Latin America came to study at Yale in 1784. The name of this student was Francisco de Miranda, who would later become influential in contributing to the independence of Venezuela and Latin America. In 1827, Fernando Bolivar—nephew and adopted son of the South American leader Simon Bolivar—attended the University of Virginia because he was an admirer of President Thomas Jefferson (The Bolivar Network, n.d.). Yale set another record by hosting the first Chinese student to study in America—Yung Wing—who graduated with a degree of Bachelor of Arts in 1854 and documented his experience in his memoir (Wing, 1909). From Japan, the first student to set foot in America was Joseph Hardy

Neesima. He came to America in 1864, graduated from Amherst College in 1870, and returned to Japan in 1874 to establish Doshisha University a year later (King, 1925). Finally, Mario García Menocal—the third President of Cuba—graduated from Cornell in the year 1888.

The 20th century witnessed the arrival of more international students in the U.S. In 1904, records show a total number of 2,673 students, coming from at least 47 countries (King, 1925). The number grew to 3,645 students in 1911 and to 6,163 students in 1920 (Matsuda, 2010), reaching close to 10,000 students in the 1930s and approximately 26,000 students in the 1950s, with a steady "overall growth" since then (Israel & Batalova, 2021). In the 1980s, the number of countries representing the places of origin for international students studying in the U.S. totaled about 180 (VanSant, 1985). By the close of the 20th century, the number of students increased to 582,996, and by academic year 2015-16, the number was over 1 million international students (Institute of International Education, n.d.).

Almost on a yearly basis since the early 20th century, the enrollment of international students in American universities was on the increase. Part of the reason is due to a transformation in U.S. higher education that took place at the end of the 19th century. The American system modeled the German experience only to surpass it and eventually become the model to follow (Thelin, 2011). By comparison with the old American university that characterized the period prior to 1860s, what did the German model look like and what influence did it have on the trajectory of U.S. higher education? The next section addresses this point in some detail.

2.2.2 The Influence of the German Model

Hegeman (1953) notes that Germany produced great contributions to art, literature and philosophy, and that by the close of the 18th century it "reached a peak of intellectual productivity that entitles it to a position beside Periclean Athens and Renaissance Florence" (p. 193). In the 19th century, Germany also became a destination of higher education excellence for international students, with a total number of 475 foreign students enrolled in the academic year 1835-36, and with 735 students enrolled in the academic year 1870-71 (King, 1925). American students always made up a large part of those groups. Between 1781 and 1850, there were at least a hundred American students enrolled in German universities (ibid.). In 1892 alone, American students were the largest population (close to 20%) of foreign students enrolled in German universities, with a total number of 415 students (ibid.). These enrollment patterns remained roughly the same until World War I, which had a negative impact on the enrollment of international students in German universities in general and on American students in particular. Lanson (1920, as cited in Wheeler, 1925) notes that at that point, "France…replaced Germany as the Mecca of American students" (p. xv). In the period spanning the years 1820 and 1920, the total number of American students studying in German universities was estimated to be 9,000 students (Herbst, 1965).

The American interest in German universities is partly credited to Benjamin Franklin, who in the year 1766 toured Europe for a period of two months, staying in two German cities (Hanover and Göttingen) and visiting the University of Göttingen. King (1925) describes Franklin's journey to Germany as the "first recorded American inspection of German life" (p. 7). Victory (1915) cites Franklin's visit to the University of Göttingen as the reason for establishing the link between American students and that university. He writes, "We owe to Franklin the awakening of interest in America for the German universities, for previous to his personal knowledge of this institution [i.e., the University of Göttingen], Americans were wont to cross the seas to study in Cambridge or Oxford or the Scotch universities" (p. 49,50). But Franklin went to Germany as an educator rather than a student. According to Victory, his visit was instrumental for his own academy—The

College and Academy of Philadelphia (later the University of Pennsylvania)—which he had established in 1751, served as its president from that date until 1755, and continued to serve as its trustee until his death in 1790 ("Penn's History", n.d.).

The first American student to graduate from a German university was Benjamin Smith Barton, who was born in 1766 (the same year Franklin visited Göttingen). He graduated with a medical degree from the University of Göttingen in 1799[15] and taught at the University of Pennsylvania until 1815 (Rosengarten, 1904). More students followed suit afterwards. Among the early ones were Edward Everett and George Ticknor who travelled together to study at the University of Göttingen in 1815 (Frothingham, 1925). The former's trip to Germany was funded by Samuel Eliot, a merchant from Boston and a patron of learning (whose name will be of relevance below). Having previously obtained a degree from Harvard, Everett received a PhD degree from Göttingen and returned to teach at Harvard, "bringing back and presenting to the Harvard library more German books than all the rest of the New England possessed" (King, 1925, p. 7). Describing the degree he obtained and writing about himself, Everett states that he was "the first American and, so far as I know, the first Englishman on whom it has ever been conferred" (as cited in Frothingham, 1925, p. 41). Later in his life, Everett served as the 16th President of Harvard University (1846-1849).

As for George Ticknor, he is considered an important "agent of change" for American higher education (Bohon, 2014, p. 48) and is described as "the originator of the university idea in America" (King, 1925, p. 7) and as one of the "great architects of the [U.S.] university" (Hofstadter, 1952, as cite in Bohon, 2014, p. 48). Ticknor was an admirer of German universities,

[15] It should be noted that the statement that Barton went to Göttingen is a matter of debate as it has never been verified. See, for example, Graustein (1961) and Bell (1971).

and his mind was occupied with German language and culture. Before leaving for Germany, he was a lawyer by profession, but decided to leave his practice and devote his life to learning about everything German. Writing about himself, he states, "I therefore gave up my office, and turned my attention and effort to learning what I could of the German language, and German universities, to which my thoughts and wishes had been already turned as the best places for education" (Ticknor, Hillard, & Ticknor, 1876, p. 11). With occasional comparisons with his student life at Dartmouth College from which he had graduated first, his journal is replete with details about his student life in Germany as it relates to three important educational aspects: the philosophy of education, curriculum and pedagogy, and student life (Bohon, 2014). Upon his return from Germany, he was appointed Professor of French and Spanish at Harvard in 1819, coming with a "comprehensive plan" to improve the conditions of education at Harvard (Ticknor, Hillard, & Ticknor, 1876, p. 323). According to Metzger (1961), the most important aspect of his plan was his attempt to implement what King (1925) calls the "elasticity of curriculum" (p. 7) or the principle of "academic freedom" in general, where—compared to the curriculum of the colonial colleges—students are in control of what they learn, and professors are in control of what they teach (Bohon, 2014). While Ticknor's efforts were not completely successful, he is still on the list of the *One Hundred Famous Americans*, the title of a book written by Helen Ainslie Smith in 1886.

The largest credit in importing the German system to America is given to Charles William Eliot, who is also credited for transforming Harvard and the whole American university from its traditional collegiate system to its contemporary new model. A grandson of the benefactor Samuel Eliot mentioned above, nephew of George Ticknor, student of Ralph Waldo Emerson (and a second cousin of the poet T.S. Eliot), Charles Eliot was born in 1834 and was educated at Harvard, from which he graduated in 1853. He then taught mathematics and chemistry there between 1854 and 1863. For the next two years, Eliot toured three European countries (France, Germany, and England) to study chemistry and familiarize himself with the methods of instruction used in those countries (Kuehnemann, 1909). The German experience was the one that left the deepest impression and greatest impact on him (ibid.). In 1865, he was appointed Professor of Analytic Chemistry in the Massachusetts Institute of Technology (MIT). He went on another trip to Europe two years later, and in 1869, he became the 21st President of Harvard University, holding this post for a period of 40 years until 1909. His inaugural address—published later on (Eliot, 1969)—explained his educational philosophy, laying out his "grand vision of what Harvard should be" ("Charles William Eliot", n.d.). In 1903, while serving as President of Harvard, he was also selected President of the National Education Association or NEA ("Charles William Eliot", 1998).

Eliot's educational philosophy includes an emphasis on the idea that the public interest should be the driving force behind educational reform. This ideal is very telling about his various reforms and accomplishments, revealing "a mind not so much philosophical as practical" (Kuehnemann, 1909, p. 33). His biggest legacy is the creation of the "elective system," which—no doubt inspired by his uncle Ticknor in large part—allowed students the freedom to make their own subject choices and be responsible for their own learning trajectory, thus applying the German concept of academic freedom—or what Smith and Bender (2008) call "the German leave-them-alone philosophy" (p. 476). Eliot devoted a good portion of his inaugural address to speak to the issue of the elective system because he believed this feature to be a student's basic right, linking it to such values as liberty, self-control and independence, where students would "take on the responsibility of becoming self-governing and self-disciplined in the actions and behavior" (Elliott & Paton, 2014, p. 2). Eliot was so strong an advocate of the elective system that he wanted it implemented even at lower educational levels. While at first he thought that the elective system should be offered to students at age eighteen, he gradually and incrementally lowered that age to fourteen, then thirteen, and then finally to kindergarten (“Charles William Eliot”, 1998). By 1872, the only fixed requirement at Harvard was an English course that was to be taught in the freshman year; seniors had no required courses at this point (ibid.).

While Eliot’s leadership and vision were no doubt the biggest factors in implementing a change in higher education in America, the conditions and the time were ripe for that change to happen and for colleges to embrace their transformation into universities. For example, the California Gold Rush (1848-1855)—and the era of westward expansion in general—required a different set of skills that were not necessary heretofore. This fact resulted in the contrast between traditional values versus practical needs[16] being a topic of discussion among faculty members at the time as to which of the two should be given primacy (Bohon, 2014). The purpose of education was, therefore, changing slowly but surely that in the latter half of the 19th century, only 10% of Harvard graduates were clergymen—as compared to 70% in the 17th century and 45% in the 18th century (“The History of Higher Education in the United States”, n.d.). Just a few years short of when Eliot assumed Harvard’s presidency, James Walker, Harvard’s president from 1853 to 1860, bemoaned the declining interest in theology, stating that at that point “a professor is as much a layman as a lawyer or physician” (as cited in ibid.). Rudolph (1962) talks about college campuses becoming a “battlefield [between] piety and intellect” (p. 136). According to Bohon (2014), the American Civil War (1861-1865) increased this secularization trend even further, resulting in more “societal reformations” (Elliott & Paton, 2014, p. 4) and “utilitarian pressures” (Smith & Bender,

[16] This dichotomy is of crucial importance because—as will be shown below—it will keep emerging in different contexts, morphing into different shapes and forms.

2008, p. 164) that a change in the educational system to reflect those developments was but inevitable.

Finally, some of the educational decision-makers living at the time had just the right mindset to make the change possible. Metzger (1961) lists several scholars—besides Eliot—who were educated in Germany or who admired the German educational system and then later became presidents at their own institutions. These include: Andrew Dickson White (President of Cornell University from 1866-1885); James Burrill Angell (President of the University of Michigan from 1871-1909); Daniel Coit Gilman (President of Johns Hopkins University from 1875–1901); Charles Kendall Adams (President of the University of Wisconsin–Madison from 1893-1901); and Nicholas Murray Butler (President of Columbia University from 1902-1945)[17]. This is why it was relatively easy for most colleges to follow in the footsteps of Harvard (Brereton, 1996). Together with Eliot, those scholars from those various institutions were all ready to advance higher education in America and to embrace the new model of the university based on the German one. As explained by Elliott and Paton (2014), "Eliot could only make change happen through others; through transformational leadership where faculty, students, administrators, and other staff become change agents" (p. 2).

2.2.3 Formal Learning Versus Extracurricular in the Old College

During the colonial period, the teaching of writing in schools involved such issues as grammar, vocabulary, spelling and handwriting. Russell (2006) explains that writing instruction

[17] This is not to say that Eliot's elective system did not face resistance. Quite the contrary; he had to deal with opposition from within Harvard and beyond (Brereton, 1996). For example, James McCosh (President of Princeton University from 1868-1888) and Noah Porter (President of Yale from 1871-1886) rigorously defended the prescribed curriculum. The former had a public debate with Eliot on its merits; the latter wrote a book on the subject (Denham, 2002). In fact, Denham notes that Cornell's President Andrew White faced less opposition than Eliot when implementing the elective system at his institution.

was mostly a matter of “penmanship or transcription” (p. 245), where students were to imitate the style of famous authors. For a grammar school from the 17th century, the authors Ovid and Virgil (both of whom were Roman poets and were contemporary to each other) were recommended for such a purpose; for a grammar school from the 18th century, the American author Washington Irving (1783-1859) was chosen (Wright & Halloran, 2001). The situation in a college setting was roughly the same; while in the 17th century, “students learned to write English through learning to write and speak the classical languages” (ibid., p. 216), the switch to writing in English as both a means and an end goal of learning started gradually in the following century. Russell (2006) talks about the period of the 1830s being a turning point in teaching composition (as opposed to handwriting) by dint of the efforts of a few American reformers such as Amos Bronson Alcott (friend of Ralph Waldo Emerson), who developed a “self-active” approach, where students would write from their personal experiences. Russell, further, mentions that the teaching of English literature also started around that time, with Dartmouth introducing it in its curriculum in 1822; Amherst in 1827; and Harvard in 1854 (Parker, 1967).

Up until the elective system was in place, colleges had a “balanced mix” of teaching orality and literacy, although the latter had no course solely devoted to it (Brereton, 1996, p. 4). The new university with its emphasis on specialized knowledge led to the emergence of English departments (Russell, 2006). The unity of knowledge was further divided even within English studies; studying literature (i.e., literary criticism) was distinguished from writing about literature, with the former described as more “academic” (Yood, 2003). At Harvard, a professor by the name of Francis James Child—who some view as “a hero of literary critics...and villain of composition scholars” (Russell, 2006, p. 257)—advocated for the centrality of literary study. On the other hand, Fred Newton Scott of the University of Michigan (who was a colleague of the educational theorist

John Dewey) saw English departments positively as a possible space to accommodate linguistic, rhetoric and literary studies. Child's view prevailed and the field of English studies was "Harvardized" (Wright & Halloran, 2001, p. 239). As such, literary study was "privileged" over rhetorical study as represented by the teaching of composition (Russell, 2006). Brereton (1996) sees this hierarchy as nothing surprising "given the fact that university English departments organized themselves on the German academic model, rewarding research and privileging the doctorate, the learned article, and the monograph" (p. 22). As for rhetoric itself, it was declining in importance in the official curriculum. Connors (1991) marks the year 1828[18] as the starting point of this process, which was to last for over a century before rhetoric resurfaced again. In another place (Connors, 1997), he described the years between 1865-1910 as the "the periods of Postwar and Consolidation composition-rhetoric" in that they were "years of wrenching necessity and desperate invention that only slowly eventuated in Modern composition-rhetoric" (p. 124). As pointed out by Brereton (1996), these new changes were so rapid that they took only a generation to come into effect.

Outside of the classroom, the old colleges had an important phenomenon called the debating club or literary society. Run by students, participants in these "agencies of intellect" are considered "children of the Enlightenment" (Rudolph, 1962, p. 145), which became part of campus life from approximately 1750 to 1875 (Wright & Halloran, 2001). They appeared first at Yale, followed by Princeton and then Harvard (Rudolph, 1962). What is important about these societies is the fact they carried on the rhetorical tradition, providing students the space to engage in debates

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[18] While Connors provides no explanation as to why he chose this date to mark the end of rhetoric, perhaps he does so because that was the date an important document known as the Yale Report of 1828 (which will be discussed in the next section) was released. In the sense that the Yale Report was met with a strong backlash on college campuses, it might be accurate to describe that date as the beginning of the end of the traditional curriculum.

and take part in discussions. For example, students debated such questions as: “Ought freedom of thought to be granted to all men?” (Rudolph, 1962, p. 141); they defended such theses as whether “political jealousy is a laudable passion” (Wright & Halloran, 2001, p. 221). The use of English was completely allowed. In fact, Rudolph (1962) holds that the presence of English literature on college campuses started in literary societies long before they were integrated in the official curriculum. Some of these societies had their own literary magazines. They also had their own libraries, which sometimes were larger than the college library itself (Harding, 1959a). Finally, these societies would sometimes invite eminent speakers—such as Ralph Waldo Emerson—to participate in various occasions. Therefore, while the goal of the official classroom was to “build character” (Brereton, 1996, p. 3), the literary societies functioned to stimulate the mind.

Harding (1959b) lists several reasons why the literary societies eventually ceased to exist, including “the rise of athletics; the popularity of social fraternities; the competition of music clubs, dramatic clubs, and similar specialized organizations; the slow but gradual liberalization of the curriculum...” (p. 105). Among these reasons, the last one in particular is of crucial relevance to this historical account. Explaining the end of the literary societies at the University of Wisconsin, Curti and Carstensen (1949, as cited in Harding, 1959b) note that “most of their educational features were incorporated in the course of study” (p. 110-111). Gere (1994) arrives at a similar yet more specific conclusion, positing that the literary societies and clubs formed the genesis of a teaching method known as the laboratory approach to teaching writing (which will be discussed further below). While Gere’s position was challenged by some scholars (e.g., Boquet, 1999; Lerner, 1998), there is little doubt that the 19th century was a time of innovative pedagogical styles. At the time President Eliot took office, both the lecture and recitation teaching formats were being used in colleges—though the former was reserved mainly for seniors (Brereton, 1996, p. 5). In fact, Eliot used both terms in his inaugural address, describing both methods as “useful” in their own way (Eliot, 1969). The German influence has inspired more options such as seminars (Bohon, 2014) and objective testing (Russell, 1990). In the same way, the extracurriculum might have inspired the official curriculum with more instructional options.

2.2.4 Early Professional Organizations

In reaction to some of the reforms that were spreading in the early 1820s (including ones suggested by George Ticknor), Yale published what came to be known as the Yale Report of 1828. This report consisted of two parts, where the first part defended the traditional curriculum and rejected the German model; the second part defended the teaching and learning of classical languages. The report states that “[t]o begin with the modern languages in a course of education, is to reverse the order of nature” (Yale College, 1828, p. 39). The report allows the possibility of studying modern languages so long as that was done as an “accomplishment” (i.e., an end goal) rather than as an “acquisition” (i.e., a means). The rationale behind this distinction is that according to the report, studying classical languages “forms the most effectual discipline of the mental faculties” (p. 36). For the remainder of the century, the gap continued to widen between proponents of classical languages versus modern languages. Rudolph (1962) maintains that the literary societies thrived on college campuses, including at Yale itself, partly as a reaction to the classical course of study. In 1883, the Modern Language Association (MLA) was founded, which—as reflected in its title—had the goal of advocating for the cause of teaching and learning modern languages including English, German and French. In an article titled “The Place of English in the College Curriculum,” which appeared in the second volume of the annual proceedings of MLA, the author makes a plea for “a truer appreciation of the department of English in American colleges, and to secure…a more generous provision for its needs" (Hunt, 1885, p. xii, xiii). For some time to come, MLA would continue to address concerns related to teaching English.

The National Education Association (NEA) had already been established a few decades earlier in 1857[19]. It had a number of goals on its agenda, including the "improvement of working conditions" of teachers and educators, and the "promotion of Americanism, and character and moral training" (The National Education Association, 1939, p. 38). NEA consisted of several special groups. Among them is a group called the English Round Table which regularly discussed such issues as the type of training that English teachers should have and the English requirements for college admission. A lasting impact of this association appeared in the appointment of a committee in 1892 called the "Committee of Ten of Secondary School Studies." Chaired by Harvard's President Eliot, the Committee was tasked to address such issues as the overcrowded curriculum in secondary schools, which came as a result of the introduction of new school subjects (Cubberley, 1947). Additionally, because of the fact that English at that point became part of the curriculum in the new university, it became necessary to address the type of preparation that students should have before they reach the college level. Two years later, the Committee published its recommendations report, which included the amount of time needed to prepare high-school students for college work: "five hours per week for four years" (Aulbach, 1994, p. 16). Given the fact that there were not enough high-school teachers to meet these new demands, coupled with the reality of increased immigration, some of the recommendations led to a public outcry (ibid.). To some, however, the public disapproval was a misunderstanding of the work of this Committee, as Eliot was trying to help design a curriculum that would benefit all students equally, including those

[19] NEA started as the National Teachers Association before it changed its name to the National Educational Association in 1870, having merged with three smaller organizations (Holcomb, 2021). In 1907, it changed its name one last time and dropped the letters "al" from the second word in its title (Fay, 1969).

intending to pursue college education and those who intended to end their academic journey after high school ("Charles William Eliot", 1998).

Members of the English Round Table at NEA were not happy with those developments. A new committee was formed and entrusted to look into the issue of college entrance requirements ("What Is NCTE?", n.d.). The committee was led by James Fleming Hosic, who was a professor at Chicago Teachers College (Christenbury, 2010). It concluded that a new organization for English teachers across the country was needed, with the goal to "increase the effectiveness of school and college work in English" ("What Is NCTE?", n.d.). In November 1911, Hosic invited over 400 English teachers to attend a meeting that was to be held in Chicago. Close to 70 educators attended the meeting, which led to the formation of the National Council of Teachers of English (NCTE), with Fred Newton Scott (who, incidentally, had served as president of MLA before) becoming its first president. The newly founded organization became "the nation's oldest organization of pre-K through graduate school literacy educators" (ibid.). A month later, NCTE established its first journal titled *English Journal*, which focused primarily on K-12 English education, with occasional discussions on higher education pedagogy. The journal *College English* started in 1928 as a special edition—or as an "expansion journal" (Connors, 1984, p. 351)—of *English Journal* before it became a separate publication in 1939[20].

The background about the Committee of Ten discussed above was a huge factor in leading to the establishment of NCTE. But there is a little more to the story. For some time, both MLA (as represented by its pedagogical section) and NEA (as represented by the English Round Table)

[20] By no means this is everything to be said about NCTE's publications. Over time, NCTE established several journals and newsletters that highlight various interests and needs, serving numerous educational and professional groups. For more about NCTE's publications and their historical backgrounds, see Christenbury (2010). For more about the publications of the field of composition studies in general, see Connors (1984) and Hesse (2019).

served as platforms to improve the professionalization of English teachers and promote issues to do with teaching English. But MLA gradually moved away from concerns related to teaching and composition, focusing instead on research and literature. In 1903, MLA closed its pedagogical section (Gold et al., 2012), prompting even more reasons for an organization like NCTE to come into being (Connors, 1984). This “division of foci” between MLA and NCTE (Gere, 2010, p. 98)—which was the result of the new specialized university with its “disciplinary fragmentation” (Gold, 2012, p. 23)—reinforced the split within English studies even further; “the writing faculty...earned themselves a reputation as teachers, not scholars” (Brereton, 1996, p. 10). We can, therefore, talk about a series of contrasts that can roughly represent the *literature/composition* split. Respectively, these include: *values/needs, piety/intellect, character/knowledge,* and finally *self-fulfillment/utility*. In several places (Berlin, 1987; Berlin, 1996), Berlin reads these contrasts as a continuation of an old dialectic between, respectively, *poetic* versus *rhetoric*. In the new university, these opposing perspectives would translate into two competing approaches to teaching writing: respectively, the first one is what Berlin terms the “rhetoric of liberal culture”; the second is what came to be known as “current-traditional rhetoric.” According to Palmer (1912), the former pedagogy boils down to the word *culture*; the latter boils down to the word *efficiency*. These two approaches are the topic of the next section.

2.3 The Composition Course

2.3.1 Major Approaches to Teaching Writing

According to Russell (1990), homogeneity was one of the criteria in the student selection process in the old institution. The student population would typically share the same socioeconomic background, belief system, and, most importantly, language standards. With the passing of the second federal Morrill Act of 1892, which put pressure on colleges to accept new constituencies of students, the new university witnessed the arrival of previously excluded social groups, becoming now a site where one can find the rich and poor, male and female, gentile and Jew, White and Black (Wechsler, 1981). These developments changed the dynamic of college campuses in all aspects, not the least of which is language-related; "linguistic homogeneity was destroyed" (Russell, 1990, p. 55). But in order to deal with the new linguistic realities and help preserve the "purity of the language" (Knoblauch & Matsuda, 2008, p. 6), students were required to take a writing entrance exam[21] that was based on literature. Based on the results of some of those exams, it was felt that students needed training in writing instruction. The English department at Harvard was assigned with this task, and other schools followed suit. As pointed out by Berlin (1987), the addition of the entrance exam and the new composition course played a major role in changing the nature of writing instruction, prompting several approaches to teaching writing to develop in the period between 1900-1920. While some of these approaches had little influence on the development of the field, others had a much stronger impact, dominating the writing instruction scene for long periods.

One of the major approaches developed to meet the needs of the new students is what is termed "current-traditional rhetoric" (CTR). A result of the elective system, the home for this approach was Harvard, with several other schools adopting it, including, most importantly, Columbia. This approach is "positivistic and practical in spirit" (Berlin, 1987, p. 35), viewing writing as a science that can be taught and learned (Gold et al., 2012). Under this approach, truth exists prior to one's experience. As such, the approach deals with certainties rather than

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[21] Matsuda (2010) notes, interestingly enough, that because of the fact that international students were admitted through different admission mechanisms at this point, they were spared from this institutional "linguistic filtering" (p. 88).

probabilities (Berlin, 1996). The premise that writing is an individualist act (represented by the author) or a social act (represented by the audience) is neglected under CTR, with attention given, instead, to the final product itself. CTR is a "service ideal" (Berlin, 1987, p. 39), suitable for managing students in the new university (Berlin, 1988; Crowley, 2010), giving them little agency or control (Faigley, 1986). Of the three canons of rhetoric that are related to writing (invention, arrangement, and style), the first one is almost completely neglected in favor of the last two (Crowley, 2010; Gold et al., 2012). And of the four rhetorical modes of discourse (description, narration, exposition, and argumentation), the last one is ignored (Berlin, 1987). The goal of this approach is to create "good language habits" (ibid., p. 43) that would allow members of the rising middle class to participate effectively in a democratic society. This explains the emphasis of this approach on grammatical accuracy and correctness of form. According to Nunes (2013), the five-paragraph essay is thought to have originated from this instructional approach, which remained strong well into the 1970s before it was replaced by the process movement (discussed further below).

As for the rhetoric of liberal culture (RLC), it was adopted by a fewer number of colleges, but they were a "vocal minority" (Berlin, 1987, p. 45). The leading colleges promoting this method of instruction were Yale and Princeton, both of which rejected Harvard's elective system and defended the classical curriculum early on. While CTR is considered democratic and instrumental, RLC is considered "elitist and aristocratic" (ibid., p. 35). According to this approach, writing instruction in college is generally discouraged because that should be the burden of high schools. Besides, literary interpretation is considered more important here than textual production (Berlin, 1996), and, as such, our focus should be directed toward cultivating students' interest in and appreciation of literature. But if writing is to be taught at all, it is to be taught to a select group of students who are already gifted and who have the potential to become great writers and produce great literary works. As a pedagogical approach to teaching writing, rhetoric of liberal culture faded away eventually. However, it still survived at the margins and managed to bring some attention to such issues as art, literary criticism, and romantic thought, which would have some important effect and residual elements in other approaches that were developed at a later point (Berlin, 1987). Russell (1988) stresses this point further, arguing that the discourse and ideas of this approach had a "deep and continuing influence on writing instruction, not only within the classroom, but in the role writing instruction plays in the university" (p. 134).

After analyzing the two dominant approaches above, Palmer (1912) calls for a middle ground between the two positions as represented by culture versus efficiency. Gold et al. (2012), in fact, talk about a third major approach that made that attempt. This approach is what Berlin (1987) terms a "transactional rhetoric for a democracy"—although according to Brereton (1996), it was never dominant. Building on ideas of another less influential approach that viewed writing as a "creative expression" (Gere, 2010), transactional rhetoric was developed by Fred Newton Scott (the first president of NCTE and a colleague of John Dewey at Michigan), where language and thought were considered to be strongly linked; the public and private were thought to be socially interactive (Gold et al., 2012). The term Berlin chose came—as he explains—from the view held by this approach that reality is "neither objective and external" (as is the case with CTR), "nor subjective and internal" (as is the case with RLC) (Berlin, 1987, p. 47). Another approach that was not as influential was one developed by James Fleming Hosic (who is the founder of NCTE and a colleague of John Dewey at Columbia) (Russell, 1990). Hosic promoted the concept of "interdepartmental cooperation in teaching language," which makes the point that for learning to be effective, both writing and speaking should be integrated in the curriculum. Labeled the "cooperation movement" (Russell, 1990, p. 59), this idea planted the seed for what came to be known as the "writing-across-the-curriculum" movement (discussed further below), which would have some influence on the field a few decades later in the 1970s.

To be sure, there are far more approaches besides the ones discussed above which did not make it to this review nor, indeed, receive proper attention in the history of composition studies as a whole. In fact, a recurrent critique of the sub-field of the history of composition studies is that it sometimes tends to ignore approaches that are less influential, thus reinforcing a "sanctioned history" (i.e., a history of progress) at the expense of a "lapsed history" (i.e., a history of disruption) (Rose, 1996, as cited in Brass, 2013). However, revisionist accounts of the history of the field (e.g., Gold, 2008; Hawk, 2007; McComiskey, 2016; Rice, 2007; Strickland, 2011) have been attempting to fill such historical gaps by either highlighting neglected educational ideals or by offering alternative readings to grand narratives that had long been accepted as true and complete. Gold (2008), for example, examines teaching practices that were inspired by current-traditional rhetoric and that were used with three different student populations: African American, female, and working-class. Gold's conclusion is that depending on the context, what we might perceive as invalid forms of instruction can sometimes be empowering and liberating to the students at hand[22]. In any case, the rivalry between the competing philosophies informing the two "dominant" approaches (CTL versus RLC) led to an important development in the field that merits a place in

[22] By contrast, a revisionist account can also be less optimistic than its counterpart version. For example, challenging the "celebratory" history of NCTE with its revolutionary stance against the rigid admission standards of colleges and universities, Jory Brass tells another story about the establishment of the organization in question (Brass, 2013) and another story about its inaugural publication *English Journal* (Brass, 2012). Incidentally, this might be a good place for me to acknowledge my own limitations in this review, where I, admittedly, try to look for continuity and relationship between historical events. This is in contrast to a Foucauldian analysis of history, which, instead, tries to look for discontinuity and rupture (Foucault, 1970).

this review. This is what is referred to in the literature as the abolition debate, which will be the topic of the next section.

2.3.2 The Abolition Debate in Composition Studies

We can talk about four different points in the history of composition studies where the topic of abolishing the composition course was brought up. These are 1911, 1939, 1960, and 1991. The first two were a continuation of the conflict between composition and literature (and their pedagogical approaches CTR versus RLC) that was outlined above. In 1911, Thomas R. Lounsbury, an Emeritus Professor of English at Yale University, published an article titled "Compulsory Composition in Colleges," where he called for eliminating freshman composition from the curriculum in favor of more strict admission standards at the university (Connors, 2003). His call was motivated by several reasons: one related to the workload associated with this course, where each professor would need to spend a considerable amount of time correcting students' papers[23]. Another is related to the belief that the composition course was merely a temporary salutation to solve the alleged literacy crisis of the new student population (ibid.). A third had to do with the fact that literature scholars were still trying to establish the identity of their discipline in the new university (Goggin & Miller, 2000). Most importantly, Lounsbury believed that unlike other subjects such as history or chemistry, for example, writing simply cannot be taught (Russell, 1988). To a degree, this wave of the abolitionist movement was strong and somewhat influential in that a handful of colleges (including Indiana, Nebraska, Stanford, followed later by Columbia)

[23] Francis James Child—who we encountered above as the person who helped promote the idea of literature being central in English studies—was actually a professor of rhetoric at Harvard. He turned down a job offer from Johns Hopkins and agreed to stay at Harvard on the condition that he would be relieved from the task of grading students' work. Adams Sherman Hill—the person who designed the course—granted him his wish, and Child became the first to ever be granted such an exemption in the new university (Berlin, 1987).

did indeed abolish their composition course before the course was instituted again at a later point (Connors, 2003).

The second wave was led by Oscar J. Campbell of the University of Columbia, who published an article titled "The Failure of Freshman English" in 1937, where he revived the abolition call for the second time. As pointed out by Russell (1988), while the "rhetorical contexts" between the two waves were different, the "rhetorical strategies [were] remarkably similar…represent[ing] the thought of all but a few abolitionists" (p. 136). Here, again, the elitist attitude that informed the liberal culture was resorted to, where writing is believed to be something of mysterious origin which only the genius is gifted with and, as such, we should not waste our time trying to teach it to everyone. However, Connors (2003) is quick to point out that while both waves came from the literary side of English studies, the second one was actually less severe, making an attempt towards dividing the labor of writing instruction among various departments—what later came to be called "writing across the curriculum." Not only was the call less severe this time, it was also far less influential than the first one. Connors speculates two reasons for this: first, the fact that composition became established in the university by that point; and second, the fact that the academic community, the nation—and the world at large—were too distracted with World War II to react in a meaningful way. But in the sense that both waves were led by scholars in the literary tradition, they represent the position that Richard Young (as cited in Goggin & Miller, 2000) describes as "art as glamour" (p. 91).

The field of composition studies survived both waves. In fact, it continued to thrive that by the 1950s it came to have a rich history that merited a study to detail its evolution. The first effort towards this direction was done by Albert R. Kitzhaber, whose work is considered to have formed the origins of the subfield of composition history (Connors, 1991). Kitzhaber was a doctoral student at the University of Washington. In 1953, he wrote a dissertation titled *Rhetoric in American Colleges 1850-1900*, where he analyzed the teaching of rhetoric in the 19th century and documented the early years of teaching composition. Writing in 1996, Brereton notes that the work of Kitzhaber was so influential that it led to "most historians…regarded[ing] rhetoric as the ideal, composition as a fall from grace, and the last two decades as the beginnings of a great recovery" (p. xiii). As such, the third abolition call came from within composition studies this time, namely from scholars of rhetoric. In 1960, Warner G. Rice published an essay titled "A Proposal for the Abolition of Freshman English" (Rice, 1960). In it, he proposed that universities should abolish the composition course because of its high financial cost and demanding professional task. He went on to make the point that assigning high school teachers with the task of composition instruction would give college professors more time to teach other important subjects. Given his research background, Albert Kitzhaber was chosen to reply to Rice's proposal (Berlin, 1987). While Kitzhaber conceded to the imperfect state of composition instruction, his stance was one of reforming rather than abolishing the course, with composition instructors drawing more on rhetorical theory than was the case before (Kitzhaber, 1960). In the sense that this wave was concerned more about rhetoric than literature, it represents the position that Richard Young (as cited in Goggin & Miller, 2000) describes as "art as grammar[24]" (p. 92).

[24] The word *grammar* here refers less to the syntactic aspect of language and more to the sense of "knowing" or "knowledge," which—in contrast with the notion of "genius"—can be acquired through repeated practice. The famous book *A Grammar of Motives*, written by rhetorician Kenneth Burke in 1945, employs this sense. Incidentally, both words *grammar* and *glamo(u)r* share the same etymology, with the latter coming second and being derived from the former (Clark, 2010; Crystal, 2017b). The two words came from Greek *grammatiki* (or *grammatikos*), which meant "pertaining to letters or literature." The Greek word would then develop to acquire the sense of "special learning" or "secret knowledge." This latter sense was used in Scotland in the 18th century and was pronounced with an *l* (instead of an *r*), which finally led to such meanings as "enchantment," "spell," "charm," and "attractiveness." As for *grammar* (with an *r*), it came to mean a description or knowledge or rules of language. We can, therefore, add the two words *glamour*/*grammar* to the list of dialectics mentioned above, which started with *poetic*/*rhetoric* in ancient times, and ended with *literature*/*composition* in the new university. As per Richard Young (as cited in Goggin & Miller, 2000), the former is unconscious and cannot be taught and learned; the latter is conscious and can be taught and learned.

Finally, in 1991, Sharon Crowley wrote an essay titled "A Personal Essay on Freshman English." In the essay, she offered what she described as a "modest proposal," which is to "abolish the universal requirement" rather than the course itself (Crowley, 1998[25], p. 41). In other words, she continued, as the course will never be abolished, at least it should be made elective to whoever would like to take it. Crowley's article stirred some debates. For three consecutive years (1993, 1994, 1995), the issue was debated in the annual Conference on College Composition and Communication (CCCC), with panelists—including Crowley herself in the first year—making a case for her proposal and discussing its benefits, and panelists responding to the issue and discussing the risks of this proposal. A year later, Connors (1996) wrote a historical account of the abolition movement within composition studies. Rightly or mistakenly, he coined the term "new abolitionists" to refer to the side representing Crowley's proposal, noting that the new initiative is vastly different from early efforts in the century in that the new call came from composition scholars themselves. He went on to characterize the split around this issue to be the field's "small version of the jobs/trade debate over the North American Free Trade Agreement" (Connors, 1996, p. 63). Towards the end of the article, he expressed "sympathy" toward the new abolition cause and invited more discussion on the topic. Unfortunately, a continuation of the debate never happened due to the sudden death of Connors in the summer of 2000 (Harker 2010).

For better or worse, Connors' term persisted. For example, in his review article, Russell (2006), talks about the "new abolitionists of 1990s," with two sides to the issue: "pro-abolition" and "anti-abolition" (p. 259). But Goggin and Miller (2000) express their discomfort about Connors' term, arguing that it has created a "grave misunderstanding" about the nature of the

[25] Crowley's article was reprinted in 1998. The page numbers listed above refer to the reprinted version. It should also be noted that that Robert Connors' work on this issue was reprinted several times as well, with revised versions that are slightly different each time. I looked at two versions of his article and cited the page numbers accordingly.

recent debate (p. 104). They characterize Crowley's effort as more of a reform than an abolition call, pleading that the field should "literally shift the terms of the debate" (p. 104). The authors also acknowledge the appeal of the term, given the common depiction of composition instructors as "slaves" or "droids" (Harris, 2000), and of the composition course as a form of a "slavery[26]" (Crowley, 1998). In any case, to wrap up this section and to revert to the old abolition debate of 1911, one argument that was used then to defend composition studies is what came to be known as the laboratory approach to teaching writing. In the editorial of the inaugural issue of *English Journal*, the piece argued that this approach should be given ample time to be tested out, and that the public—rather than the academic community—should decide its effectiveness (Shall "Laboratory Work," 1912). So, what exactly does this laboratory approach refer to? What does it mean and where did it come from? The next section addresses some of these points.

2.3.3 The Laboratory Approach to Teaching Writing

Simply put, the laboratory approach (or the lab method) to teaching writing was an extension of the actual composition course. It served as an alternative pedagogy to other traditional forms of teaching (such as lecture or recitation), where the student received individualized

[26] A good example to illustrate what this clichéd description means is what Edwin M. Hopkins, of the University of Kansas, was complaining about in his article, which also appeared in the inaugural issue of *English Journal* in 1912. Titled "Can Good Composition Teaching Be Done Under Present Conditions?" the article starts with a resounding and categorical "no." Hopkins was complaining about the fact that composition instructors were overworked, making it his mission to draw the public's attention to the issue of class size in composition classes (Gere, 2010). Especially alluding to the part about writing instruction involving grading students' papers, he maintains that the work of composition instructors has "no schedule limit" and that their working hours "may and often do extend from sunrise to midnight, for six and seven days in the week" (p. 3). To Hopkins, the number of students for a teacher in secondary schools is ideally fifty, but should not exceed eighty; the number of students in a college freshman class is ideally thirty-five, but should not exceed sixty. With that in mind, he maintains that composition instructors have "from two and a half to three times as many pupils as they should" (p. 4). Hopkins' article includes in the appendix a survey that he sent out to composition instructors around the country to find out their workload. His project came to be called the "Hopkins report" (Gere, 2010, p. 96).

instruction that catered to his/her specific needs. Compared to the traditional method, this approach allowed more agency on the part of the students, where instead of merely listening to the instructor, students would talk about their writing themselves and would do actual writing (Boquet, 1999). In describing what this approach entails, one instructor wrote about it, advising the reader to "come down to the same plane with your pupils [so] you can help them" (Buck, 1904, as cited in Carino, 1995, p. 111). Another instructor explains that in this approach, "you aren't the dignified teacher that [you] used to think you were. [Rather], you seem just like one of the boys" (Walker, 1917, as cited in ibid.). In short, this teaching method is similar to what we now label as "student-centered pedagogy." The lab approach was used both in high-school and college settings, both as credit-bearing work (as was the case in the writing lab at Minnesota, established in 1932) and on a voluntary basis (as was the case in the writing lab at Iowa, established in 1934). In the late 1930s, the approach became widespread (Molina-Natera, 2017), and in the 1940s, the lab "broke from the classroom," becoming a separate academic facility in its own right (Carino, 1995, p. 110).

Among the early educators to use the lab method was Helen Parkhurst, who taught in several primary schools and wrote about the method in a book titled *Education on the Dalton Plan*, published in 1922 (Lerner, 2009). Although Parkhurst did not use this method for teaching writing, her book was described as "the central text and philosophy from which much writing center theory and practice derive" (Murphy et al., 1996, as cited in Lerner 2009, p. 18). Offering a different perspective, Carino (1995) talks about another educator, Philo Buck, a high-school writing instructor who used the method in question as early as 1904, and wrote about it in 1905. But Lerner (2009) casts doubt on both cases being innovative in using this method, arguing that the method had already been established in the late 19th century. At that point, among the educators who used a method with features similar to the approach in question was John Dewey himself. In 1896, Dewey established an experimental school at the University of Chicago called the laboratory school, which was characterized as giving students a more agentive role in investigating history instead of passively absorbing it (Provenzoi, 1979). Lerner (2009) maintains that the writing lab at the University of Minnesota, which was among the early ones on American campuses, was "a model of Deweyan Progressivism" (p. 31).

What is important to note here is that Dewey's lab school and Parkhurst's lab method (and by extension the writing lab, which was an outgrowth of both) were meant to conjure up a scientific—rather than a medical—metaphor (Boquet, 2002, p. 12). In other words, the lab school/method was meant to promote a pedagogy that is forward-looking, liberationist and progressive. Dewey, for example, described his school as a "community of inquiry" (Durst, 2010, p. 9). Likewise, in her book, Parkhurst, while acknowledging that some readers might be uneasy about the term "laboratory," she still chose to "cling to it advisedly in the hope that it may gradually shift the educational point of view away from the atmosphere of prejudice and moribund theories which the word 'school' calls up in our minds" (as cited in Lerner, 2009, p. 18). Parkhurst continued: "Let us think of school rather as a sociological laboratory where the pupils themselves are the experimenters, not the victims of an intricate and crystallized system in whose evolution they have neither part nor lot. Think of it as a place where community conditions prevail as they prevail in life itself" (as cited in Lerner, 2009, p. 18-19).

The writing lab, too, was meant to be a space to allow experimentation, "possibility and play" (Boquet, 2002, p. 4). Indeed, even what came to be known as the "writing clinic," which came at a later point[27], was also meant to invoke positive connotations. Boquet (1999) explains

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[27] The two terms "writing lab" and "writing clinic" might have been used synonymously by some schools, though the two are slightly different. Lerner (2001) maintains that the former came to be concerned more with the writing process;

that this latter term appeared first in the 1940s at the University of Denver, whose directors wanted to try a psychotherapeutic approach to writing labs, where tutors would use "Rogerian nondirective" forms of counseling by engaging in conversations with their students in order to offer them support and boost their confidence. While the Denver's writing clinic was well-intentioned, it gradually lost sight of its mission, "blurr[ing] the line between composition and therapy…and pathologiz[ing] student behavior" (Boquet, 1999, p. 471), thus "creat[ing] an aura of deficiency in students who needed to visit the clinicians" (Carino, 1995, p. 110). The center at Denver was then criticized, and the term "clinic" fell of out of favor shortly after[28], though its "vestiges" remained much longer (Waller, 2002). And while the medical discourse around language proficiency had been used much earlier than this date (Rose, 1985; Russell, 1990), the writing clinic might have been responsible for preserving it much longer, thus reinforcing a deficit orientation to differences that were part of students' linguistic, cultural and academic backgrounds, whether they be international students or otherwise.

Eventually, the lab approach did not find a welcoming space in the main classroom. Part of the reason is because of the problem of class size[29] discussed above, which made it difficult to

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the latter with remedial grammar. Boquet (1999) differentiates between the two by linking the former to a teaching method, while associating the latter with a physical space.

[28] In fact, by the 1970s the terms "writing lab" and "writing clinic" were both discouraged, with the term "writing center" being an alternative since it connotes ideas of equality and collaboration (Waller, 2002). The term "clinic" almost entirely disappeared from writing center scholarship. The term "lab" has a couple of remaining instances here and there such as the Online Writing Lab (OWL) at Purdue University. Another instance where the term remained is in the title of the publication *Writing Lab Newsletter*, which is the second most important publication in writing center work after the publication the *Writing Center Journal*. While the former publication is concerned with practice, the latter publication is concerned with research (Kinkead, 1996). Waller (2002) speculates that the term "lab" was kept in the title of the former publication in order to reflect the type of submissions expected in it.

[29] Among the early references to international students (though in a high-school setting) is what Grace Ransom, a high-school writing instructor, wrote in 1933 (as cited Lerner 2009). Complaining about the fact that she is overburdened, Ransom notes, "How can the English teacher find time both to develop creative thought and to establish habits of correct usage in written composition? How can she teach even reasonably correct writing in a school whose pupils come, for the most part, from foreign-speaking homes, and whose parents, many of them, can do little more than sign their names?" (p. 28). This quote illustrates a case where two issues are entangled: class size as well as a deficit orientation to language.

implement this pedagogy since it promoted individualized instruction. However, the approach in question formed the genesis of a whole phenomenon on American campuses known as writing labs (now referred to as writing centers), which became an essential feature of American higher education. Additionally, the lab approach, in fact, found its way back to composition classrooms through a partial component of writing instruction referred to as "individual conferences," which is now an integral part of any composition course. According to Lerner (2009), conferencing became part of the composition classroom when the process movement took over and became the dominant pedagogy in late 1960s. With its emphasis on the individual, the process movement found a perfect match in the lab approach, immediately embracing it into its classroom walls.

2.4 The Influence of Other Fields

2.4.1 Creative Writing

In continuation of the influence of the rhetoric of liberal culture discussed above, Berlin talks about an emerging pedagogy in the late 1920s called "expressionism[30]," which showed an interest in such aspects as the individuality of the writer, their self-expression, and their creative potential (Berlin, 1987; Berlin, 1988). Gold et al. (2012) list several factors that helped this pedagogy gain some acceptance, including the increasing interest in psychology and specifically in the Freudian focus on inner self. As well, the authors list a number of alleged benefits that made the case for this pedagogy, including the claim that it strengthened the character of the individual. The expressivist pedagogy helped establish the field of creative writing (Berlin, 1987). Professor Barrett Wendell, who helped design the composition course in late 19th century at Harvard, was also a major influence in designing creative writing courses (Schweitzer, 2004). Brereton (1996)

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[30] Expressivist writing will be discussed again when it makes another appearance in the 1970s under what came to be known as the process movement.

lists Wendell among several other scholars who "taught…rhetoric while young [but] migrated to literature when older" (p. 25). This pedagogy looked at the individual to deal with issues and problems of the 1930s decade, including the Great Depression at its beginning and World War II towards its end (Gold et al., 2012). The notion of writing as a process appeared in 1937, in contrast with the modes of discourse, with arguments prioritizing the former over the latter (Berlin, 1987). Whereas the creative writing student was thought to be "at play," the student of a composition course was seen as a "laborer" (Schweitzer, 2004, p. 39). As indicated earlier, the journal *College English* released its first issue in 1939.

2.4.2 Communications

Among the external factors that affected composition instruction and higher education in general in the 1940s is World War II. During the war years, NCTE found itself having to cancel its annual conference in 1942 and to reduce its program to merely a business meeting in 1943 (Christenbury, 2010). Additionally, for three years starting in 1942, several universities offered training programs that catered to the educational needs of armed forces personnel. The primary focus of these programs was oral communication skills. The programs included components of both foreign languages (Richards & Rodgers, 2001) and basic English (Crowley, 1998). The number of additional courses offered was close to 500 courses, covering over 30 foreign languages, and offered in 55 American universities (Velleman, 2008). Carino (1995) notes that these programs led to an increase in writing labs/centers on American campuses to help accommodate those changes. When these programs were terminated in 1945, they left a strong impact on the composition course. Reflecting on those changes in that same year, Wykoff (1945) talks about lessons that can be drawn from "Army English" and be applied to "civilian English." Even within composition studies, an interest in orality and speech was renewed. Writing is now defined more as a communication and less as an expression, making composition at this point on the side of rhetoric rather than literature (Crowley, 1998). Out of the Armed Forces programs, a new course in communication skills was developed (Carino, 1995), and would continue to be offered to returning veterans for some time after the war (Berlin, 1987). In some schools, the new course was offered alongside the traditional composition course (Crowley, 1998). The communications course eventually declined by 1960, with current-traditional rhetoric continuing to dominate as an instructional pedagogy. Several reasons led to this fate: one is the constant critique that the new course received from the literary side of English studies (Crowley, 1998); the other reason is the threat that this course had on the "departmental autonomy and academics specialization" (Berlin, 1987, p. 104).

One important effect that WWII brought to the academy was the arrival of veterans as a new student population with the help of the G.I. Bill of Rights, which was designed for this purpose. As pointed out by Crowley (1998), this fact "cemented" English composition as a universal requirement even further. While the influence of communications started to wane by 1960s, the marriage between composition and communications resulted in the formation of an important organization, the Conference on College Composition and Communication (CCCC), with the fourth C documenting this relationship. This organization was established in 1949, and its major publication (College Composition and Communication or CCC) released its first issue a year later. While still part of the larger organization NCTE, the CCCC helped establish the identity of composition studies as a specialized area within writing studies. In other words, the "disciplinary fragmentation" in the new university from the previous century (Gold, 2012, p. 23), which led to the "division of foci" in professional organizations earlier in this century (Gere, 2010, p. 98), had now led to a "division of labor" within writing instruction (Matsuda, 1999). As argued by Matsuda, the professionalization of composition studies, on the one hand, and the professionalization of teaching of English as a second language, on the other hand, contributed largely to SLW being somewhat ignored by both fields. The next two sections take up this issue in more detail.

2.4.3 Linguistics

The renewed interest in orality and speech by composition studies discussed above was partly caused by the field of linguistics. In fact, linguistics, along with semantics and communications, were negatively lumped together by Tibbetts (1965), who was unhappy about their integration into the composition course. In a rather amusing article titled "A Short History of Dogma and Nonsense in the Composition Course," he severely criticized all three fields, describing their members as "theologians of communication" who are "outsiders" to composition. To explain the influence of linguistics on composition, Gold et al. (2012) point to the fact that for a decade (between the 1950s and early 1960s), "the most frequently cited authors in CCC articles were linguists" (p. 246). Of course, linguistics at the time had been dominated by the work of American linguist Leonard Bloomfield (1887/1949), who "counts as the father of American structuralism[31]" (Gumperz, 1982, p. 23), and who was one of the founding members of the Linguistic Society of America (LSA), established in 1924 (see Bloomfield, 1925). Part of Bloomfield's lasting influence includes the notion of "utterance" (Meier, 2012) and the notion of "speech community" (Patrick, 2004). His work led to the belief that speech represents the essence

[31] It is worth noting that the American anthropologist-linguist Edward Sapir was a contemporary to Bloomfield. According to Gumperz (1982), the rise of structuralism in the social sciences in the early 20th century led, in part, to the development of Sapir and his student Benjamin Lee Whorf's work on the relationship between language, culture and worldview (p. 14). This is important to keep in mind because, in turn, Sapir-Whorf hypothesis on linguistic relativity (i.e., the idea that language represents a worldview) had some influence on the emergence of contrastive rhetoric later in the century (Connor, 2008).

of language (Matsuda, 2003). Chomsky's work on generative-transformational grammar, which dominated the field of linguistics afterwards, added the common distinction between competence or I-language (i.e., internal language) versus performance or E-language (i.e., external language). As he explains at the beginning of his book, his grammar is concerned with the "ideal speaker-hearer" (Chomsky, 1965, p. 3). Some of those ideas would find their way into the field of applied linguistics.

2.4.4 The Field of English Language Teaching

In order to understand the landscape of English language teaching, the history of applied linguistics merits some detail. The background about the presence of the military in the academy I explained above led to the development of an approach to teaching language called the "audio-lingual" approach, which was the result of the amalgamation of Bloomfield's structural linguistics, on the one hand, and the behavioral psychology of B. F. Skinner (1904/1990), on the other. In reference to the fact that this approach was first used to teach war soldiers, it was also called the "army method." After the war ended, the army method was tried in educational settings and for the purpose of teaching English as a second language, too (Matsuda, 2001). Silva (1990) marks the year 1945 as "the beginning of the modern era of second language teaching in the United States" (p. 11). Prior to that point, no genuine interest in teaching English as a second language had been shown. According to Smith (2007), the Tokyo Institute for Research in English Teaching (IRET) could very well be the "the only true 'center' of EFL expertise worldwide" (p. 4). In other words, at the beginning of the century, English language teaching "was mostly in the care of nonnative speakers" (Clemente, 2005, p. 790). In the UK, there was only one teacher training center for English as a foreign language (EFL) called the Institute of Education at the University of London. This institute was established in 1937 and was designed mainly for non-native teachers of English (Smith, 2007). The American equivalent to that was the English Language Institute (ELI) at the University of Michigan, which was established a few years later in 1941.

It was at Michigan where the term "applied linguistics" was first used through the university publication *Language Learning: A Quarterly Journal of Applied Linguistics*, which came out in 1948 (Berns & Matsuda, 2006). Indeed, it was also at Michigan's Institute that the army method was developed. In the UK, a new, professional journal by the title of *ELT Journal* released its first issue in October of 1946. The acronym stands for "English Language Teaching." The profession of teaching of English became officially part of the academy when it was taken up by applied linguistics in 1957, at which point the School of Applied Linguistics was established in Edinburgh (Smith, 2007). The American equivalent to this was the Center for Applied Linguistics in Washington, DC (Harris, 2001), which was established in 1959 and was to play a role in forming the organization Teaching English to Speakers of Other Languages (TESOL) not long afterwards. Over the course of the following two decades, the field witnessed the birth of two important organizations: the British Association of Applied Linguistics (BAAL) in 1968 and the American Association of Applied Linguistics (AAAL) in 1977. With simplification, therefore, the mission of teaching English in the UK went through the timeline in (i) below. A similar outline summarizing the developments in the American context is in the timeline in (ii). As pointed out by Harris (2001), the field of applied linguistics started through professional associations and publications.

(i). Institute of Education at the University of London (1937) => *ELT Journal* (1946) => School of Applied Linguistic in Edinburgh (1957) => British Association of Applied Linguistics (1968).

(ii). English Language Institute at the University of Michigan (1941) => *Language Learning: A Quarterly Journal of Applied Linguistics* (1948) => Center for Applied Linguistics in Washington, DC (1959) => American Association of Applied Linguistics (1977).

The scholar who founded Michigan's Institute was Charles C. Fries (1887/1967), a student of Fred Newton Scott who had previously served as president of both NCTE in 1928, as well as LSA in 1939 (Marckwardt, 1968; Matsuda, 2001). In other words, Fries was both a linguist and an educator. Like Bloomfield, he believed that linguistics is a science that has practical applications, and that linguistics is a means to language teaching which, in turn, should be the end goal of linguistic theories (Marckwardt, 1968). It is not surprising, therefore, that applied linguistics would look at linguistics as a theoretical resource and consider it a "parent discipline" (Berns & Matsuda, 2006, p. 395). In one instance, Fries notes, "those who deal with language in a practical way, especially those who teach it, must look to the results of linguistic science for the knowledge upon which to base their procedure" (Fries, 1945, as cited in Matsuda 2001, p. 90). During its early years, applied linguistics held strongly to insights coming from linguistics. What Canagarajah (2002) calls the "structuralist bias" was a feature of its disciplinary identity. Likewise, the premise coming from linguistics that speech is primary and writing is secondary was happily adopted in applied linguistics as well.

As for the TESOL organization, it was the result of the collaboration of five other organizations: The Center for Applied Linguistics (CAL); The Modern Language Association (MLA); The National Association of Foreign Student Affairs (NAFSA); The National Council of Teachers of English (NCTE); and The Speech Association of America (SAA) (Alatis, 1987). With representatives from these five organizations, a pilot meeting was held in Washington, DC, in September 1963 to discuss the idea of forming a comprehensive professional organization for teachers of English to speakers of other languages. In this meeting, the need to create a professional journal was also expressed (Saitz, 2012). The three conferences that built the cornerstones for

TESOL were held in Tucson, Arizona in May 1964, in San Diego, California in March 1965, and in New York in March 1966 (Alatis, 1976). With 337 members, the TESOL organization was officially created after the third conference, with the deliberate avoidance of terms like "national" or "American" in an attempt to give the organization a global outreach (ibid.). The following year witnessed the beginning of the journal *TESOL Quarterly*. Two years later, the organization gained its non-profit status (ibid.). In 1970, TESOL held a conference in Washington, DC, to develop its *Guidelines for the Certification and Preparation of Teachers of English to Speakers of Other Languages in the United States*, issuing an eight-page pamphlet that was circulated and used widely by other TESOL affiliates to gain the state support for a certification in the ESL field (Alatis, 1987). This led eventually to the increase in the number of states offering certification related to ESL from 4 to 19 between 1976 and 1980, to 26 in 1986, and to 33 in 1987 (Alatis, 1987; Carol, 1987). From then on, TESOL certification programs were established at the university.

Meanwhile, the subfield of SLW was essentially neglected earlier in the century, with an identity that is lost between those developments. While in the 1950s it was still part of CCCC, not enough attention was paid to it there. In other words, its interdisciplinarity did not work to its advantage. The number of international students was increasing on American campuses by the year. Composition instructors were still trying to figure out how to deal with writing questions related to this student population. While Michigan's Institute would eventually offer courses in ESL writing, "students at [other] institutions were likely left on their own in learning to read and write in composition classrooms" (Matsuda, 2001, p. 93). At first, SLW instruction involved forms of "controlled composition" (an approach that focused on sentence-level structure) or "guided composition" (which was less structured of an approach) (Matsuda, 2003). Both "controlled" and "guided" composition originated from the oral approach to teaching language, developed by

Charles Fries[32], where writing was seen as an "afterthought" (Silva, 1990, p. 12) or as the "handmaid of the other skills" (Rivers, 1968, as cited in ibid., p. 13).

By the mid-1960s, the method of "free composition," as borrowed from L1 writing studies, was finally allowed in SLW (Matsuda, 2003). Silva (1990) describes this latter method as the "ESL version of current-traditional rhetoric" because it was similar to the current-traditional rhetoric of L1 composition but different at the same time (p. 13). This version drew on insights from an emerging model at the time called "contrastive rhetoric" (discussed in the next section). While the establishment of the TESOL organization in 1966 was a positive change for SLW in that the latter found a new home in the former, this development reinforced the separation between first language composition and second language writing. Matsuda (1998) notes, for example, that Robert B. Kaplan, who was among the leading researchers of SLW studies and who developed the contrastive rhetoric model, led two ESL workshops in CCCC in 1965 and in 1966, with no attendance in the former and a small number in the latter. Kaplan was frustrated with the lack of interest in ESL issues by CCCC, so he quit presenting his work there for the next 31 years (ibid.). During that time, he presented his work at NCTE and then at TESOL. The next section discusses the model that Kaplan developed for SLW research and instruction.

2.5 Other Important Milestones

2.5.1 Contrastive Rhetoric

The word "contrastive" in the title of this model explains a great deal of what it entails. It refers to the idea of comparing and contrasting similarities and differences in writing between

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[32] The oral approach was also developed by Charles Fries in 1939. It is more or less the same as the audio-lingual approach. More accurately, the latter was an extension of the former (Matsuda, 2001).

one's first language versus their second language (Connor, 2002). Like in current-traditional rhetoric, the canon of arrangement is emphasized under this model, too. However, while the focus in the former is placed on the clausal and syntactic level, the focus here is on the discoursal and rhetorical level (Connor, 2008; Silva, 1990). The model was developed by Kaplan, who described himself as "the first professor of applied linguistics in the United States" (Kaplan, 1993, as cited in Matsuda, 2001, p. 89). In a seminal article titled "Cultural Thought Patterns in Intercultural Education"—which came to be known as "the doodle article"—Kaplan (1966) drew five diagrams in an attempt to explain the variation in the rhetorical styles of five cultural traditions: English, Semitic, Oriental, Romance, and Russian. Kaplan wanted to make those differences explicit in order to help multilingual students become familiar with the cultural conventions of writing in English. The model gained a good level of acceptance at first because of its novelty and because it addressed an educational need (ESL writing) that was virtually ignored (Connor, 1996). In 1987, Kaplan co-edited a whole volume utilizing insights from this model. One chapter of this volume was written by Hinds (1987), where he made an important distinction between what he called "reader-responsible" cultures versus "writer-responsible" cultures, with each one having different cultural expectations, value systems, learning styles, and standardized norms.

Gradually, the model started to decline in importance, with several critiques leveled against it, including its fixed view of cultures (Zamel, 1997) and its "tendency toward cultural dichotomization" (Kubota, 1999, p. 12), where such values as "individualism, self-expression, critical and analytic thinking, and extending knowledge" are associated with Western culture, whereas such values as "collectivism, harmony, indirection, memorization, and conserving knowledge" are associated with other cultures (p. 15). To address the first critique, the model reinvented itself later on, coming back under the label of "intercultural rhetoric," where cultures are viewed as positively dynamic (Atkinson, 2004; Connor, 2008; Connor, 2011). To address the second critique, Kaplan (2005) clarifies that the point of his diagrams was not to argue that one rhetorical style is necessarily better or worse, but rather to highlight that they were different from one another. He notes, “the real issue…is that there are perceptible differences between languages in rhetorical preference; it hardly matters whether one or another is defined as ‘linear’ or ‘circular’” (p. 388). But the field had already started to move on. The process movement started to dominate the scene in SLW in the late 1970s just as it had prevailed as an instructional pedagogy in L1 composition in the late 1960s. The proponents of the process movement wanted to dispense with any organizational scheme or structural pattern, including the contrastive rhetoric model. Before discussing the process movement, however, an important event took place that deserves mention. In the same year that Kaplan published his article, a conference was held to discuss the future of teaching English that completely changed the direction of research and instruction in the field thereafter. This is what came to be known as the Dartmouth Conference of 1966.

2.5.2 The Dartmouth Conference

In the years leading to the Dartmouth Conference, there was a general displeasure with the teaching of grammar. While Chomsky’s then-new work on generative-transformational grammar looked promising with hopes that it could solve issues related to writing instruction, eventually it became clear that Chomsky’s work was too theoretical to have any bearing on pedagogy (Crystal, 2017a; Kolln & Hancock, 2005). In 1963, NCTE published a book—titled *Research in Written Composition*—that examined the situation of grammar instruction in the U.S. The authors of this publication concluded that “the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing” (as cited in Kolln & Hancock, 2005, p. 15). The attendees to the 1966 conference came with the awareness of those ideas. Among the attendees was Albert Kitzhaber (who we already encountered above). There were scholars from three countries (the U.S., the UK, and Canada), which explains the title of the conference: "Anglo-American Conference on the Teaching and Learning of English." The conference was co-organized by NCTE and MLA, and it lasted for a period of three weeks, with a program that included seminars held at Dartmouth College (Watson & Myhill, 2019). In the conference, the discussions revolved around issues of teaching grammar, writing, and English in general.

One of the outcomes of the conference was the publication of a seminal book titled *Growth Through English*, written by John Dixon in 1967. In the book, the author summarized the ideas exchanged at the conference and argued for what came to be known as "growth" pedagogy, where English instruction is based on the student's personal growth. Smagorinsky (2002) explains the components of such a pedagogy, which includes, among other things, acknowledging the importance of discussions in the classroom; placing emphasis on the composing process rather than the composed product; and abdicating the authority of the knowing teacher. In short, replacing the transmission model in English teaching—or what Brazilian educator Paulo Freire (1970) calls the "banking" model of education—which is more compatible with current-traditional rhetoric, with the "growth" model, which is more compatible with the process movement (Andrews, 2010). While it is now preferred to view the conference as less of a breakthrough in English teaching and more of a continuation of some of the competing instructional approaches from previous decades (Brass, 2016; Doecke, 2016), the conference certainly advanced a progressive agenda, paving the way for more innovative pedagogies to be tested out, such as the process approach and the writing-across-the-curriculum movement (Russell, 1992). What is more, it changed the nature of grammar instruction forever, such that grammar eventually became a "broken subject…broken off altogether from the teaching of literature, rhetoric, drama, composition, and creative writing… [turning into] the skunk at the garden party of the language arts" (Haussamen, 2003, as cited in Watson & Myhill, 2019, p. 242).

2.5.3 The Process Movement

Under the process movement, we can talk about two slightly different strands: one is "cognitive," which tries to reveal the actual thought processes one goes through before producing a text (Emig, 2009) by the use of "thinking-aloud protocols" (Flower & Hayes, 1980, p. 23). The other side of the process movement is "expressive" which—a continuation of earlier versions from late 1920s—romanticizes the act of writing and emphasizes such notions as the individual's opinion, the "speaker's decision" (Rohman & Wlecke, 2009, p. 217), personal development, "self-actualization," (Faigley, 1986, p. 531), the "authentic voice" (ibid., p. 527), experimentation and "unplanned language" (Elbow, 2012, p. 97). Specific techniques and activities used in the classroom under this approach include freewriting, peer editing, incorporating feedback, revising, writing multiple drafts, individual conferences with the instructor and the use of the portfolio system (Knoblauch & Matsuda, 2008). Those same principles were adopted in ESL composition (Silva, 1990), where editing (and issues of form) became secondary in importance and were delayed until the last stages of writing.

Despite their different focus, both strands (cognitive and expressive) were criticized by a third strand referred to as the "social[33]," which tries to explain the writing process through the notion of "discourse community," relating the writing self to the outside social world

[33] Representing the "social turn" in composition studies, this strand is considered a separate approach by some scholars. It has been called different names, including "social-epistemic" (Berlin, 1988), "procedural rhetoric" (Fulkerson, 2005), and "post-process" (Trimbur, 1994, as cited in Atkinson, 2003).

(Bartholomae, 2009; Bizzell, 2009). The main critique leveled against the cognitive and expressive strands is that they both ignore the audience (Clark, 2003, p. 20) and, as such, downplay the importance of academic writing. This critique resulted in a debate between Peter Elbow (from the expressive side) and David Bartholomae (from the social side) about the main role of a composition course (Knoblauch & Matsuda, 2008; also cf. Early, 2013). The two scholars debated whether we should train students to become "writers" aware of their artistic potential, thus going beyond the course's instrumental value (as Elbow believes should be the case), or if we should prepare students to become "academics" able to succeed in the academy, thus highlighting the course's instrumental value (as Bartholomae believes should be the case). In the context of ESL composition, the same critique (of ignoring academic writing) was voiced against the process movement. This point of criticism came from "proponents of an English for academic purposes[34] orientation" (Silva, 1990, p. 16), who maintain that students writing in English as a second language ought to know about the academic conventions expected of them at American universities, and that as educators, we should draw on insights from contrastive/intercultural rhetoric (Ferris & Hedgcock, 2013, p. 24).

2.5.4 Writing Across the Curriculum (WAC)

Mcleod (1992) explains that the notion of writing across the curriculum (WAC) refers to two complementary approaches: the first is what she calls "writing to learn[35]," where writing itself is used as a tool for learning and inquiring. The second approach is "learning to write[36]," where

[34] English for Academic Purposes (EAP) is considered a major approach to SLW, according to Tony Silva. Writing in 1990, his four approaches to SLW instruction are as follows: controlled/guided composition; current-traditional rhetoric; the process approach; and EAP.
[35] The notion of "writing to learn" has also been referred to as "learning to think" (Forsman, 1985).
[36] The notion of "learning to write" has also been referred to as "writing to communicate" or "writing in the disciplines" (Kiefer et al., 2018), or as "transactional writing" (Britton et al., 1975, as cited in ibid.).

students are introduced to the discursive practices of particular disciplines. The former is analogous to the cognitive/expressive strands of the process approach; the latter is similar to the social strand. Assignments belonging to the former include journaling and informal writing; assignments belonging to the latter include research reports and academic papers. With that in mind, WAC can be defined as "a comprehensive program that transforms the curriculum, encouraging writing to learn and learning to write in all disciplines" (Mcleod, 1992, p. 4). The initiative is nationwide and it started in 1970s. But as discussed earlier in the review, we can talk about at least two attempts aiming towards this direction prior to WAC: one initiated by the cooperation movement, with the efforts of Fred Newton Scott and James Fleming Hosic at the beginning of the 20th century; the other linked to the communications movement, which was strong around the time of WWII. In the sense that the communications movement left a strong impact on the composition course and made a permanent presence in CCCC, it renewed an interest in rhetoric, leading indirectly to the emergence of the WAC movement in the 1970s (Bazerman et al., 2005, p. 19). Russell (1990) argues that like the previous attempts, the movement from the 1970s "has never made a permanent impact on academia" due to the fact that it opposes a defining feature of the modern university, which is the "compartmentalization of knowledge" (p. 53). That said, the increase in number of writing centers on American campuses in the 1970s is partly credited to this movement.

2.6 Latest Approaches

2.6.1 Critical Pedagogy in L1 Composition

A continuation of the "social turn" in composition studies, critical pedagogy faults previous approaches as being "reproductive ideologies" (Canagarajah, 2002, p. 41) in that their discussions do not include such issues as dominant standards, unequal status, privileging status, and so on. Rose (1985), for example, draws our attention to the problematic nature of the notion of "remediation," which conjures an image that is based on disease, where students are put in "scholastic quarantines" (p. 352), "writing hospitals" (Russell, 1990, p. 63) or "remedial labs" (ibid., p. 64) until they are cured of that disease and are ready to leave their exclusionary status behind and join the academic community. Addressing a similar concern, Zamel (1997) advocates for a model that tries to build bridges between home language and school language[37], capitalizing on the differences each language has to offer, and capturing the dynamic interaction between the two languages, where the process should be viewed as generative and transformative rather than discrete and oppositional. Following Pratt (1991), she calls this model a "model of transculturation," which replaces "reductive ideas about assimilation or acculturation" (p. 350), giving students an active role in their learning, and helping them discover their "written voice" (p. 346). This model would pave the way for a whole research direction in the field, which came to be known as "translingualism" (discussed further below).

Building on some of those ideas, Guerra (2009) argues against the notion of "narrative of progress," which is a model that sees awareness as having an end point requiring no further place to go to. Instead, he proposes the term "nomadic consciousness," which tries to capture the complex nature of life which leads to "various forms of consciousness [including] naïve, nostalgic, contradictory, and critical." (p. 1648). To him, nomadic consciousness is a tool that can help us engage in what he calls "transcultural repositioning," which—informed by a poststructuralist understanding of space—refers to the "ability to adapt to any situation in a chameleon-like

[37] Respectively, these have been referred to as "private literacy" versus "public literacy" (Courage, 1993), or as an authentic voice versus "talking white" (Baugh, 2005).

fashion" (p. 1652). Along these lines, he states his preference for "situated literacies" over "multiple literacies," since the latter diverts our attention from the fact that literacy practices are not only part of culture, but also of power structure. In the article, Guerra explains how his notion of "transcultural repositioning" is influenced by Vivian Zamel's (1997) notion of "transculturation," on the one hand, and Min-Zhan Lu's (1990) notion of "repositioning," on the other.

In turn, Michelle Hall Kells (2007) developed the notion of "writing across communities," which refers to a resistance approach to literacy education, giving equal attention to the academic discourse as well as discourses used beyond the academy, without privileging one over the other. Under this model, the subject of the debate of the role of the composition course (and the role of literacy education in general) is invoked again. Kells believes that teachers should be ready to deal with both possibilities: preparing students to be "writers" (or what she terms "professional writers") and preparing them to be "academics" (or what she terms "professionals who write") (p. 88). Kells lays out the details about the academic discussions and colloquia series that took place at the University of New Mexico—her institutional home—and led to the establishment of this model, explaining how Guerra's notion of "transcultural repositioning" has inspired her into choosing her own term (Kells, 2012). In subsequent publications (Guerra, 2008; Guerra, 2016b; Kells, 2016; Kells, 2018), the two scholars continued to theorize possible components of this model, which became the evolved version of the traditional writing across the curriculum, with a new set of abbreviations (e.g., WAC 2.0 or WACommunities) to distinguish between the two versions.

2.6.2 Critical Pedagogy in SLW

As for SLW, the situation was a little different. In the 1990s, the field had reached its maturity, coming to have its own professional journal in 1992, titled *Journal of Second Language Writing*, as well as publications studying its history (e.g., Matsuda, 1998; Matsuda, 1999). But it took more time for critical pedagogy to make its presence in the curriculum. Writing in 2002, Canagarajah identifies four major approaches to L2 writing instruction:

1) Form-focused approach, which—influenced by linguistic structuralism and behavioral psychology—is similar to current-traditional rhetoric.

2) Writer-focused approach, which—influenced by cognitive sciences and developmental psychology—resembles the cognitive strand of the process movement.

3) Content-focused approach, which can be seen as a development of the writing across the curriculum (WAC).

4) Reader-focused approach, which has its roots in the social strand of the process movement.

He then argues that critical approaches in L1 composition have no counterpart in L2 writing studies, and that the relationship between the two fields can be characterized by, respectively, the following dichotomies: "critical theories/scientific theories, rhetoric/linguistics, radical/conservative, and ideological/pragmatic" (p. 25). Contending that we should integrate critical components into SLW, he notes that we should be "interested in developing not only competent writers, but also critical writers" (Canagarajah, 2006b, p. 603).

In another place (Canagarajah, 2006a), Canagarajah published a seminal paper that advanced the discussion even further. Entitled "The Place of World Englishes in Composition: Pluralization Continued," he introduced the notion of "code-meshing" to refer to "a strategy for merging local varieties with standard written English in a move toward gradually pluralizing academic writing and developing multilingual competence" (p. 586). In other words, to reflect the new realities of our globalized postmodern world, the notion of "joining" a community became limited. What we now need to do, the argument goes, is to help our students navigate different communities intentionally and strategically. To do this, we should not judge as error any deviation from the standard norm in the writing of multilingual students. Horner, Lu, Royster, and Trimbur (2011) echoed some of those points, introducing the notion of "translingualism" for the first time in composition studies. This is the point where L1 composition and SLW finally came into contact. This development, however, resulted in another conflict within the field between practicality (with its realist stance) versus criticality (with its postmodern orientation). So, what is a translingual orientation to language? This is what I discuss in the next section.

2.6.3 Translingual Orientation to Language

Established in several other disciplines, including applied linguistics, sociolinguistics, comparative literature, and translation studies (Canagarajah, 2015), translingualism is relatively recent in composition studies. It started to gain popularity after it was introduced in the journal *College English* for the first time by Horner et al. (2011). Prior to that, the dominant terms included forms of "code-switching" or "code-mixing," where allowing other languages/varieties would be limited to low-stake writing tasks and assignments that do not factor into final grades, making students only part of the "class" but not part of the "course" or "curriculum" (Hall, 2014, p. 43). Allowing code-switching came partly as a response to a statement issued by the CCCC organization in 1974, titled "Students' Right to Their Own Language" (or the "Students' Right" document for short), which attempts to highlight the inevitability of linguistic variation among the student population in composition classes and "affirm[s] the students' right to their own patterns and varieties of language." In that sense, the philosophy informing code-switching (and then later code-meshing) can be thought of as a progressive response to previous pedagogies such as the current-traditional rhetoric, which focused on mechanical aspects of writing, thus giving students little agency or control (Faigley, 1986).

We can, therefore, historicize the origin of translingualism a little further and discuss it in relation to previous approaches, which would give us the following taxonomy: monolingualism as dominant, multilingualism as residual, and translingualism as emergent (Bou Ayash, 2016). These approaches correspond to what has been referred to, respectively, as the "inference" model, the "correlationist" model, and the "negotiation" model (Canagarajah, 2006b), or as code-segregation, code-switching, and code-meshing (Guerra, 2016b), or as "life in the either/or," "life in the both/and," and "life in the neither/nor" (ibid.). The three approaches differ considerably in dealing with linguistic and cultural differences of multilingual writers. Specifically, they view difference as, respectively, a *deficit*, an *estrangement*, and as a *resource* (Canagarajah, 2002, p. 13). Drawing on contrastive rhetoric, the first model attributes all errors made by multilingual writers to their L1. The second model, while an improvement over the first one, acknowledges the existence of difference, but does not engage with it critically enough, thus stopping short of crediting agency to the writing choices made by those writers. The third model treats writers "as agentive, shuttling creatively between discourses to achieve their communicative objectives" (Canagarajah, 2006b, p. 591).

What this means is that translingualism—similar to the old metaphor that likens the composing process to the act of translation (Schor, 1986) and the recent one which views "English as a language always in translation," working in conjunction with other languages to create a "traffic in meaning" (Pennycook, 2008, p. 33)—assumes that languages are dynamic and interactive rather than static and discrete, and, as such, the presence of language differences is considered not only normal, but also desirable. For example, citing Min-Zhan Lu, Canagarajah (2006a) discusses the phrase *can able to*, and Jain (2014) talks about the usage *in the bus*, with both scholars pointing out that while these phrases can be perceived as being grammatically inaccurate by a target audience, they serve a communicative purpose that is linked to linguistic and cultural contexts which are beyond the scope of standard English and, as such, they should not be judged hastily as "errors." Supporting this position, Brantner et al. (2016) note that translingualism is becoming "the communicative reality of global citizens and, as such, is essential to the investigative and pedagogical choices of composition scholars" (p. 151).

The subsequent years saw a proliferation of texts on the notion of "translingualism," with publications ranging from edited volumes (e.g., Canagarajah, 2013a; Lee & Dovchin, 2020), to full monographs (e.g., Canagarajah, 2013b; Lee, 2017), and journal special issues (e.g., Bawarshi, Guerra, Horner, & Lu, 2016). This extensive number of publications caused scholars of second language writing studies, who once were champions in fighting for the linguistic rights of their student population, to grow more skeptical[38], dismissing translingualism as merely a passing trend that is meant to idealize novelty and glamorize diversity (Matsuda, 2014), and expressing their uneasiness about this orientation to language (Atkinson et al., 2015; Gevers, 2018; Gentil, 2018; Hultgren & Molinari, 2022; Williams & Condon, 2016). For example, Atkinson et al. (2015) note that the growing interest in translingualism might lead to further "disciplinary division of labor" within writing studies (p. 385).

[38] It is worth noting, for example, that at the end of Horner et al.'s (2011) text, a group of scholars from various institutions have signed their names in support of what at the time was a new orientation to language. One of those names was Paul Kei Matsuda, who in a few years' time would become more critical of it.

Other scholars are taking somewhat of a middle ground on the issue, urging us to try and move past what looks like the old debate between progressivism or idealism versus pragmatism or utilitarianism (Ruecker & Shapiro, 2021) by adopting such notions as "rhetorical sensibility" (Guerra, 2016a), "translingual sensibility" (Lu & Horner, 2016), "rhetorical sensitivity" (Canagarajah, 2014), "transrhetorical literacy" (Jackson, 2014), and "symbolic competence" (Kramsch & Whiteside, 2008, as cited in Molina, 2011). With these notions, we are asked to include a rhetorical component to our discussion of translingualism, accounting for factors that are necessary for the meaning-making process, including audience, purpose, context, and so on. This would not only give our students the opportunity to "shuttle" between different codes, but to do so with good reasons. The continuing quarrel between dominant monolingual policies versus real-world multilingual practices represents what Yildiz (2012) refers to as the "postmonolingual condition." In any case, another approach that is similar to translingualism is called English as a lingua franca in academic setting (ELFA), to which I turn in the next section.

2.6.4 English as a Lingua Franca in Academic Setting (ELFA)

To begin with, the term English as a lingua franca (ELF) refers to both the phenomenon of the global spread of English (i.e., English being a contact language among speakers with different first language backgrounds) and to an analytical framework that tries to explain this phenomenon in terms of its speakers[39]. Proponents of ELF view fluidity and hybridity as central in their research. As such, the ethnocentric view of English which promotes British English or American English as the only valid teaching models (Quirk, 1990) is challenged under an ELF framework.

[39] Pakir (2009) points out that this "terminological difficulty" could lead to confusion (p. 226). She suggests replacing the title of the model to "lingua franca English" (LFE) or "English lingua franca" (without the phrase "as a"). She notes, however, that established scholars in this field of study (such as Jennifer Jenkins and Barbara Seidlhofer) express their preference in continuing to use the current term.

In that respect, ELF is similar to previous frameworks which promote a pluralistic view of English such as the three concentric circles of World Englishes (WE)[40]. However, ELF research distinguishes itself from WE in that it does not view the English used in the inner or outer circles as the baseline, benchmark, yardstick or the linguistic reference point (Jenkins, 2007; Saraceni, 2015). Instead, ELF investigates the phenomenon of global English "in its own right" (Jenkins, 2007, p. xii) and tries to distinguish two types of deviated usages of English from standard English: one is errors, interlanguage, or learner language; the other is what could be described as systemic features or methodical variants (Jenkins, 2007; Saraceni, 2015). While the former can be considered cases related to English as a foreign language (EFL), the latter are thought to be instances of legitimate forms of English (i.e., ELF). To this framework, the two designations are vastly different and, as such, errors should not be our first assumption when we encounter innovative uses of English.

In turn, English as a lingua franca in academic setting (ELFA) is a subtype of English as a lingua franca (ELF). The former refers to ELF in academic settings. In other words, ELFA is essentially an academic ELF. In her account, Jenkins (2014) divides approaches used to teach English writing into two broad categories: one is what she calls "conforming approaches" to the understanding that English is a monolithic entity, while the other provides "challenging approaches" to that understanding. Under the former, she lists general EAP, genre approaches, and corpus studies. Under the latter, she lists critical EAP, intercultural rhetoric, and academic literacies. Given that academia is "international in character," Jenkins (2014) argues that ELFA is needed because not only does it challenge standard English, but it also speaks to the various

[40] The framework in question classifies countries around the world in terms of their relation to the English language into three circles: the inner circle, where English is used as a native language such as in the USA; the outer circle, where English is used as a semi-official language such as in India; and the expanding circle, where English is used as a foreign language such as in Saudi Arabia. For a brief overview of WE, see Alharthi and Shelton (2022).

identities and backgrounds of the people belonging to that diverse community (p. 62). Instances that were found in both spoken and written ELF corpora and were deemed “specific to ELF” include such expressions as *on my point of view* and *to my view*, among others (Mauranen, 2018, n.p.). While those expressions may be different from what one might expect to hear or read in standard English, they barely have any impact on their audience in terms of intelligibility. Proponents of ELF pedagogy draw a few implications from this situation.

First, because of the fact that non-native users of English outnumber native speakers of English (Crystal, 2003), language proficiency should be judged against intelligibility by an international audience rather than against communication with native speakers[41] or based on its agreement with standard norms (Jenkins, 2014). Second, because of the fact that “later-learnt languages [English in this case] can never be native languages by definition” (Cook, 1999, p. 187), we should apply in our interactions what Firth (1996) calls the “let-it-pass principle,” which refers to the idea that errors should not be overplayed if they don’t hinder communication, and that just as language is socially situated and the process of meaning-making is constantly negotiated, our interactions are supposed to be “overtly consensus-oriented, cooperative and mutually supportive” (McKay, 2011, p. 126). By the same token, our definition of the notion of “good text” should be based on the degree of its comprehensibility rather than the degree of its correctness (Mauranen, 2018). And finally, from a pedagogical point of view, when we encounter in students’ work

[41] According to Van Parijs (2011), English is increasingly becoming the language of communication at European Union meetings, with interpretation always provided as an option. The author notes, interestingly enough, that participants in those meetings usually use interpretation when English is used by native speakers of English (e.g., British or Irish nationals), but not when English is used by non-native users of English (p. 219). In other words, to an international audience, non-Anglophone English communication is easier to understand than Anglophone English communication regardless of the linguistic background of the speaker. Based on this fact, former French businessman Jean-Paul Nerrière developed a subset of English or a “special kind of English” which he terms “Globish” (Nerrière & Hon, 2009), and is meant to promote the kind of English used and understood by international speakers of English. As explained by him elsewhere, this linguistic system is not really a pidgin English or broken English, but rather “decaffeinated English” or “English-lite,” which includes essential lexical items and simple grammatical structures (as cited in McCrum, 2006).

instances of what has been labeled as a "written accent" (Matsuda, 2003, p. 23), those instances should neither be penalized (Silva, 2005) nor be required to be revised in accordance with native-English standards (Jenkins, 2014, p. 70). This is especially true, so the argument goes, when we realize that the notion of the "idealized native speaker" who can conform to specific linguistic norms is considered a "myth," one that might have negative consequences on the part of language learners (Levis et al., 2016; Selvi, 2014).

As can be seen, features of ELF share a great deal with translingualism (Kimura & Canagarajah, 2018). At their core, both promote some form of linguistic activism, sharing a non-deficit orientation to students' use of language, with the former relying on the "students' right to their own language" (CCCC and NCTE, 1974), while the latter talking about the "speakers' right to linguistic peculiarities" (Ammon, 2000, p. 111). Both hold an emergentist position on language (Baker, 2013; Xu & Dinh, 2013), where language is viewed as a verb rather than a noun, and as a process always in the making rather than a system existing a priori. In other words, language is something that we do and labor rather than something that we have or find (Eskildsen, 2020; Horner & Alvarez, 2019; Pennycook, 2010). Both give grammar mastery and standard form a secondary importance in favor of communicative competence and international communication. Both adopt what You (2016) calls a "transliteracy pedagogy" and allow for "transliterate creativity," which "emphasize[s] the fluid, unstable, and blurred boundaries between languages, between dialects, and between cultures" (You, 2016, p. 89). Both advocate for a pedagogy of travelling, thus sharing Pennycook's (2007) view that "students are in the flow [and as such] pedagogy needs to go with the flow" (p. 158). Indeed, both are rich in terms of theory but lack enough pedagogical applications (Jenkins, 2014; Mauranen, 2018).

In terms of differences, while the linguistic domain of translingualism includes English and other languages (e.g., English versus Spanish), the domain of ELF is solely within English itself (e.g., standard English versus Indian English). To put it differently, while translingualism is an approach explaining language use in general, ELF is an approach explaining the use of English around the world. Finally, it might be useful to draw a parallel in writing instruction between First-Year Composition (FYC) courses, which are taught in the context of North America, versus courses that are described as English for Academic Purposes (EAP) and English for Specific Purposes (ESP), which are taught in North America and beyond. While a translingual approach has been suggested for the former (e.g., Canagarajah, 2013b), English-as-a-lingua-franca approach to teaching English writing has been suggested for the latter (Gonerko-Frej, 2014). As discussed in the previous chapter, in order to establish connections between writing instruction in North America (as represented by translingualism) versus around the world (as represented by ELF), McIntosh et al. (2017) suggest the use of intercultural rhetoric to help us achieve that goal.

2.7 Summary of the Review

This chapter traces the development of the various tensions and dialectics that led eventually to the two polarities of progressivism versus pragmatism within composition studies. The oldest dialectic that predated higher education in the United States is the one between *poetic* versus *rhetoric*. The former held the view of *art as glamour*; the latter held the view of *art as grammar*. In other words, the former saw art as something unconscious that cannot be taught and learned; the latter saw art as something conscious that can be taught and learned. In the old college, a similar dialectic appeared in the 18th century between the *official classroom*, where formal learning took place versus the *literary society*, which is the place for extracurricular activities. The goal of the former was to *build character* through reading literary texts written in classical languages. The goal of the latter was to *stimulate the mind* through debating and discussing contemporary issues using English. In other words, the two learning spaces showed tensions between *piety* versus *intellect*. In the early 19th century, new waves of technological modernization and societal changes widened the divide between *traditional values* versus *practical needs*. As represented in the principle of "academic freedom," the German influence left the strongest impact in that century, resulting in the compartmentalization of knowledge, the emergence of academic departments including English and, most importantly, the adoption of the elective system. This development also led to the separation between orality and literacy in the new university, and the creation of the new composition course. We now have a new tension between proponents of the old *prescribed curriculum* versus promoters of the new *elective system*. The former held a view about writing similar to the view about art in that neither was thought of to be a teachable subject. Within the English department, we came to have two main tracks representing these opposing views: *literature* (which is the continuation of poetic) and *composition* (which is the heir of rhetoric). Scholars of literature held on to ideas from the old college and resisted teaching writing at first. The divide between these two fields extended to their professional organizations—*MLA* versus *NCTE*, respectively—pushing literature to side with research, and composition with teaching.

When the composition course was finally institutionalized, ideas from old dialects translated as philosophical tenets and instructional approaches to the teaching of writing. The approach that was inspired by views from the poetic/literature camp is called *rhetoric of liberal culture (RLC)*, which boils down to the notion of *culture*. The one inspired by views from the rhetoric/composition camp is called *current-traditional rhetoric (CTR)*, which boils down to the notion of *efficiency*. By comparison, the latter was more democratic and progressive, and it dominated the scene for more than the first half of the 20th century. Despite this, ideas from RLC always remained in circulation, causing the abolition debates within composition studies and playing a major role in establishing the field of creative writing. The emergence of *creative writing*, along with *communication studies*, added more dimensions to writing pedagogy. The former held the view of *writing as an expression*, placing primacy on the role of the *writer*; the latter held the view of *writing as a communication*, placing primacy on the role of the *audience*. Around the 1970s, the process movement replaced CTR as the new dominant approach in teaching writing. While the process movement was hugely influenced by ideas from RLC, it was still more progressive than CTR itself because it was also based on developments made in progressive education such as critical pedagogy and student-centered learning. The idea of the individual was central to this new approach such that various strands were established to emphasize this point, including the *expressivist* strand of the process movement and the *writing to learn* strand of the writing-across-the-curriculum movement. Yet a contending view highlighting the importance of the audience was also present, giving rise to the *social* strand of the process movement and the *learning to write* strand of the writing-across-the-curriculum movement. As with old dialectics, these new competing views prompted a revisit of the main goal of the composition course and the whole purpose of teaching writing: should it be to prepare students to be *professional writers*; that is, writers aware of their artistic potential? Or, alternatively, should it be to prepare students to be *professionals who write*; that is, academics who are able to succeed in the academy? Put differently, should we promote progressivism or pragmatism?

This question seems to be the driving force in the current debate between L1 composition pedagogy and SLW instruction. Taking a *postmodern* perspective, the former is characterized as being *radical*, *ideological*, relying on *critical theories* and drawing largely on the field of *rhetoric*.

By comparison, taking a *realist* stance, the latter—until the beginning of the 21st century—was perceived as being more *conservative*, *pragmatic*, relying on *scientific theories* and drawing largely on the field of *linguistics*. Recent developments in composition scholarship such as translingualism attempt to disturb these binaries altogether, promoting linguistic heterogeneity in the name of inclusive rhetoric. On the other hand, SLW scholars hold on to the importance of academic language for the purpose of student empowerment. The question remains: would it be possible to teach and problematize standard English at the same time? Asked another way, to what extent would it be possible to prepare students to become competent writers, as well as critical writers? In short, could we promote both progressivism and pragmatism concurrently and simultaneously?

CHAPTER THREE: METHODOLOGICAL CONSIDERATIONS

My methodology is not knowing what I'm doing and making that work for me.

- American musician Stone Gossard

3.1 Introduction

This study is an action research project in a multilingual section of a first-year composition course. The study revolves around two versions of the course, which I taught in Winter 2019 (see the course syllabus in Appendix A) and Spring 2019 (see the course syllabus in Appendix B) at a public research university in the Pacific Northwest. As pointed out by Dowling and Brown (2010), the term "action research" applies to "projects in which practitioners seek to affect transformations in their own practices" (p. 158). In this respect, action researchers are themselves "doers" (Brydon-Miller et al., 2003) and "actors" (Burns, 2010a). With the help of the students (and for the sake of the students), improving my teaching practice is one of the goals that I hope to get out of the current study, which spanned the period of two academic quarters.

The primary object of my inquiry is the course design on which this study is based. When designing the course in question, I kept wondering as to what would qualify as an effective course design for the multilingual section in terms of reading selections and writing assignments. Given the student make-up of this section (which includes both students whose first language is English and those whose first language is not English), the most important issue that informed the development of this research was how to engage with the notion of difference in a manner that is inclusive, useful, and practical. By *inclusive*, I was hoping to design a class that has something for everyone—whether the respective student identifies as monolingual or multilingual, and whether s/he identifies as international or not—so that everyone is recognized, respected, and represented (Armstrong, 2011). By *useful*, I was hoping that this class would result in a positive change of attitude about the notion of language diversity (Ruecker & Shapiro, 2021; Shapiro, 2022) and, by extension, lead to "education for respectful communication across differences" (Kubota, 2015, p. 37). And by *practical*, I meant that it can actually be implemented (not just theorized), especially within the institutional constraints of my course, where students are required to produce a certain number of words by the end of the quarter.

In this chapter, I will begin by providing an overview of the research questions that guided the inquiry design in its two separate phases. Then, I will engage in a discussion of the action research paradigm which I have adopted to carry out this study. Next, I will contextualize the study by discussing its various settings and main participants. Finally, I will discuss the data collection techniques that I employed, which include interviews, surveys, fieldnotes, classroom audio-recordings, and classroom artifacts.

3.2 Research Questions

In designing my course, I started by incorporating insights from the literature of both translingualism and English as a lingua franca (ELF). My readings in both areas of study led me to another relevant area: intercultural rhetoric (See Chapter One for a discussion of these three approaches). According to McIntosh et al. (2017), this latter area can serve as a mediator between the first two—a sentiment that I found intriguing and wanted to put to the test. I then engaged further with ideas from these three approaches, which caused me to rethink what I knew about translingualism in terms of what it means to hold a "fluid" view of language, and what pedagogical possibilities in the classroom that view can actually entail. Therefore, corresponding to the three pedagogical areas mentioned above, the following specific questions informed my thinking prior to the beginning of the first cycle:

- How can a translingual orientation to language be enacted in a composition classroom, especially in terms of assignment design? How would students respond to assignments of that nature?
- In what way can ELF be relevant and useful to a composition course, especially in terms of classroom activities? How would students respond to activities adopted from that area?
- For developing curriculum and teaching materials, what kind of texts should be used to promote intercultural awareness among students? How useful would students find those texts?

As a result of my interaction with my students and participants during the first research cycle, along with my personal reflections both on my practice and on student performance, other themes have emerged and more points have arisen, inviting more ideas and bringing further questions to the fore. While keeping the old questions in mind, I have also developed another set of questions between the two cycles. These include the following:

- What should we teach in a first-year composition course? What skills do students need to learn and practice?
- What ideas or frameworks about (standard) English should be included in the curriculum?
- How can we balance criticality and practicality in a composition course?

- What is the place of "World Englishes" in a composition classroom? How could it help with the notion of "linguistic correctness" or what David Crystal (2017b) calls "do-as-I-say-ism" in language usage?
- Similarly, what is the place of grammar instruction in a composition classroom? Can the grammar of standard English be taught in a way that is useful or at least not harmful?[42]

I do not see the latter set of questions as a replacement for the first one so much as a complementary to it. They cover more dimensions of writing instruction and teaching English, which are connected at various levels. As well, they invoke the issue of native-speakerism[43], thus accounting for the perspectives of more stakeholders and opening the possibility of a comparison between a mainstream composition section versus a multilingual one.

3.3 Action Research Paradigm

The term "action research" (AR) refers to a method of inquiry that is grounded in problem-solving (Herr & Anderson, 2005), where research is "enmeshed" with practice (MacLean & Mohr, 1999), with the overall aim of arriving at an improved level of self-awareness (Marshall, 2016) and bringing about some kind of change through the research process (Manfra, 2020). It is used as an umbrella term for a host of research practices that promote the idea of "learning by doing"

[42] Recall—as I discussed in Chapter Two—that the teaching of grammar has been in decline since around the 1960s. In the year 1985, NCTE passed a resolution discouraging the teaching of grammar and concluding that teaching grammar might be harmful rather than beneficial (NCTE, 1985). According to Kolln and Hancock (2005), this position was further popularized by Peter Elbow though the promotion of such concepts as "free writing" and "authentic voice." As these concepts are also compatible with translingualism and ELF, both approaches share the same position towards grammar, giving it a secondary importance in the curriculum.
[43] According to Holliday (2005), the notion of native speakerism refers to an ideology that holds the Western culture as the ideal to follow in terms of language standards and/or teaching methodology.

(O'Brien, 1998), "knowledge [that] comes from doing" (Brydon-Miller et al., 2003, p. 14) or "experiential knowing" (Heron, 1996, as cited in Burns, 2010a, p. 87). In short, practice comes before theory in AR (Chambers, 2008).

In the context of educational research and practice, AR is either synonymous with or similar to other forms of "grassroots professional development activities" (Zeichner, 2009, p. 108). For example, Marshall (2016) considers AR to be a "cousin" of "autoethnography," with the former having the added element of "experimental action" built into its process. Zeni (2001) uses AR interchangeably with "practitioner inquiry," "teacher research," and "classroom ethnography" (p. 153). Similarly, Jain (2013) argues that AR is sometimes understood to be synonymous with "practitioner research" and "practitioner inquiry" (p. 42). Zeichner (2009) uses AR as a blanket term, under which he lists a variety of approaches, including "teacher research," "participatory action research," the "scholarship of teaching and learning,"[44] and "self-study research"[45] (p. 86).

One commonality between these various forms of research is that they are all carried out by an insider in their respective profession. Additionally, they all revolve around a dialectic of some sort which characterizes this mode of research. For example, while in action research we can discuss the dialectic between "action" and "research" (Winter, 1987, p. 129), and while in self-

[44] The scholarship of teaching and learning (or SoTL) is described as the kind of enterprise that requires "going meta," where "faculty frame and systematically investigate questions related to student learning…with an eye not only to improving their own classroom but to advancing practice beyond it" (Hutchings & Shulman, 1999, p. 13). As is the case with AR, the notion of SoTL tries to highlight the fact that teachers are producers rather than consumers of research. According to Hutchings and Shulman, SoTL is not synonymous with the idea of "excellent teaching" or "smart teaching," nor is it the same concept as that of "scholarly teaching" because while scholarly teaching refers to "evidence-based practice" (see, for example, Ambrose et al., 2010), SoTL refers to "practice-based evidence" (Dana, 2016, p. 2). Put differently, while scholarly teaching means research-based teaching, SoTL means teaching-based research. See also Bass (1999) and Boyer (1990).

[45] Self-study research is considered a specific form of action research (Hauge, 2021), where the respective work is "self-initiated" and "self-focused" (Bullock, 2020, p. 939). In other words, the primary focus of this mode of research is more on the self than the practice, and more on who the researcher is than what s/he does (Samaras & Freese, 2009, p. 5). And yet, the self is only important in relation to other communities of researchers and colleagues (ibid., p. 8).

study research we can discuss the dialectic between the "self" and "study" (Samaras & Freese, 2009, p. 5), we can also talk about the dialectic between "inquiry" and "practice" in practitioner research (Jain, 2013, p. 8). In any case, following Zeichner's (2009) classification, I believe that the term action research is appropriate to describe my study given the generic connotations of the term and because my research does not really align with the specific features distinguishing the other forms of research mentioned above.

As the term suggests, the emphasis in AR is placed on action, making this mode of research different from both conventional and constructivist research[46], where the emphasis is placed on, respectively, description versus interpretation (Jacobson, 1998; also cf. Lincoln, 2001). Indeed, even from a philosophical point of view, AR is more compatible with critical realism (Coghlan & Brannick, 2005; Gustafson et al., 2019; Houston, 2010; Teehankee, 2018; Vincent & O'Mahoney, 2018; Winter & Munn-Giddings, 2001). In turn—as I discussed in Chapter One—critical realism calls into question both the naïve hope of positivism and the radical skepticism of idealism (Collier, 1994), attempting to find a middle ground between those two philosophical doctrines, and making possible both a realist, objective ontology and a relativist, subjective epistemology (Davies, 2008).

Between the quantitative and qualitative research traditions, AR no doubt aligns more closely with the latter[47]. In fact, several textbooks on research methods list AR as part of the qualitative research tradition (e.g., Bogdan & Biklen, 2007; Patton, 1990; Willis, 2007). Qualitative research is known for allowing more space for "luck, feelings, and timing" (Bailey,

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[46] The term "conventional" research refers to the model of academic research that is rooted in a philosophy called "positivism" (Chesler, 1991). In turn, positivism is contrasted with another philosophical orientation called "constructivism" or "interpretivism." For a brief discussion on positivism and constructivism, see Chapter One.

[47] In her forward to the book *The Action Research Dissertation*, Patricia Maguire (2005) introduces AR favorably since this mode of research has the potential to "put a wedge further in that crack in the positivist door, holding open the space for continued scrutiny of the purposes, processes, and products of research" (p. xiv).

2007, p. xii), “accidents and happenstance” (Van Maanen, 2011, p. 2), “fuzziness and ambiguity” (Wolcott, 2005, p. 6), “artistic insight” (ibid., p. 22), “creativity, imagination and intuition” (ibid, p. 17), and “a heavy dose of serendipity” (Angrosino, 2005, p. 8). Likewise, AR acknowledges the necessary element of “messiness” in the field (Kuriloff et al., 2011; McAteer, 2014). The seemingly chaotic, higgledy-piggledy nature of research, which tries to capture social life in its nonuniform, complex manner (Erickson, 2011), is one aspect where AR is in agreement with qualitative research. But more concretely, AR shares some “family resemblances” (Freebody, 2012, n.p) with a number of qualitative research approaches. For example, in that they both require reflection and can lead to change and action, AR is interconnected with narrative inquiry (Pushor & Clandinin, 2009). Similarly, like ethnography and case studies, AR is “empirically omnivorous” (Freebody, 2012, n.p), allowing the use of various data collection techniques, including quantitative data, so long as these techniques are appropriate for the topic of the respective research, the nature of the inquiry, and the objectives of the study. Moreover, all three approaches can be used in the field of education, forming what can be described as “ethnography in education[48]” (Green & Bloom, 1997).

However, AR parts ways with qualitative research on several fronts, but most clearly in the area of research ethics (see, for example, Alharthi, 2022), where it often finds itself in an “impasse” with research ethics boards and institutional review boards (REBs/IRBs) (Guta et al., 2012, p. 17). For example, while anonymity of the researched is important in traditional qualitative research,

[48] The notion of “ethnography in education” is defined as the type of research that is “conducted by those inside this academic field [such as teachers] using ethnographic perspectives and ethnographic tools for Education’s purposes” (Green & Bloom, 1997, p. 186). It is contrasted with “ethnography of education,” where in the latter, “theories, questions and goals…are framed by the home disciplines and academic fields of the researcher, and not necessarily by educator’s needs, issues or concerns” (ibid.). Heath and Street (2008) explain this distinction by noting that the former refers to “education with a capital E” (since education is a primary concern), whereas the latter refers to “education with a small e” (since education is not a primary concern) (p. 121-122).

several scholars (e.g., Banegas & Villacañas de Castro, 2015; Ramrathan et al., 2017) question whether this ideal is possible to maintain in AR, given the local and specific nature of AR, where it might be easy to identify the research participants. Other scholars go even further to question whether anonymity of the researched is desirable to begin with. They argue that instead of falling for what might be referred to as the "tyranny of safety" of the research participants (Kelly, 2004), where we might set harmful limits on their agency (Lake & Wendland, 2018), we should apply what has been termed the "ethical standard of responsibility" (Zeni, 2009) or "virtue ethics" (Head, 2020), where trust and open communication should be the baseline between the researcher and researched. Therefore, a few sets of guidelines have been developed for AR for both K-12 settings and higher education settings (e.g., Burman & Kleinsasser, 2004; Mohr, 2001; Zeni, 2001). These guidelines[49], however, are meant to be observed by the teacher-researcher in an individual capacity rather than being approved by review boards and ethics committees. In other words, they are meant to serve as moral guides rather than ethical codes[50] (Schumacher, 2007).

The unique status of action research among other qualitative research paradigms provides it with the opportunity to inhibit various "spaces in-between" (Morris, 2008), thus potentially narrowing the chasm "between theory and practice and between the sciences and humanities with both rigor and passion, employing both method and interpretation" (Khanna, 2007, n.p.). This makes AR the perfect choice for educational research, given its potential to capture the intricacies

[49] While some of the suggested guidelines are based on existing codes of ethics for traditional qualitative research, others are not. A few examples from Mohr's (2011) Statement of Ethics for AR include the idea that teachers-researchers are primarily teachers. Other guidelines include honesty in presenting the research results and sensitivity to the effects of the research findings, to mention a few.

[50] Morality is sometimes distinguished from ethics in that while the former refers to the level of the individual, the latter refers to the level of the societal (Schumacher, 2007). A similar distinction considers morality to be a narrower system or a "subsystem" of the broad system of ethics (Williams, 1993, p. 7). Yet a third distinction associates morality with the "pursuit of the right," whereas ethics with the "pursuit of the good." This latter distinction, however, is considered "fuzzy" at best (see Sayer, 2004).

of classroom events, and better examine the complexity of teaching and learning (Dana, 2016). Navigating the process of what Cochran-Smith and Lytle (2009) call "working the dialectic" of theory and practice[51] (p. 87) allows one the opportunity to play a role similar to what Foucault (1980) describes as the "specific intellectual" (as opposed to "universal intellectual"), or what Giroux (1988) calls "transformative intellectual," or what Posner (2009) calls "pracademic," which is a professional identity performing as a "broker" between a practitioner and academic.

At the same time, however, this uniqueness comes with the price of putting one in the impossible position of having to always remain alert to the different roles one is expected to play and to the differential power between the teacher-researcher and his/her students. In other words, one is in a constant state of navigating what Pillow (2003) calls the "reflexivity of discomfort" by virtue of being an insider-outsider researcher[52] (Hamdan, 2009; Humphrey, 2007; Humphrey, 2013). In my case, for example, I felt it necessary to keep the topic of my research to a minimum in my classroom, with the idea that I am there as a teacher first and researcher second. Likewise, during the interviews with the students who participated in the study, I found myself having to assure them repeatedly that I wanted their feedback to be open, honest and constructive rather than

[51] Huber (1994) views the classroom as a juncture of three—rather than two—components: theory, research, and practice. He draws a parallel between the classroom as an area of investigation and the Bermuda Triangle in that both are contentious topics, but he does not elaborate on how the three components interact with one another. A similar tri-fold structure is what came to be known as the Teaching-Research-Practice Nexus (TRPN). In this model, teaching refers to instructional delivery. Research refers to conducting a literature review and the data collection stage. And practice refers to the data analysis stage and the derivation of conclusions, which, in turn, are meant to improve teaching (Schneider et al., 2018).

[52] Gold (1958) famously divides all field work done by researchers into four roles: complete participant, complete observer, participant-as-observer, and observer-as-participant. The first and second roles are self-explanatory. The difference between the third and fourth roles is mainly in the level of contact. According to the author, the third field worker spends more time and energy in the field and, as such, develops a stronger relationship with his/her informants, as compared to the fourth field worker. As a teacher-researcher, I am neither a complete participant (in that I am not fully immersed in the same activities done by the students), nor am I a complete observer (in that I am not fully detached from those activities either). Rather, my position seems to be leaning towards the third role in Gold's typology. However, I find myself in agreement with Hammersley and Atkinson (1995), who acknowledge the existence of a third category between the participant versus the observer, but believe that the difference between the third and fourth roles is a "moot point" (p. 108).

always being cheering, applauding and positive. In other words, I kept asking students to highlight aspects in the class that they did not find useful so that those aspects would be part of the changes implemented in future course offerings.

Herr and Anderson (2005) acknowledge the problem of the relationship between the teacher-researcher and his/her students, noting that "where power differences are great, interviews become public performances in which subordinates tell the powerful what they want to hear" (p. 61). One reason why this might be the case is the grading system, which could become "a tool of oppression for students…" (Gellar-Goad, 2018, p. 59) and a real constraint for them not to speak their minds freely and without fear. A solution to mitigate this problem was suggested by Altrichter et al. (2008), where the teacher-researcher would resort to a third person who can act as an interviewer and mediate between the two parties in the equation. However, in order to fully perform the role of the "teacher as researcher" (Brown & Jones, 2001, p. 5) and work towards a meaningful classroom change resulting from a personal, "internal learning" (Cunningham, 1999, p. 359), this option was not used in this study.

Especially as applied to educational research, some scholars (e.g., Griffee, 2012) consider the writings of John Dewey (1859/1952) to have formed the origins of AR[53]. Dewey promoted the idea of the "teacher as investigator" (Dewey, 1929, p. 46), believing that the context of the classroom is rich with data sources that would allow for the constructive pursuit of practical inquiries, and that the research coming from the classroom is not only a "neglected field," but also an "unworked mine." That said, the term "action research" was coined by social psychologist Kurt

[53] One of the influential figures in the action research paradigm is Stephen M. Corey (1904/1984) in that he is reputed to be among the first to adopt the concept in question in the field of education (Smulyan, 1983). Corey notes that his ideas of action research intersect largely with the work of Dewey on reflective thinking (Hendricks, 2019).

Lewin[54] in the 1940s (Adelman, 1993). In an article titled "Action Research and Minority Problems," published in 1946, Lewin used the term to address the conditions of minority groups in the United States. He devised the four research "circles" of planning, executing, reconnaissance or fact-finding, and evaluation in an attempt to engineer a social change that moves the research process from the realm of theory to that of practice. His circles formed the basis of the action research paradigm and remained a distinct mark of this mode of research. While Lewin's contributions were invaluable, the type of research he employed was seen as a form of conventional social science, leaning towards the positivist tradition of research in that it maintained the space between the researcher (or expert) versus the teacher (or practitioner), with the former being in control of the research process (Jacobs, 2018). Indeed, even when applied to educational contexts, the version of AR that Lewin promoted involved an intervention that is "externally initiated" (Cunningham, 1999, p. 313) rather than initiated by the teacher in the classroom.

The second wave of development in AR is attributed to the British educator Lawrence Stenhouse and his colleagues at the Centre for Applied Research in Education (CARE) in the United Kingdom. In the late 1960s, Stenhouse led the Humanities Curriculum Project (HCP), which tried to establish links between the two activities of teaching and research, resulting in what came to be known as the "teacher-researcher movement" in the UK (Hendricks, 2019). Stenhouse was preoccupied with the idea that teachers should have autonomy on their research process (Cunningham, 1999), and that they are to engage in a continued form of professional development, constantly improving their instructional practices by assuming the role of "neutral chairpersons" rather than that of the "imparters of knowledge" (Hendricks, 2019, p. 42). In the sense that

[54] Some accounts credit the term to the Commission on Community Interrelations (CCI), where Lewin worked. According to Marrow (1967, as cited in Glassman et al., 2012), the CCI lived by the maxim "no research without action, no action without research" (p. 274).

Stenhouse viewed the curriculum as a process that is in a constant state of change (Zwelandile, 2016), this wave was aligned towards the interpretivist/hermeneutic tradition in social science (Eliot et al., 1989). The third development is credited to Stephen Kemmis and his colleagues at Deakin University in Australia. Kemmis, who had worked at CARE previously (Hendricks, 2019), wanted to move away from both the American and British versions of AR, promoting a critical form of AR which goes beyond the micro level of daily practices in the classroom to the macro level of the wider society, thus causing a real social change in the system and a complete transformation of the educational theory (Manfra, 2020). Different from both the positivist and interpretivist perspectives, the third wave is said to be linked to the critical science perspective (Jacobs, 2018; Masters, 1995).

Notwithstanding unavoidable overlaps, the three waves of development outlined above correspond to what came to be known as the three major types[55] of AR. Respectively, these are the following: technical-scientific, practical-deliberative, and critical-emancipatory (Burns, 2005; Jacobs, 2018; Masters, 1995). Scholar Meghan Manfra simplifies matters by considering only two strands of AR: practical and critical. In various places, she calls for a “middle ground” between the two strands, asserting that studying practical concerns might potentially lead to critical outcomes (Manfra, 2020), and that focusing on critical issues alone might dangerously turn us away from practical questions (Manfra, 2009). I share Manfra’s sentiment, and I believe that my research has elements of both the practical and critical strands. It is practical in the sense that it is concerned with issues related to everyday practice, giving me the opportunity to improve my

[55] There are other classifications used to show the diversity of action research practices. For example, Reason and Bradbury (2008) talk about three types of AR: first-person action research, second-person action research, and third-person action research (p. 6). The firs type concerns everyday activities and is done by a solo researcher. The second type is necessarily a collaborative inquiry involving more than one researcher. The third type is also collaborative, but its scope is larger and its impact is wider than the second type.

teaching performance and advance my instructional strategies. Additionally, my research is in line with the second wave of AR (i.e., the practical strand) in that I have full autonomy over my research, and I am both the sole researcher of the study and the sole instructor of record for the course. Finally, in agreement with this wave about the interconnectedness of teaching and research, I tried my best to view myself through both lenses (teaching and research) equally well[56], thus living up to what has been referred to as “practiceful research” and “researchful practice” (Jain, 2013, p. 127).

On the other hand, I have a lot of sympathies for the philosophy informing the critical strand of AR. For example, I wholeheartedly agree that the notions of emancipation and equality are worthy research outcomes (Masters, 1995). Likewise, I, too, believe that AR should “seek deep change and enlightenment within the classroom” (Manfra, 2020, p. 10), and I share the view held by Buzzelli and Johnston (2002) that for teaching to be morally significant, it should aim to result in a positive change of behavior on the part of the teacher and students (p. 8). In this respect, choosing AR as a methodological framework was useful to me in that I felt encouraged to raise students’ awareness about such notions as “linguistic imperialism” (Phillipson, 1992; Phillipson, 2010), and shed light on such issues as language discrimination or “linguicism”[57] (Skutnabb-

[56] While this is the attitude that I held for most of the study, I kept in mind the issue of which role to prioritize should the two roles come into conflict. In answer to this question, Bournot-Trites and Belanger (2005) give the example of video-recording classrooms for research purposes. They maintain that students (whether participating or not participating in a study) “have the right to the same instruction they would receive if the research were not taking place in the classroom” (p. 206). In other words, the fact that non-participant students are kept out of camera range because they did not give their consent to be recorded should not entail that those students are excluded from class discussions and activities. Mohr (2001) agrees with this position, positing that it is the teaching agenda that needs to be prioritized because the whole point of AR is to improve the teaching and learning in the classroom; that is, research is carried out in service of teaching. I also held this position. And when the two agendas were at odds with one another—as I explain in the “interview” section below—I gave priority to instruction over data collection.

[57] Linguistic imperialism is a theoretical framework developed and popularized by Robert Philipson in several publications carrying the same title, where he explains how certain languages (especially English) are more dominant than others and, as such, are the cause for inequality between languages. This hierarchy of languages, Phillipson argues, is then sustained by further policies and ideologies at the state level and beyond. Philipson argues for the importance of multilingualism to ensure “greater power-sharing between English and other languages” (Phillipson, 1992, p. 22). Meanwhile, in analogy of such terms as racism and sexism, the term linguicism is used in reference to

Kangas, 1988; Skutnabb-Kangas, 2015). As I try to explain when outlining the points of focus of my study below, those democratic ideals prompt us to engage in some form of action, leading to moments of reflection and deliberation, resulting yet again in further actions, thus creating a cyclic process, which is a feature of this research method.

While action research is characterized by dynamicity, flexibility and unpredictability (Burns, 2010b), it is still considered "deliberate rather than a purely exploratory entry into a naturally-occurring educational setting" (Freebody, 2012, n.p.). In other words, despite the messy nature of AR, there is magic in the mess and logic to the chaos and method to the madness. As such, based on the typology of "phases" (otherwise known as "cycles," "circles" or "spirals")—which includes the broad categories of *plan*, *act*, *observe*, and *reflect*—I sketch out the initial points of focus that helped guide my study. For the *plan* phase, one is to identify problematic areas related to pedagogical matters that are worth investigating. In my case, these include, for example: How to deal with language diversity in our globalized world; the relation between standard English versus World Englishes[58]; the disconnect between language relations on the ground (i.e., at the level of the city) versus language relations in practices (i.e., at the level of the classroom) (Bou Ayash, 2014). For the *act* phase, one is to specify strategies for intervention. In my case, these manifest themselves in the three pedagogical areas: curriculum design, assignment design, and in-classroom activities. For the *observe* phase, one is to explain the type of data collection techniques

any form of discrimination that is based on the language that one speaks or does not speak (Skutnabb-Kangas, 1988; Skutnabb-Kangas, 2015). According to Phillipson (1997), linguistic imperialism can be seen as a "subtype of linguicism" (p. 239). However, linguistic imperialism is more complex than linguicism in that it interacts with several other dimensions—e.g., economy, entertainment, academy, culture, etc.—to result in, respectively, *lingua economica*, *lingua emotiva*, *lingual academica, lingual cultura,* or in short *lingua frankensteinia* (Phillipson, 2008).

[58] See Chapter Five for discussion.

used in the study (see below). And finally, for the *reflect* phase, one is to discuss the outcomes and/or reformulations of the steps discussed above (see Chapter Four and Chapter Five).

Finally, in a formal report (such as this dissertation), the "reflect" phase is discussed in a section titled "findings," "outcomes," or "results" which includes insights gathered from each cycle. In my case, I had two research cycles corresponding to the Winter and Spring quarters of 2019. The insights gathered from the Winter quarter were used to inform the changes made for the Spring quarter. The insights gathered from the Spring quarter provided me with a richer understanding of my course and my own pedagogical practice.

3.4 Research Setting

This study took place at a public, top-tier research institution located in the Pacific Northwest. Like the city where it is located, the university boasts a beautiful campus and a multicultural learning environment that promotes diversity and respect, and fosters equity and inclusion. According to the Office of the Registrar, the university had a total enrollment of 45,766 students in the academic quarter of Winter 2019, and 43,859 students in the academic quarter of Spring 2019. To provide an idea about the presence of international students at the university, the following statistics might be useful. Of the total number of the student body in the Winter cohort, 61.5% were local residents, 22.3% were out-of-state residents, and 16.2% were international students. Likewise, of the total number of the student body in the Spring cohort, 61.7% were local residents, 22.2% were out-of-state residents, and 16.1% were international students.

The primary location of the study is the two buildings where my two classes met. The first one (where we met for Winter) is a building with 18 different learning spaces, ranging from classrooms, seminar rooms and auditoria. The classroom where we met has a capacity of 35 seats, and is furnished with a chalkboard, a clock on the wall, a data projector, a pull-down screen, and a Wi-Fi internet connection. The second building (where we met for Spring) has four learning spaces. The classroom where we met also has a capacity of 35 seats, and comes equipped with two chalkboards, a clock on the wall, a data projector, a pull-down screen, Ethernet, and a Wi-Fi connectivity option.

Both buildings are located at the heart of the university campus, in an area known as the Liberal Arts Quadrangle (otherwise known more popularly as the Quad). This area is considered a source of attraction to the outside community, especially during late March and early April of each year, where the stunning Yoshino cherry trees—transplanted there about 80 years ago—blossom into magical shades of white and pink, marking the beginning of a new season. If trees can talk through sounds rather than communicate through signals—as Wohlleben (2015) would have us believe—then the Quad (with its unique and visually arresting character) might be a perfect spot to prove this assertion. More often than not, I would sit in this area to plan and organize my thoughts prior to my class, or to reflect and document any fleeting ideas after it. I wrote down some of my notes while sitting under some of those trees or while marveling at their beauty from a nearby area that is less crowded.

For both the Winter and Spring versions of the course, other locations where our class met besides the classroom included the following:

1) The undergraduate library, which is one of the main libraries on campus. There, we had a library information session, meant to familiarize the students with the resources available for them.

2) The center for undergraduate education, which is a building equipped with computer classrooms requiring booking in advance. The reason for our meeting there was so that each student could set up their electronic portfolio sites, which—as I will explain below—is the final and most important requirement of the course in question.

3) My office, which is located in the English department's building. There, we held writing "conferences" which—not to be confused with office hours—are mandatory sessions and are considered a major component of writing instruction. That is where I met with each student individually for twenty minutes in duration, two times during the quarter. The conferences are usually held in place of a class period. Finally, it is also in my office that I conducted the interviews with the focal participants of the study.

As for the course itself, its official title is "English 131, Composition: Exposition," and is categorized by the Office of Educational Assessment at the university as a "skill acquisition" course, where students are expected to "get hands-on experiences" with writing. The course is offered by the Expository Writing Program (EWP)[59], which is part of the English department at the university. It is taken by most students on campus in their first year. Indeed, even new TAs in the English department have to start their training by teaching this course before moving to teach other courses, making the course in question "the most popular EWP offering," according to the program's site. The course is worth five credit hours. The actual meeting time is four hours, which are spread out across either four days a week (for 50 minutes a day) or two days a week (for an hour and 50 minutes each day). Both my courses met two days a week.

[59] This program has now been renamed to the Program in Writing and Rhetoric. In this dissertation, I will keep using the original name of the program.

The EWP offers a variety of writing courses, ranging from 100-level courses (five courses in total), to 200-level courses (two courses in total) and 300-level courses (two courses in total).[60] Several sections of the 100-level courses are offered on a quarterly basis. And together with another list of courses offered by another departmental program called the Interdisciplinary Writing Program (IWP)[61], these courses enable students on campus to meet the university's "C" (composition) or "W" (writing) requirements. Until 1968, students on campus were required to take three full quarters of first-year composition (Kerschbaum et al., 2021). By the 1980s, the three-quarter requirement went through changes in accordance with developments in the writing-across-the-curriculum movement (see Chapter Two), where two of the three required coursed would be offered in the student's chosen major (ibid.). Since 1994, the university's writing requirements "were somewhat loosened" (ibid., p. 16), with the majority of students being required to take one writing course and fulfil that requirement during their first year on campus (UAA Advising, 2023).

The 100-level courses offered by EWP vary in focus between literature-based composition, service-learning composition, and multimodal composition, with English 131 representing the general composition version. However, all those courses share a set of outcomes,[62] meant to equip students with what has been termed "writing transfer" (James, 2018; Moore & Bass, 2017; Nowacek et al., 2024), which is the ability to write in a variety of academic contexts. The current set of outcomes was put into effect in 2017 and has remained in use since then. As indicated in the English 131 Instructors' Manual, the evolution of EWP and the changes it went through over the

[60] See Department of English (2023c).
[61] This program has now been renamed to the Program for Writing Across Campus.
[62] See Department of English (2023d).

decades is partly a reflection of the history of the field of composition studies as a whole[63]. Finally, in the academic year 2019-20, the program received a Certificate of Excellence from the Conference on College Composition and Communication (CCCC), testifying to its up-to-date educational philosophy and acknowledging its "sensitivity to translanguaging, home languages, and a variety of modes of writing and composing: on-line, podcasts, storytelling, and other forms of reflective practice" (Department of English, 2023a). The certificate also spoke positively about the portfolio system employed by the program.

Like all 100-level EWP courses, English 131 employs the portfolio approach to writing, which is a system designed to help students engage with their work multiple times before their final submission. Simply put, the portfolio assignment includes a reflection component to it, where students are asked to look back at their learning journey throughout the course, revise all the coursework done during the quarter, and write a critical letter describing the progress they have made until that point. All sections are required to use the portfolio system as their final evaluation. However, the assignments leading to that portfolio (and indeed the course readings making up the materials for each course) are entirely up to the respective instructor, whose choices are largely informed by his/her disciplinary background and academic interests.

Several sections of English 131 open each quarter. Up to 39 sections were offered in Winter 2019, whereas up to 35 were offered in Spring 2019. Of all these sections, usually one is described as a "Multilingual Learners (MLL) section." In some quarters, the EWP offers MLL sections for other courses too. For example, in both Winter and Spring of that academic year, two more sections

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[63] Graham (2018a, 2018b) notes that writing instruction in the U.S. has been shaped by professional institutions, including "the Committee of Ten, the National Council of Teachers of English, the Modern Language Association, the Conference on College Composition and Communication, and the Dartmouth Seminar" (p. 309). For a discussion of the influence of these institutions on the field of composition studies, see Chapter Two.

were offered as an MLL for two different courses. The TAs who handle the MLL sections usually have a background in Teaching English to Speakers of Other Languages (TESOL), and the majority of them, myself included, have obtained that background through the Master of Arts for Teachers of English to Speakers of Other Languages (MATESOL) program, which is a unit housed within the English department. The MLL section of English 131 is capped at 18 students (as opposed to the mainstream section, which is capped at 23 students). Both my courses were capped at their maximum. In the online time schedule, the MLL section is marked as accepting "multilingual students only." However, there is no mechanism to check that information and everyone is allowed to sign up for those classes, regardless of whether or not they identify as multilingual students. In fact, in both my MLL sections, I made it an explicit point in the syllabus that "students from all backgrounds are more than welcome to enroll in this section" and that "I personally think that that will help create even a more enriching environment.[64]"

Since the Fall of 2017, the program has been conducting informal surveys among students enrolled in all MLL sections each quarter. Those program surveys are separate from official course evaluations. They are also separate from the survey that I have conducted for the current study. Their data are unpublished and the responses are by no means representative. And yet, they can still give the reader a glimpse of the nature of those sections. For example, in the program survey conducted in Spring 2019, the number of responses obtained were twenty in total. Of those, two identified as "monolingual" in that they only speak English. The rest of the respondents identified as "multilingual" with various additional categories: six as "international students;" five as "domestic students whose home language is not English;" and seven as "domestic students whose

[64] Silva (1994) uses the term "cross-cultural composition" to describe a situation which—similar to our multilingual sections at the university—does not make it mandatory for a segment of students to be isolated in separate classes based on their language background. Several scholars seem to be advocates of this pedagogical situation, including, Matsuda (2008), Miller-Cochran (2012), Roy (1984), and Ruecker (2011), among others.

home language is English." The latter category refers to students who learned another language besides English, not the other way around.

No doubt, determining the scope of what the term "multilingual" should or does include is not an easy task. The EWP views this term somewhat loosely to include not only students who speak English as a second language, but also students who speak a language other than English as their second language[65]. So, while the language background of the student population might be a factor in distinguishing this section from other regular sections, it is certainly not the primary one. Aside from the difference in the number of student enrollment, the main factor is in the course design and curriculum philosophy. Here, one is encouraged to account for global perspectives and incorporate multicultural viewpoints in an attempt to "bridge cultural and linguistic divides, making access to information equitable for all students" (Ruefman, 2015, p. 107). In other words, the instructor is given more opportunities to "brown the curriculum" (Tuck & Gaztambide-Fernández, 2013, p. 83; also cf. Mott-Smith, 2016), diversify the course content, and decolonize his/her teaching practices. This is part of what I was hoping to do in the current study. Another aspect where the MLL section is different is in acknowledging that this section might need further support[66] and that it might be acceptable here to attend to so-called lower-order concerns[67] in writing whenever the occasion arises. To that end, the EWP has a full webpage titled "Multilingual

[65] In an interview with a former EWP Director, he notes that the program tries to promote the view that the multilingual situation represents the norm rather than a "crisis" or a "moment of transience" (Fahim, 2019, p. 80). This view may explain why the term "multilingual" is loosely used by the program.
[66] I should hasten to add that the program offers an entire course for that purpose. Titled "Multilingual Writing Studio," this course is designed specifically with international students in mind. It directly addresses the needs of the students enrolled in it. If desired by the students, grammar instruction is included in this course. While students get two credits for attending the course, those credits do not factor into their GPA. In other words, this course does not meet the C or W requirements discussed above. The program describes this course as a "support course."
[67] Lower-order concerns (otherwise knowns as minor or local issues) include such aspects as word choice, sentence structure, punctuation, citation, spelling, and grammar. They are contrasted with higher-order concerns (otherwise known as major or global issues), which include such aspects as thesis and focus, audience and purpose, organization and structure, and development and evidence.

Language Learner Support[68]," which includes various sources (such as the links to the writing centers on campus) that multilingual and other students can take advantage of.

3.5 Research Participants

In qualitative research, there is a strong emphasis on using terminology that places the researched "subject" at the same level as that of the researcher, thus reflecting the participatory nature of research and highlighting the benefit of "researching with" rather than "researching on" people (Doyle, 2007). Several terms have been suggested to indicate this aspect of research, including, among others, (co)-participants, "research partners" (Altrichter et al., 2008, p. 126), "fellow researchers" (Tacchi et al., 2003, p. 5), and "local members" (Stringer, 2007, p. xii). The same concept applies to AR, too, where in this mode of research, participants are a key component and integral part of the whole inquiry process, such that the research agenda is not only advanced by them (making them valuable "informants"), but also for them (making them relevant "stakeholders"). In an action research project, the participants' voices need to be heard, and their perspectives need to be honored (Armstrong & Moore, 2004).

In her article, Zeni (1998) distinguishes four terms describing the role of students in relation to AR:

1) Subject, where there is no active participation on the part of the students—this role is not applicable to AR, according to the author.

2) Informant, where students provide information to the researcher.

3) Participant, where students' perspectives are accounted for during the research process.

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[68] See Department of English (2023b).

4) Collaborator, where students are involved even in the data analysis and interpretation stage.

As advised by Zeni, the role expected of students should be made clear at the outset in order to avoid any confusion at a later stage in the research process. She notes that this decision might have an impact not only on our own subjectivity as researchers during the study, but also on data dissemination of the research at the end of the project. In the sense that the perspectives of the students in my course did influence some kind of change on the curriculum used in this research, their role in this study is that of "participants."

With that in mind, I went into my class and followed the same procedure in both cycles (Winter and Spring), where on the first day of instruction, I distributed a handout (Appendix C) explaining the context and purpose of the study. From that point, I gave the students up to two weeks to mull over their decision whether or not to participate in the study. During the two weeks, I would remind the students about the study and invite them to ask me any question they had in mind about the nature of the study, the extent of their involvement in it, and the level of their commitment to it. After that point, I barely (if at all) brought up the topic of the study whatsoever, in the hope to separate (hard as it was) between the study and the course itself. My reasoning was that those who chose not to be part of it, need not be bothered about it from that point on. For those who volunteered to participate, I provided them with an additional form of consent explaining the study procedures and other relevant information such as the risks and benefits of participating in the study (Appendix D).

In terms of the "direct benefit" of participating in the study, I chose to make it something that is entirely detached from the class context. Specifically, I offered a $25 Amazon gift card to each participant on completion of the study. But aside from the direct benefit, I further explained that participants in the study would gain two additional benefits: Firstly, they would experience firsthand (and learn something about) how academic research is conducted. Secondly, the experience (of talking about the course materials and activities) would itself help them develop a metacognitive capacity that would prove useful in one of the course's core requirements, which is the final portfolio, where students are specifically asked to reflect on their experience in the course in general.

When recruiting the participants for this study, I explained the role expected of them in this research. As well, I tried to convey in all stages of the research what my role was as both a teacher and researcher—though this is never an easy task as pointed out by several scholars. Burns (2010a), for example, notes that one of the biggest challenges of action research is the "power difference inherent in educational situation" (p. 92). To ensure that my role as a researcher did not privilege my role as a teacher (Jain, 2014), thus possibly affecting a student's decision to participate in the study in the first place (or to withdraw from it in the middle of it if they so wish), I made it abundantly clear that the study would have no bearing whatsoever (positive or negative) on their final grades for the course, and that no reprisal of any sort would result from deciding not to be part of my study. Given that some students happily decided to participate in the study while others comfortably decided to withdraw from it, with everyone fully exercising their rights, students seemed to have properly understood my instructions.

Aside from three students (one from the Winter group and two from the Spring group) who started in the study but withdrew in the middle of it, I was able to recruit nine students and six students in Winter and Spring, respectively. But for purposes of full interview transcription and thorough data analysis, I ended up choosing only six students from the Winter group and the entire six students from the Spring group. My decision to do so was motivated by two reasons: 1) consistency, where I would like to discuss two sets of data, with each one having roughly a similar size, resulting from the input of six students in each quarter. 2) Variety, where I made every effort that the six participants from each group represent diverse aspects of race, gender and language backgrounds. The three excluded from the Winter group are fairly represented by the six included. I should hasten to add two crucial points here: 1) the three students that I excluded from the discussion in later chapters were fully compensated for their participation in the study as agreed upon. 2) Because of the nature of this mode of research—characterized by its "recursive" design and "cyclical" approach (Johnson, 2008), where part of the data analysis starts in the middle of the inquiry process—the input I had gathered from the three students during our interviews certainly influenced my thinking process when making changes and adjustments between the two cycles of the course.

Below, I provide a portrait[69] of the focal participants in the study, explain their background information, and discuss demographic details that are relevant to the study. I divide focal participants in the study into two groups, corresponding to the two cycles of the study: Winter and Spring. To maintain the privacy of the participants, the names listed below are pseudonyms.

- **Participants of the First Cycle: Winter Quarter 2019**

Table 2 below provides a short summary of focal participants in the first cycle of the study, which took place in the Winter quarter of 2019. The summary is followed by more detailed

[69] Please note that I wrote the participant bios below during the time of the data collection. This is important to keep in mind to realize that future plans are discussed in reference to the moment of conducting the interviews with the participants.

information. The interviews I conducted, the discussion I had with, and the insights I gained from this group are discussed in Chapter Four.

Pseudonym	**Gender**	**Status: Domestic or International**	**Ethnic Identity**	**Language Repertoire**	**Intended Major**
Megan	Female	Domestic	Chinese	English, Mandarin	Health Sciences
Linda	Female	Domestic	White and Japanese	English, Japanese, Mandarin	Sociology and Education
Sean	Male	Domestic	White	English, Spanish	Biology
Larry	Male	Domestic	White and Chinese	English, Mandarin	Computer Science
Taeyoung	Male	Domestic	Korean	English, Korean, Spanish	Business Administration
Wang	Female	International	Chinese	Mandarin, English, Japanese	Biology

Table 2: Focal Participants of the First Cycle of Data Collection, Winter Quarter 2019

As is the case with all study participants, **Megan** is a first-year student, whose academic interests lie in biology and health sciences. Her parents are Chinese immigrants, and she was born and raised in Chicago. Megan identifies as a multilingual student; she believes that her Chinese background represents a strong part of her identity, such that she feels she is "50/50 with English and Chinese," with relatively "equal balance between both" (Megan, Interview 1). In fact, she thinks that Mandarin Chinese might have been the first language she ever spoke. And yet, while she is able to speak and read in Mandarin, that proficiency does not extend to her writing skill, making English her "stronger side" when compared to Mandarin. Megan mentions two significant English classes that she took prior to my course: Advanced Placement (AP) Language and Composition, along with Honors Seminar in Writing. In both classes, she did various writing tasks, ranging from "personal essays, memoirs, cultural criticisms, and many, many research papers" (Megan, Assignment 0).

Like Megan, **Linda** identifies as a multilingual speaker; she speaks both English and Japanese, and is in the process of learning Mandarin Chinese as her third language. Linda was born and raised in Shizuoka, Japan, to a mother from California and a father from Japan. As such, she has dual citizenship. Linda spent all of her life in Japan, with frequent visits to the U.S., but she reports that she never actually lived in the U.S. prior to moving to the university for study. Linda explains that the transition from and to English and Japanese comes naturally to her as she thinks, counts and dreams in both languages equally well (Linda, Interview 1). In another place, she elaborates that she "never felt trapped writing or speaking between two countries, because [she] unconsciously change[s] the way [she] write[s] and speak[s] according to the audience" (Linda, Assignment 3). Linda intends to major in sociology and minor in education. At the time she was in my course, she was taking a course in the linguistics department called Language and Diversity, expressing her excitement at the fact that my course and the other course intersect with one another at various levels.

My third participant is **Sean**, who was born, raised and lived in Southern California before moving to study at the university. Sean does not identify as multilingual as he only uses English in all aspects of his life. That said, he took four years of Spanish as part of his formal schooling, but never had the chance to put what he learned into practice. In terms of academic interests, Sean is interested in both biology and medicine, with a plan to major in either one of the two areas. Prior to my course, Sean completed four years of English in high school. He feels generally comfortable with writing assignments as he experienced various forms of writing in the past, including "response to literature, argumentative writing, narrative writing, and …the writing of poems and short stories" (Sean, Assignment 0). He reports that when performing these assignments, it was never an issue for him to get his point across.

Like Linda introduced above, **Larry** grew up in a bilingual environment with an American father and a Chinese mother. In his words, he is "half-American, half-Chinese" (Larry, Assignment 3). Unlike Linda, however, Larry grew up in the state of Washington. So, while he grew up bilingual, he had less contact with his Chinese heritage as time went by. He explains that at this point of his life, he is accustomed to U.S. culture and that the last time he visited China, he did not feel he "fit in." At the moment, he uses both languages, English and Mandarin, but considers the former to be more dominant than the latter. Larry plans to major in computer science. Like several other majors on campus, English 131 is a prerequisite to earn a place in his chosen field of study. Larry explains that in the past, he did a number of various writing tasks and assignments, including "compare/contrast papers…book reviews and tabloid articles" (Larry, Assignment 0).

Next is **Taeyoung**, who identifies as an Asian American originally from Korea. Taeyoung was born and raised in Tennessee before moving to the state of Washington at some point in his life. Growing up in the United States, he spoke both English and Korean, but as he explains, he lost a lot of his Korean in the process, such that Korean became "secondary" to him, while English becoming the dominant language in his life (Taeyoung, Interview 1). A third language that is also part of his repertoire is Spanish, which he studied as a subject, but never used for conversation. Taeyoung reports that aside from his parents, all of his relatives live in Korea, and that it is a struggle for him to communicate with them because his Korean is not as good as his English. As far as his academic interests go, he is interested in business administration, which requires a writing credit as a prerequisite for the major.

Finally, **Wang**, among the participants in this group, is the only one who identifies as "international." Wang comes from China, where she was born, raised and lived all her life before moving to the university for study. Wang notes that while she speaks English as a second language, she started learning it at an early age. Additionally, she attended an international high school in China, where English was an important part of the curriculum. However, as far as her experience with English writing goes, she does not think that she wrote enough assignments in English in the past because while English was an important subject in her formal schooling, the focus was never primarily on writing. She explains that a major part of her previous writing experience, therefore, revolved mostly around standard writing tests and college application essays. She believes that she needs more training in academic writing specifically (Wang, Assignment 0). Wang speaks Mandarin as her first language and is currently learning Japanese as her third language. She intends to major in biology.

- **Participants of the Second Cycle: Spring Quarter 2019**

Table 3 below provides a short summary of focal participants in the second cycle of the study, which took place in the Spring quarter of 2019. The summary is followed by more detailed information. The interviews I conducted, the discussion I had with, and the insights I gained from this group are discussed in Chapter Five.

Pseudonym	**Gender**	**Status: Domestic or International**	**Ethnic Identity**	**Language Repertoire**	**Intended Major**

Lewis	Male	Domestic	Greek and Persian	English, Spanish, Farsi, Greek	Neuroscience
Natalie	Female	Domestic	Filipino	English, Tagalog, Chamorro	Anthropology
Andrew	Male	Domestic	Chinese	English, Mandarin, Spanish	Computer Science
Siddharth	Male	International	Indian	Hindi, English Punjabi, French, Arabic	Electrical Engineering
Kate	Female	International	Chinese	Mandarin, English Spanish, Japanese	Education
Toby	Male	Domestic	Vietnamese and Filipino	English, Tagalog, Ilocano	Food Systems, Nutrition, and Health

Table 3: Focal Participants of the Second Cycle of Data Collection, Spring Quarter 2019

My first participant in this group is **Lewis**, who was born to a Persian father and a Greek mother in California, where he lived all his life up until this point. While Lewis is not an international student, he identifies as a multilingual speaker as he is in contact with four different languages: English, which is his dominant language; Spanish, which he learned in an immersion elementary school and speaks fluently; Farsi and Greek, where he reports an elementary level of mastery of each. Lewis mentions that his past experience with writing assignments includes various genres and styles, ranging from "persuasive, analytical, expository, and narrative essays" (Lewis, Assignment 0). And yet, he is quick to mention that writing has never been a favorite subject of his. In terms of future academic plans, Lewis intends to pursue a degree in either neuroscience or biochemistry, with the former being his primary choice.

Next is **Natalie**, who was born on the island of Saipan and raised on the island of Rota, both of which are part of the Northern Mariana Islands, a U.S. territory. Natalie moved to the state of Washington a couple of years ago. As she reports herself, she speaks English as her first language, “understands majority of Tagalog” and “can sing and pray in Chamorro,” which is the native language of the islands of Rota and Saipan (Natalie, Assignment 0). As this is the third quarter for Natalie at the university, she took a number of classes at this point. She notes that the two classes that stood out to her the most were the ones offered by the anthropology department, where one discusses culture in its earliest forms, while the other introduces the field of ethnic studies. Natalie intends to major in anthropology and is happy to see various points of contact between her field of interest and some of the themes that we discuss in my class such as language and culture (Natalie, Interview 1).

My third participant is **Andrew**, who was born in South Carolina but grew up in the state of Washington. Andrew’s language repertoire includes English, Mandarin, and Spanish. He uses English as his first and dominant language. And because his parents are originally from China, he uses Mandarin at home and speaks it fluently too, but never writes in it. Finally, he studied Spanish for six years in grade school and, to a good extent, is able to read and write in it. Prior to my class, Andrew was exposed to various forms of writing assignments, including “creative writing, literary analysis, critical writing, and argumentative writing” (Andrew, Assignment 0). Andrew has various academic interests, ranging from mathematics, economics, history, and geopolitics. As he explains, his interest in some of these areas “stems from a desire to see reason and patterns in the world” (Andrew, Assignment 0). Andrew’s plan is to pursue a degree in computer science.

Next is **Siddharth**, an international student born in India but who lived his entire life in the United Arab Emirates before moving to the university for study. Siddharth uses several languages on a regular basis. He is comfortable the most with Hindi and English as he learned both simultaneously while growing up. However, while he uses both languages with his parents, he only uses the former with his grandparents. Siddharth reports fluency in Punjabi, too, because he considers it to be "almost the same thing" as Hindi (Siddharth, Interview 1). To a lesser degree, he knows French and can read and write in it. And to even a lesser degree, he also knows Arabic. Siddharth notes that he is generally comfortable with writing as he came to my class with "a decent amount of writing experience" in the past, though he is quick to acknowledge that there remains "a lot of space for improvement" (Siddharth, Assignment 0). Siddharth hopes to major in electrical engineering.

Like Siddharth, **Kate** is another international student in this group. She was born and raised in China for most of her life. She attended an international high school in China, where English was the medium of instruction. A year ago, she moved to Pittsburgh, where she completed high school before joining the university this year. Kate speaks English as a second language, but she reports that she started learning it at a very young age. Besides Mandarin and English, Kate studied Spanish for two years and taught herself a little bit of Japanese. Kate notes that prior to my class, she took classes in both academic writing and free writing, in both English and Mandarin. In general, however, she prefers what she terms "free writing style" to "formal writing" since the former allows her to express herself without worrying too much about grammar (Kate, Assignment 0). Kate intends to major in education and took a few classes already in her prospective major before joining my course.

Last but not least is **Toby**, who was born to a Vietnamese father and a Filipino mother in the state of Washington, where he lived all his life. Toby grew up more in touch with his Filipino than his Vietnamese side. So, besides English, which he speaks as a first language, he uses Tagalog and Ilocano to a lesser degree, mostly with "elders in [his] household" (Toby, Interview 1). Toby boasts a good amount of experience in writing prior to my course, where—as he put it—he "has written [his] entire life" (Toby, Assignment 0). He attended an International Baccalaureate (IB) language art in high school, where writing was an important component of the curriculum. His past experience with writing assignments ranged from research papers and extended essays to creative pieces such as poems. But like Kate introduced above, he prefers creative writing to research papers because of the freedom allowed in that genre. Toby hopes to major in food systems, nutrition, and health.

3.6 Data Collection Techniques

As action research lies at the intersection between qualitative and quantitative research methods (Zeni, 2001), it employs a number of data collection techniques that belong to both paradigms. Avineri (2017) differentiates between the two paradigms in that while qualitative data is to be observed and then analyzed through interpretive analysis, quantitative data is to be measured and then analyzed through statistical analysis[70]. For an action research study, Ferrance (2000) recommends using at least three sources of data, thus utilizing the process of triangulation. This process enables one to look at the issue in question from different angles and have a better understanding of its scope, thereby leading to a better determination of the action to be taken for

[70] It follows that another major difference is that while the qualitative paradigm is almost always associated with interpretivism, the quantitative paradigm is associated with positivism (Bailey, 2007; Holliday, 2002).

the next step. Triangulation strengthens the rigor of the research and increases the validity of its findings.

For this study, I employed five sources of data: interviews, surveys, fieldnotes, classroom audio-recordings, and classroom artifacts. Of these, only the surveys belong to the quantitative research paradigm. Lodico et al. (2010) note that it is not typical for action research to conduct complex statistical procedures such as inferential statistics. As such, the extent of my engagement with the surveys lies within the scope of what has been termed “descriptive statistics” (Lodico et al., 2010, p. 47) or “statistical description” (McKernan, 1996, p. 226), where I merely summarized, described and presented the quantitative data[71] used in the study. In other words, the quantitative data helped in increasing the “extensiveness” rather than the intensiveness of the study (Fletcher, 2017, p. 185). Table 4 below provides an overview of the data collection techniques used in the study, the frequency of their use, and the manner in which they were used. The overview is followed by a more detailed outline of each data source.

Type of Data	**When**	**How**
Focal Participant Interviews	Bi-weekly (3 to 4 times in total)	Smartphone Device
Surveys (All Students)	Once – Week 9	Paper-Based Survey (Completed in Class)

[71] This practice has also been termed “pseudo-quantitative analysis,” where some, but not all, of the features of quantitative procedures are used, including, for example, percentages, pie charts, or bar graphs (McKenna et al., 2001; O’Leary, 2017). In that my study lacks the element of advanced statistical rigor, I am refraining from describing it as belonging to the “mixed method” paradigm. By doing so, I am following the example of Jain (2013), whose dissertation is similar to mine in various aspects, including her research design and methodology (p. 121).

Fieldnotes/ Journal Entries	Daily	Research Journal
Classroom Audio-Recordings	Daily	Smartphone Device
Classroom Artifacts	Recurring	Teacher-Generated Texts; Student-Generated Texts

Table 4: Data Collection Overview

3.6.1 Interviews

Interviews with the students participating in the study were audio-recorded using my personal smartphone device (iPhone 6S), which is in excellent working condition, with clear sound quality and a good battery life. I conducted three interviews with each participant from the Winter group, and four interviews with each participant from the Spring group. I took notes during the interviews and transcribed the data for analysis afterwards. Each interview lasted for about 30 minutes to one hour. As stated in the consent form given out to all participants, the original plan was to conduct four interviews with each participant in each cycle, with each interview taking place every other week, starting in the third week of the quarter. Therefore, in a 10-week quarter system, this means that the meetings were scheduled in Weeks 3, 5, 7, and 9 of each quarter. While I stayed true to this plan for the Spring quarter, I had to reduce the number of interviews to only three for the Winter quarter due to unprecedented weather conditions that the city in which the university is located had witnessed during the winter season of 2019[72].

[72] It was reported that that during that year, the city witnessed the "snowiest month in 50 years" (Derrick, 2019), which led to several snow days and class cancellations throughout the Winter quarter of that year. This situation forced me to cancel one round of scheduled interviews with the participants in the study and, instead, to hold conferences with the students in the course.

Interviews were conducted at different points during the day, depending on the students' availability. Some were conducted in the morning, others in the afternoon. Arranging appointments was done through email exchanges with the students or shortly after our class meetings. All interviews were conducted in my office, which always had some kind of snack available for the comfort of the participants. As discussed, I obtained written consent from each participant to record our conversations. The information I was hoping to obtain includes the students' perspective on—and their assessment of—the course content and materials (including reading selections and assignment design), as well as classroom management. I was also hoping to elicit some suggestions as to how any of those areas could be improved—whether for the quarter during which the interviews took place, or (in the case of the first set of interviews) for the second cycle of the study.

Because of its association with the stakeholders of the inquiry process, interviewing is considered an extremely important source of data in action research (Stringer, 2007), where the information gleaned from it represents a "methodological core" (Agar, 1980, as cited in Mills, 2014, p. 88) that can be compared with and complemented by other sources of data. According to Altrichter et al. (2008), the success of an interview depends largely on two requirements: first, for the interviewee to believe that the interview could benefit him/her in some way or another. This is what I was hoping to get out of the direct/indirect benefits explained in the previous section. Additionally, one of the first questions that I asked each participant early on in the study was, "What made you decide to participate in the study, and what do you hope to get out of it?"—with most of the answers revolving around wanting to help out. Second, for the interviewee to believe that what s/he offers as views, ideas, opinions, perceptions, interpretations, and suggestions have real value to the study at hand. I also made sure to tell my participants repeatedly that the next version of my class would be largely (if not entirely) informed by their answers and feedback to my questions and inquiries.

As mentioned, I had three participants drop out in the middle of the study: one (from the Winter cohort) after their second interview; one (from the Spring cohort) after their first interview; and one (from the Spring cohort) after their second interview. Two of those participants told me that they were too busy to commit to the rest of the study. The third participant missed school for a period of two weeks due to illness and never showed up for their scheduled interviews afterwards. I don't know if the students' decision to drop out of the study was a direct result of a failure on my part to communicate one or both of the two requirements mentioned above properly and accurately. And yet, throughout the study, I made every effort to ensure that those two requirements were met to the best level possible.

For each interview, I kept the research questions in mind and tried to relate our discussion in the interview to the points covered in those questions. I also developed an interview protocol, with a list of preformulated questions (Appendix E), which helped me guide the process more effectively. But in the sense that I respected the "dynamics of communication" (Altrichter et al., 2008, p. 126) and never rigidly "followed the script" (ibid., p. 127), posing the questions somewhat differently each time and probing with different questions with each participant, my interviews can be characterized as "informal conversations" (Stringer, 2007 p. 69), resembling an "exploratory" activity or an "open-ended" dialogue (Angrosino, 2005, p. 44). Likewise, subsequent interviews were mostly semi-structured in nature, reacting to and interacting with the responses provided by the participants, such that some of the follow-up questions emerged naturally and organically out of the conversations that I had with each participant.

The semi-structured, open-ended interviews are typical of the social constructivist approach to interviewing, which, in opposition to the positivist model of interviews, promotes the idea that interviews represent a process of meaning making that is “active,” participatory, and collaborative on the part of both the interview and interviewee (Holstein & Gubrium, 1995). In other words, the subject of inquiry is someone who is able to talk and think and, as such, contribute equally well to the process of knowledge production (Seidman, 1991). Indeed, even the reference to the person being interviewed matters a great deal under the constructivist model. Such terms as “subject,” “informant,” “respondent” or even “interviewee” are all frowned upon, with the alternative being “participant,” since the latter term helps flatten the hierarchy and conveys an equal relationship between the two parties involved in the interviewing process (ibid., p. 8). As I discussed in the “Research Participant” section above, I viewed the students in my study as genuine “participants,” with unique insights into my inquiry and, as such, as equal “constructors of knowledge” (Holstein & Gubrium, 1995, p. 4).

Mishler (1986) notes that in interviews, meaning emerges from both the questions formulated by the interviewer and the answers provided by participants (p. 52). It is for this reason that interviews are best viewed as natural everyday talks, informal exchanges, or what Burgess (1988, as cited in Swain & King, 2022) calls “conversations with a purpose” (p. 3). Holstein and Gubrium elaborate on this point by arguing that when comparing natural talks with interviews, there is really nothing inherently more “spontaneous,” more “authentic,” or more “realistic” about the former; only that the former occurs in what they call an “indigenous setting,” where some topics have more significance than in everyday conversations (p. 17-18). Researchers are advised to have this special kind of conversation (i.e., the interview) be led, directed, and driven by participants in terms of the topics of talk and the sequence of questions (Roulston & Choi, 2018).

That is how I tried to approach my interview tasks. I had an interview protocol (Appendix E) that was flexible enough to allow for variation in responses by participants. I allowed the participants the opportunity to talk as little or as much as they felt comfortable about a given topic, probing when necessary and switching gears when appropriate. Consequently, the resulting conversations and sequences were different each time.

In the same way that Holstein and Gubrium theorize their notion of "active interview," Seidman (1991) develops a similar approach to interviewing called an "in-depth interviewing." He defines it as a three-interview series to be conducted with study participants, with each interview having a specific purpose: the first is what he terms "focused life history," which refers to the participant's past experience in general and in relation to the topic under investigation. The second interview is what he calls the "details of the experience." Time-wise, this interview includes both the past and present, where the participant elaborates on his/her experience by providing as much details as possible. The notion of "details" is emphasized in the second interview, and is contrasted with "opinions," which is the focus of the third interview, where the participant's task is to reflect on the meaning of their respective experience. While the focus of each interview is a crucial element in his proposed structure, what really matters is the fact that the process of interviewing includes a series of interviews rather than simply one interview. According to the author, it is only by engaging in multiple interviews (as opposed to a single interview), that we would be able to form a relationship with participants and engage in a productive process of meaning construction.

Seidman highly recommends following his structure; and yet, he is flexible enough to allow researchers to explore other alternatives as they see fit, contending that "there are no absolutes in the world of interviewing" (p. 15). In my interview series (three for the Winter cycle and four for the Spring cycle), I followed a similar but somewhat different pattern from that of Seidman's. In the first interview, the primary purpose was to gain some background about and build good rapport with my study participants. In it, I asked participants to talk about, among other things, their experience with (academic) writing in the past and with literacy in general. The last interview had somewhat of a reflective quality in that students talked about their experience of the course after the course had practically ended, with only one assignment (the final portfolio) left to finish. Whereas in Seidman's model he refrains from asking about "opinion" in the middle interview, in my case that was not possible because a large part of the study is about students' perspectives about the course. However, my middle interviews still resemble his structure in that participants talked about the course in their present moment while still attending it.

A comparison between constructivist versus positivist approaches to interviews yields that the subject of inquiry is viewed as a reflection of, respectively, "Romanticist sensibilities" versus "Enlightenment sensibilities" (Holstein & Gubrium, 1995, p. 14). In the former image, the subject is an "emotional agent" or a "wellspring of emotions," while in the latter image, s/he is a "rational agent" or a "repository of opinions and reason." The authors concede, however, that neither image accurately captures the subject of the interview because s/he is an agent with emotions, thoughts, a combination of the two, and much more. As this study is informed by critical realism (see Chapter One), I welcome the sentiment of overcoming the duality in perceiving the subject of the interview. It should be noted, however, that while critical realism is rich as a philosophical perspective, it is markedly limited as a methodological practice (McLachlan & Garcia, 2015; Yeung, 1997). As such, with few exceptions (e.g., Brönnimann, 2022; Fryer, 2022; Maisuria & Banfield, 2023; Parra et al., 2021; Wiltshire & Ronkainen, 2021), there is a significant dearth in the literature dealing with the latter aspect, making it fairly underdeveloped for the time being. It should also be noted that, in general, critical realist interviews share a great deal in common with constructionist interviews, not the least of which is the belief in the constructed nature of meaning and experience as discussed above (Smith & Elger, 2014).

However, while constructivist interviews aim to “explore aspects and concepts” and while positivist interviews aim to gather facts and evidence, critical realist interviews aim to examine propositions and theories (Manzano, 2016, p. 344). In other words, because critical realism is “theory-laden” (not to be confused with “theory-determined”), theory can serve as a starting point guiding the inquiry process during the course of the conducted interviews (Fletcher, 2017, p. 182). Based on their accounts, the participants’ role is to agree, disagree, or “falsify” a respective theory (Pawson, 1996, p. 299). Recall that the overarching theory that I am investigating in this study is that the three pedagogical approaches to writing (translingualism, English as a lingua franca, and intercultural rhetoric) are compatible with one another and that they are useful in teaching the multilingual section of a first-year composition course (McIntosh et al., 2017). That critical realism starts with theory might give the impression that it is somewhat disempowering to participants. But this is far from accurate as participants’ accounts matter more and can very well challenge existing theory (Fletcher, 2017). In this connection, Smith and Elger (2014) talk about two different types of “expertise” with respect to the interviewing relationship: one associated with the researcher/interviewer, the other associated with the participant/interviewee. The two types of expertise are meant to complement one another. Put differently, they are meant to interact reciprocally in a format that can best be described as what Pawson calls “I’ll-show-you-my-theory-if-you’ll-show-me-yours” (p. 307).

3.6.2 Surveys

In Week 9 of each quarter, I distributed a survey to students and devoted a portion of my class for this specific task, thus ensuring that respondents were "captured" (Altrichter et al., 2008, p. 139) and that they would actually complete the task. The survey is based on the broad points covered in the research questions: classroom activities, writing assignments, and reading selections. I designed the major questions in a Likert-scale format, where respondents evaluated a number of statements by choosing one of the following options: *extremely*, *moderately*, *slightly*, *not at all*, and *not sure*. Each question is then followed by an optional space, allowing the respondents to elaborate on whatever option they chose and to provide an explanation for whatever point they wanted to make. The surveys were submitted anonymously by everyone, including the participants in the study. I conducted a survey for the Winter cycle of the study (Appendix F), which asks about topics covered and assignments submitted during that cycle. For the Spring cycle, I made some revisions on the survey used in Winter, which corresponded to the changes made in the two areas of assignment design and reading selections (See Chapter Four and Chapter Five for an explanation of changes made in those two areas). The revised version (Appendix G) also includes a question that was not part of the Winter survey, which asks students to rate a list of "academic skills" in terms of their importance.

Surveys are the only quantitative data collection technique used in this study. I decided to use surveys to enrich the context of the study (Saxena, 2021) and provide another space for the participants to evaluate the course being taught in a candid and transparent manner. Further, I wanted to give the other students in the course the opportunity to voice their opinions, thus corroborating the participants' accounts, and providing me with a balanced view and a more comprehensive picture about the general attitude in the class. In other words, the surveys served as another layer of data and additional perspective that helped me “get a sense of trends and directions” among the students in the course (McNiff & Whitehead, 2006, p. 142).

Considered “formalized interviews” (Altrichter et al., 2008, p. 137), surveys lack the benefit of the immediacy feature found in actual interviews. When submitted anonymously, surveys have the disadvantage of the difficulty (if not the impossibility) of asking follow-up questions. Some advantages and limitations of the survey correlate with the nature of the survey itself. For example, while closed questions can lead to easier analysis, this might result in lack of depth of information. In contrast, while open-ended questions may require a more complex analysis, they can result in richer information and deeper insights (McNiff & Whitehead, 2006). As explained, my survey includes both components: closed and open-ended questions. The latter were meant to help respondents expand on their answers to the former.

Griffee (2012) talks about three survey situations based on the number of respondents of surveys: in the first situation, population estimation ranges between 5-60 respondents—as is the case in my class. In the second and third situations, population estimation ranges between 61-100 respondents and between 101-10,000 respondents respectively. While the first situation is considered a “convenience sample” (Griffee, 2012, p. 61), it fails to produce statements that can be generalizable to other contexts. This is a typical feature of action research and qualitative research in general, where the alternative is to ensure that the study in question includes richness in data and depth in analysis (Avineri, 2017).

Another issue with surveys is what has been termed “survey fatigue” (Bell & Aldridge, 2014; Porter et al., 2004), which refers to feelings of boredom, tiredness, frustration, or lack of interest on the part of the respondents when completing their surveys. To combat this issue, I limited the distribution of surveys to only one time per quarter. In terms of the time needed to complete the survey, I estimated a duration of 20-25 minutes to answer all the survey items thoroughly and fully. I made a deliberate choice of distributing the surveys during class so that students did not have to stay any extra time beyond our usual meeting time.

In action research design, both options are possible: to administer surveys first whose findings can then inform follow-up interviews (McAteer, 2014) or vice versa (Mills, 2014). Because the survey in this study asks students to evaluate the course and talk about their experience in it, it had to be done retrospectively, towards the end of each cycle. Aside from a couple of identifying questions such as the language backgrounds of the respondents, the questions in the survey ask about attitudinal information or "subjective opinions" rather than "factual accounts" (Altrichter et al., 2008, p. 141). In other words, the questions are more "explanatory" in nature than they are "descriptive" (Griffee, 2012, p. 53). The inputs of the Winter cycle partly informed the changes implemented in the course during the Spring cycle of the study.

3.6.3 Fieldnotes

Closely associated with the action research paradigm is the notion of *reflection* (Edge, 2011; Willis, 2007; Zeichner & Liston, 2013). In contrast with various ways of thinking, including belief, imagination, and stream of consciousness, the notion of reflection is defined as an "active, persistent, and careful consideration of any belief or supposed form of knowledge in the light of the grounds that support it and the future conclusions to which it tends" (Dewey, 1933, as cited in Rodgers, 2002, p. 850). Reflection was further developed by Schön (1984) into two types: 1) reflection-on-action, which is a contemplation practice done retroactively; and 2) reflection-in-action, which is a process of self-examination done during an action. The latter type has also been referred to as "reflection-in-motion" (Fiscus, 2018) or as "methodological reflexivity" (Ryan, 2005, p. 3). Yet a third type is what Killion and Todnem (1991) call "reflection-for-action," which covers the previous two levels (revisiting the past and observing the current moment), in addition to being future-oriented. Informed by this third level, I dealt with the notion of reflection in this study as "a process that encompasses all time designations, past, present, and future simultaneously" (Killion & Todnem, 1991, p. 15), with each reflection entry centered around each class session offered during the quarter.

From the ethnographic research tradition, Angrosino (2005) differentiates between two types of notes: fieldnotes (i.e., the raw data) and the personal journal, with the former being more descriptive, while the latter being more interpretive. In part, this distinction is echoed by Van Maanen (2011), who describes what one does in the field as "fieldwork" and what one does in the office as "office-work," or "deskwork." But in their book *Doing Action Research*, Taylor, Wilkie, and Baser (2006) do not give much weight to the difference in terminology, dealing with the terms "diaries," "journals" and "fieldnotes" as exact synonyms. For my own reflection, I held this latter view, too, engaging in an act of note-taking before, during and after class, but transferring everything into my research journal. By doing so, I followed the advice of Maykut and Morehouse (2005) who maintain that all research data should be typed rather than handwritten in order to facilitate the process of data analysis at a later stage (p. 117). In an effort to be both a reflective teacher and a reflexive practitioner, I documented all sorts of different notes, including reasons and rationale while planning before class; "bumps and paradoxes" (Mills, 2014, p. 78) while observing during class; and reactions and impressions while assessing after class. I transferred my notes into journal entries by writing one entry after each class. This resulted in a total number of 14 entries for the Winter cycle and 17 entries for the Spring cycle. In terms of length, entries varied between 200 words, which was my bare minimum, to sometimes over 1000 words. In terms of content, they also varied from being a simple narrative of a sequence of events revolving around the respective class session, or a detailed account of one aspect of a class session.

While in the middle of the study, two dissertations that are based on action research drew my attention to another source of data that is relevant to fieldnotes: students' journals. Haridopolos (1997) asked his participants to be "class historians," while Boozer (2007) asked his participants to be "student secretaries," where they kept a weekly journal and recorded their thoughts, feelings and impressions about the events that were happening in class. Mills (2014) concurs with the importance of students' journals as an important data source, noting that they can offer multiplicity of perspectives and "provide teachers with a valuable window into the students' world" (p. 95). For me, it was already too late to use this data source for the Winter cycle, so I dropped the idea. For the Spring cycle, however, I pitched the idea to the study participants, where three out of the six agreed to take part. I explained to them what was expected and provided them with a handout containing tips on how to write fieldnotes. I asked each participant to submit one journal entry per week containing no more than 300 words. Out of the three participants, only one continued to write journal entries until the end of the quarter. While the other two informed me that they were unable to go forward with the journaling aspect due to their busy schedules, they still remained in the study for their interviews. The journal of the participating student was a valuable source in allowing me to compare my version of the class events to that of theirs. Further, when interviewing this participant, I found myself leading with points that came out of their journal before moving to the questions designed in the interview protocol.

3.6.4 Classroom Audio-Recordings

In order to keep track of how events unfolded in class and to collect information about classroom interactions, I audio-recorded all class sessions, using the same device I used for my interviews. Johnson (2008) posits that audio-recordings are a great tool for teachers' professional development in that they allow teachers to examine their pedagogical practices. When compared to video-recordings, audio-recordings have several advantages, including the fact that they are quicker, easier to listen to, less intrusive to students, and more natural to the classroom setting (ibid.). Several scholars comment on this convenience aspect of audio-recordings as a data collection technique. For example, audio-recordings can function as a permanent record which allows repeated exploration of the data (Nastasi, 1999). Likewise, they can serve as an "aide-mémoire" of the event under study (Bloor & Wood, 2006, p. 17), thus minimizing "problems of selective attention or recollection" (Bloor & Wood, 2006, p. 180). However, as pointed out by Emerson et al. (2011), audio-recordings cannot catch everything that is happening, which therefore requires other supplementary forms of data such as fieldnotes. Additionally, audio-recordings can generate an abundance of data, some of which might be irrelevant and therefore are part of what Blommaert (2004) refers to as ethnographic "rubbish" (p. 46).

In my case, audio-recordings made it possible for me to take "condensed accounts" in the field (as opposed to "expanded accounts"), where key words and phrases would suffice in reference to major events and occurrences (Spradley, 1980, p. 69). In other words, audio-recordings spared me from having to take detailed notes while in the classroom, thereby preventing my research activities from becoming "parasitic" on my teaching duties (Jain, 2013, p. 218). However, compared to the audio-recordings of the interviews which I transcribed fully, I only dealt with this data source when necessary; that is, I only used samples of the data when I felt there was a need for it. For example, when typing my fieldnotes into my research journal, I would sometimes listen to a portion of the recordings to make better sense of my fieldnotes and understand what exactly they referred to. Similarly, I would sometimes listen to a portion of the recordings to be able to reflect on some class events that otherwise were too close to pay attention to during class time.

3.6.5 Classroom Artifacts

In simple terms, the notion of artifact refers to “human productions” (Stringer, 2007, p. 199); that is, objects made or used by humans. A classroom-based artifact would primarily include written materials generated by or given to students. However, Johnson (2008) notes that besides students’ products, artifacts may also include students’ performances. Buckelew and Ewing (2019) agree with this broader view. To them, classroom artifacts include both students’ written materials, as well as audio-recordings that are part of the course such as conference meetings. For pedagogical purposes, while teacher-generated artifacts can “shape the discourse of teaching and learning” (Jenks, 2020, p. 151), student-generated artifacts have the benefit of providing “insights into the[ir] learning practices” (Souto-Manning, 2012, p. 55). For research purposes, artifacts can be used as a data source to corroborate the accuracy of emerging themes during the data analysis process (Athanases & Heath, 1995). In other words, they can serve as a triangulation method and a validation tool to crosscheck research findings (Herrera, 2018).

In this study, artifacts include any object used or generated in my course, whether by me or the students, whether in the physical learning space itself or off stage such as the recordings of the individual conferences held in my office. This data source helped explain some of the points of view given by the participants in their interviews, as well as complemented the notes I took in the field. I divide classroom artifacts into three types:

- Teaching artifacts. This includes any text produced by me in my role as a teacher, including the course syllabus, lesson plans, PowerPoint slides, assignment prompts, handouts and worksheets, written announcements, and prompts for informal feedback. Additionally, this category includes texts assigned by me, including course textbooks and readings, as well as video materials played in class.
- Learning artifacts. This includes any text produced by the students in their roles as students, including students' papers, informal assignments, discussion questions created by students, Canvas postings, feedback generated in peer review sessions, and written informal feedback. Note that given the fact that it was not part of the course requirements, the students' journal discussed in the previous section does not fall within the scope of this category.
- Writing conferences. Between the two types of artifacts, the writing conferences merit a separate category due to their unique nature. This data source is probably the most difficult to categorize, because in this zone the students' roles as students in the course versus their roles as participants in the study merge in a manner that is complexly inseparable. Likewise, my roles as a teacher of the course and as a researcher in the study also blur the boundaries here, such that if there is any meaning to the word "pracademic" (Posner, 2009), it would be most evident in this particular space. As it is, conferences represent a liminal space "between talk and teaching" in the literature of writing studies (Black, 1998). While the agenda for any conference varies between one class to another, I usually design my conferences around major assignments in the respective course, while also giving the students the option to bring up any concern they might have about the course. With the participants in the study, we covered that

front, but we also talked about their thinking process while working on their assignments, their perception about the assignments themselves, and their opinion about the issues around which the assignments are designed. With the participants' permission, our conversations during those conferences were also recorded in the same way the interviews were recorded.

3.7 Conclusion

In this chapter, I started by listing two sets of research questions which guided the inquiry of this study and informed the analysis and discussion of the next two chapters (Chapter Four and Chapter Five). I further explained that as a research methodology, I used a research paradigm known as action research in attempting to address my research questions. In the chapter, I devoted an entire section to discussing this research paradigm and its relation to the quantitative and qualitative research traditions. The section includes a brief historical sketch outlining the progression of the developmental stages of action research over the past century, as well as the resulting various forms of action research with their different focus as understood in the literature. I also gave a detailed account of the techniques that I used for the purpose of data collection, which includes interviews, surveys, fieldnotes, classroom audio-recordings, and classroom artifacts. The discussion, further, includes advantages and disadvantages of each data collection technique, as well as a rationale as to how each technique was appropriate for the purpose of this study. In addition, the chapter includes essential information about the context of the research with its various locations, and research profiles for the group of participants who took part in this study.

CHAPTER FOUR: DATA ANALYSIS - PART I

Teaching is a walk in the park… if that park is Jurassic Park.

- Unknown

4.1 Introduction

To improve the course that I designed for the first research cycle, I utilized various data collection techniques, including interviews with the study participants, a feedback survey taken by the students in the course, and notes from my research journal. The purpose of this chapter is to analyze my close engagement with those sources, thus highlighting key moments of negotiation, as well as moments of evaluation and reflection that came out of those sources. The primary source I engaged with during this analysis process is my interviews with the study participants[73]. However, to have a fuller account of those interviews, I also engaged to a lesser degree with some of the assignments submitted by the participants during the course itself. My analysis revolved around the three components of the course: curriculum design, assignment design, and classroom activities. In my conversations with participants, we discussed how effective they thought those components were in the first iteration of the course and how they could be improved for the second iteration.

While in Chapter Three I provided a general background about my course, it is necessary to provide further details about what the components mentioned above specifically consisted of so that the discussion in the rest of the chapter is easy to follow. Therefore, the structure of this chapter is as follows: in the first part, I provide a detailed description of the course content, explaining the various items included under each component. Second, I discuss an approach to coding qualitative data called "concept-driven" coding, which is usually contrasted with what can be described as a

[73] For an overview of the participants of the first research cycle, see Section 3.5 in Chapter Three.

text or “data-driven” approach to coding. An example of the former is a method called “template analysis,” which is the topic of the next section because this is the method that I used for the purpose of analyzing the qualitative data of the first research cycle. Next, I discuss the findings of my analysis by considering the three components mentioned above. I then compare those findings with the responses obtained from the feedback survey, which makes the quantitative part of my study. A conclusion then follows.

4.2 The Contents of My Course

Before I turn to the “Findings and Discussions” section, it is necessary to describe the content of my course and—as applicable—connect it to the larger literature of writing studies. When examining their own courses—as I wish to do here—several scholars follow a similar practice, where they engage in a discussion about the rationale of their course design and provide their course syllabi or other relevant documents as an appendix. For example, Brodkey (1996) reflects on the process of designing her composition course around the notion of “difference” (p. 211). Mott-Smith (2016) outlines the content of her “democratic” course which centers around the theme of “English variation.” Villanueva (2014) explains the course he designed around the notion of “language.” From the same edited volume which includes the latter chapter, Canagarajah (2014) talks about his course that is based on a “contact zone pedagogy” (p. 29), while Inoue (2014) discusses how the notion of “labor” informs his assessment philosophy and how it was incorporated in his syllabus design, too. And finally, Bergstrom (2022) puts forward a course proposal where multimodal texts can be constructed in collaboration with students.

As I explain in Chapter One, I am examining my course in terms of three pedagogical areas: curriculum design (i.e., reading selections), assignment design (i.e., writing tasks), and in-classroom activities (e.g., small group and whole classroom discussions). Recall also from Chapter One my discussion of the distinction between progressivism (i.e., idealism or criticality) versus pragmatism (i.e., utilitarianism or practicality) because, to a degree, I rely on this distinction when discussing the classification of some components of my course content. In what follows, I will discuss each of the three areas in some detail.

4.2.1 Curriculum Design

In its simplest form, the notion of "curriculum" can be defined as a formal course of study that the students follow or as "a body of content knowledge to be learned in some way, shape, or form"[74] (Au, 2007, p. 258). Using this definition, the content of my course can be divided into the following main categories:

- A book titled *Writing Around the World: A Guide to Writing Across Cultures*, by McCool (2009).

This book is one of the primary texts used in my course. As indicated in the course syllabus (see Appendix A), I assigned five out of the six chapters of this textbook. All chapters represent concrete examples of how intercultural rhetoric can be taught in a writing classroom. In their book *Theory and Practice of Writing*, Grabe and Kaplan (1996) list several aspects that can be focused on when teaching intercultural rhetoric. Examples include, among others, the writing conventions of the target language, as well as the audience characteristics and expectations in the target culture (p. 200). The textbook discusses various writing styles around the world. As

[74] Au believes that this definition of curriculum is not comprehensive enough because it does not include pedagogy in the classroom. To him, the latter component is an integral part of the curriculum. While Au's point might be valid, I am using this definition of curriculum to help me distinguish that aspect of my course from assignment design and indeed from the pedagogy in the classroom. A number of scholars use the notion of "curriculum" in the same sense that I am using it here, including, for example, Marlina (2021), Mott-Smith (2016), Shapiro (2022), and Villanueva (2014).

such, it can be useful for both multilingual students who are in the process of learning English academic discourse, as well as monolingual students in that it exposes them to different ways of thinking and writing.

- A volume titled *Bad Ideas About Writing*, edited by Ball and Loewe (2017).

This is the second primary text used in the course. It is a collection of short essays that try to dispel a few myths (or "bad ideas") about topics related to writing. For example, one chapter titled "African American Language is Not Good English," written by Cunningham (2017), tries to refute the statement in the chapter title and even goes further to argue that African American is so complex a system that some linguists and writers consider it to be a language in its own right (see, for example, Alim & Smitherman, 2012; Baker-Bell, 2020; Baldwin, 1997; Fasold, 2000; Smitherman, 1977). Another example is a chapter titled "There is One Correct Way of Writing and Speaking," written by Pattanayak (2017). Correcting the misconception stated in the chapter title makes the chapter compatible with some of the goals associated with the previous primary text, where the hope is to give acknowledgement and validity to various ways of expression besides standard English. I only assigned a few selections from this edited volume. And given the short length of each chapter (averaging about five pages per chapter), they provided a healthy dose of tips on writing and writing issues.

- Additional articles that I posted on the course website

These articles discuss topics to do with critical language awareness, including the "English-only movement" (Cremean, 2018; Jamieson, 2012), "translingualism" (Horner et al., 2011) and examples of "autobiographical writing" (Canagarajah, 2001; Tan, 1990). I included those readings in the course because following the suggestions of various scholars in writing studies (e.g., Guerra, 2016a; Ruecker, 2011), I thought it would be useful to involve students in conversations and discussions concerning critical issues in the field that we as academics wrestle with. Additionally, as pointed out by Friedrich (2008), bringing up those issues even among monolingual students can positively raise their awareness and gain their sympathy towards the challenges faced by second language writers and language learners in general. And finally, there is somewhat of a running theme between the topics chosen. To illustrate, according to Shapiro (2022), an example of a "critical language awareness-oriented curriculum" (or a "CLA-oriented curriculum") is to raise awareness about such issues as linguistic prejudice and discrimination, on the one hand, and linguistic plurality and diversity, on the other. Translingualism is an approach that tries to combat the former phenomenon while advocating for the latter phenomenon. In turn, as illustrated by a number of scholars (e.g., Canagarajah, 2019; Fahim et al., 2021; Milu & Gomes, 2021; Wang, 2020), autobiographical writing[75] is one way to implement a translingual orientation to language in the classroom.

In addition to the materials listed above, I included an excerpt from Graff and Birkenstein's *They Say, I Say: The Moves That Matter in Academic Writing* (2014), a book that offers students practical advice in the form of rhetorical templates, meant to be used in academic writing and can be adapted in students' work. I also gave out several handouts throughout the quarter, which covered various aspects but mostly practical matters and foundational skills such as annotation, citation, and close reading, among other things. As I indicated in Chapter One, I believe that the

[75] In a chapter published as early as in 1991, Herzberg suggested a pedagogy similar to what I am trying to outline here. According to him, there are two lines to implement a critical pedagogy in a composition classroom. One is to "demystify the conventions of academic discourse, to reveal, as explicitly as possible, the tacit assumptions that govern academic writing, in general and in each discipline" (p. 114-115). The other line is to ask students "to reflect upon their own experience in an effort to see how their attitudes and knowledge have been shaped by unexamined assumptions about society, culture, job experiences and expectations, and, mostly, previous schooling" (p. 114). The former pedagogy is more or less the same as what intercultural rhetoric promotes; the latter pedagogy is more or less the same as what has been suggested in translingual scholarship.

composition course can be a space to include both critical issues as well as practical matters, and that ignoring the former would be a grave mistake, just as ignoring the latter would be a missed opportunity. Among the practical concerns that are included in my course and whose importance is emphasized in the recent literature are citation (Schuemann, 2008), note-taking, responding to readings, and writing summaries and reviews (Cavusgil, 2008).

4.2.2 Assignment Design

My course was set up so that it has two assignment sequences: each sequence includes three assignments (see Appendix H for a list of all the assignments used in my course, with their prompts and specifications). In a 10-week quarter system, these six assignments are spread out in the space of eight weeks, with two of the six assignments requiring two separate drafts. The last two weeks are devoted to the portfolio component of my course. Below, I will briefly explain each assignment used in the two sequences. I will then ground the discussion in the literature and explain different ways of classifying the assignments used in my course.

- ***4.2.2.1 Sequence One***

- **Assignment 1: Critical Summary**

In this assignment, students were asked to summarize the two articles (Cremean, 2018; Jamieson, 2012) that discuss the issue of the English-only movement, engaging with arguments that are in support and against said movement. As I explain in the prompt, the word "critical" in the assignment title is meant to urge students to do both summarizing, as well as taking a stance on the issue under consideration.

- **Assignment 2: Close Reading**

The object of analysis for this assignment is the text written by Horner et al. (2011) on translingualism. In many ways, this assignment is similar to the previous one. The difference is that instead of summarizing the entire text, students were encouraged to focus on only one or two sections of the text which they found amusing, confusing, or otherwise controversial. The task required of the students is fitting[76] with the text assigned, given the complexity of Horner et al.'s text, which merits several readings and a detailed analysis. To help students perform this task, I provided them with a detailed handout explaining what the notion of "close reading" might entail ("Close Reading", n.d.). This handout was put together by one of the writing centers on our campus. During the week we worked on this assignment, we also discussed the handout itself in class.

- **Assignment 3: Literacy Narrative**

After engaging with two language issues (English-only and translingualism), students were asked to reflect upon their own experience with language and literacy in general, using first-person perspective and choosing a semi-formal tone that is neither completely academic nor markedly informal. With slight modifications, scholars use various terms to refer to more or less the same type of assignment, including "literacy narrative" (Alexander, 2015; Budhathoki, 2022; Soliday, 1994), "literacy autobiography" (Canagarajah, 2019; Milu & Gomes, 2021; Wang, 2020), "storying the self" (Moriarty & Adamson, 2019), "autobiographical writing" (Shapiro, 2022), "autoethnography" (Tombro, 2016), or, more generally, "personal writing"

[76] It is worth noting that translingualism and close reading are related in another way. In an article titled "Translingualism and Close Reading," Trimbur (2016) notes that from the perspective of educators, close reading was a pedagogical approach used during the era of open admissions in the 1960s onwards. Championed by compositionist Mina Shaughnessy (1924/1978), the approach called for a positive disposition towards language difference, a constructive reading of student writing, and a new understanding of what might constitute an error. In the sense that translingualism tries to delay the judgment of errors as late as possible (Canagarajah, 2015), Trimbur argues that translingualism as an orientation to language represents an evolved version of close reading as a pedagogical approach.

(ibid.). To help students carry out this assignment, I provided them with a handout that I borrowed from Belcher and Connor's (2001) text, which contains a number of questions, meant to help students reflect on their literacy development in both their first language and —as applicable— their second language. I also assigned a published literacy narrative (Canagarajah, 2001) for students to follow if they so chose. The assignment was submitted in two drafts and, as such, its page requirement (about 5 pages) is more than double that of the previous two assignments (about 2 pages each).

- ***4.2.2.2 Sequence Two***

- **Assignment 4: Reading Response**

At the point when this assignment was due (Week 6), students had read a great deal of the text *Writing Around the World: A Guide to Writing Across Cultures* (about 4 chapters). In other words, they had developed an informed opinion about the text in question and were in a good position to talk about it. The title of the assignment says a great deal about what it tries to achieve in that the assignment was meant to be a reaction piece on the part of the students. While I acknowledge possible overlap between this assignment and some of the previous ones, the prompt here is more explicit in trying to illicit the students' reaction to the book. This was important for me to find out because I was curious as to the kind of impression students would have on a text that can be considered part of the intercultural rhetoric legacy.

- **Assignment 5: Topic Proposal**

This assignment introduces students to the idea of proposal writing. The prompt draws the students' attention to the importance of this genre in academic and professional contexts. It tries to get students to draft a convincing proposal about a topic of their choice that they wish to research for the coming three weeks or so. In this respect, this assignment is linked to the next assignment (see below) in that the successful completion of this assignment is a requirement to progress to the next one. The prompt also includes a number of tips and points to consider, which can help students start the process of finding a research topic and narrowing down the scope of that topic.

- **Assignment 6: Research Essay**

Despite continued reservations about this writing task (Bean, 2011), the research essay assignment can be useful in teaching students how to synthesize knowledge, report information, and cite resources (Grabe & Kaplan, 1996, p. 367)—skills that are important in the students' college career. Recall from Chapter Two the debate over whether the role of a composition course should be to prepare students to be "writers" aware of their artistic potential versus "academics" able to succeed in the academy (Knoblauch & Matsuda, 2008), or—to put it differently— "professional writers" versus "professionals who write" (Kells, 2007, p. 88). As much as we do not like to admit it, the latter goal cannot be completely ignored. Therefore, the best we could hope for is to make this assignment—as much as possible—purposeful and student-centered, and thus in sync with a translingual pedagogy. For example, while I provided students with a list of possible topics that they can research, I highly encouraged them to think of a topic that they genuinely were interested in and would like to learn more about. Throughout the research process, I also offered them as much guidance as possible, including arranging a workshop with a librarian on our campus. This workshop was meant to help students brainstorm ideas about their chosen topic, on the one hand, and navigate the library resources, on the other. Like the literacy narrative assignment explained above, this assignment was submitted in two drafts as well.

- ***4.2.2.3 Classifying My Assignments***

There are various ways to classify the list of assignments discussed above. One such way, which has become somewhat classic now, is what Rankin (1990) calls "hierarchical" versus "non-hierarchical" sequence (p. 128). In the case of the former, the relationship between two assignments, for example, is that one assignment is said to be "prior to" the one that follows it, whereas in the latter case, the respective assignment is considered merely "other than" the one that follows it. A similar classification is made between what she calls "cumulative" versus "serial" sequencing (p. 129). In the case of the former, later assignments "grow out of" previous assignments, thus creating an "organic structure," whereas in the latter case assignments are considered "independent writing occasions" (p. 130). Based on those classifications, the research sequence in my course (i.e., the Topic Proposal and Research Essay assignments) are both hierarchical and cumulative. The rest of the assignments, on the other hand, can be said to be non-hierarchical and serial.

Another way of classifying assignments is to distinguish them in light of the two approaches to writing across the curriculum: "writing to learn" versus "learning to write[77]" (see Chapter Two). The former is meant to provide students with multiple opportunities for practice and to equip them with familiarity with and fluency in various writing forms and genres (Kiefer et al. 2018). The latter refers to "source-based writing" or the kind of writing that requires an audience (hence the alternative terms "writing to communicate" or "transactional writing") (ibid., n.p.). Based on Kiefer et al.'s classification, most of my assignments fall within the scope of the former, including Critical Summary, Close Reading,

[77] Recall that the notion of "learning to write" has also been referred to as "writing to communicate" (Kiefer et al., 2018), or "transactional writing" (Britton et al., 1975, as cited in ibid.).

Reading Response, and, to some extent, Literacy Narrative, too. On the other hand, the Topic Proposal and Research Essay assignments fall within the scope of the latter.

Along similar lines, Uhlir (1995) speaks of what she calls "expressive writing" versus "transactional writing," with the former defined as "personal, informal writing for the writer to find out what is on his/her mind" (p. 1), while the latter is defined as "writing to inform, instruct, or persuade someone about something" (p. 7). My assignments from the previous classification correspond neatly and respectively in this classification, and the Literacy Narrative assignment is an example of expressive writing par excellence. Other scholars maintain those distinctions but use slightly different terminology. For example, Bean (2011) talks about, respectively, "informal exploratory assignments" versus "formal assignments.[78]" In turn, these correspond to what Tardy and Courtney (2008) call "expressive or personal writing" versus "academic discourse and research writing" (p. 90), or what Flower et al. (1990, as cited in Canagarajah, 2002) characterize, respectively, as the kind of writing that requires "comprehension and response" versus the kind of writing that requires "self-directed critical inquiry" (p. 97).

Describing academic writing with such words as "critical" and "inquiry" is worth noting (see Molinari & Kavanagh, 2013). As explained by Canagarajah, academic discourse and research writing is sometimes equated with the notion of "critical thinking" because that kind of writing encourages "self-directed inquiry, problem-solving strategies, and personal

[78] Bean (2011) also uses the term "microtheme assignments," which he defines as "short formal assignments…that help students learn important concepts in the course" (p. 111). In other words, microtheme assignments are not quite research writing, and they function to "provide a window into students' thinking that allows the instructor to monitor student progress, to readjust instruction, and to develop teaching strategies that reach different kinds of learners" (p. 115). While Kiefer et al. (2018) would list three of my assignments (Critical Summary, Close Reading, Reading Response) as opportunities for writing to learn, I think the term "microtheme assignment" is more accurate in describing what these assignments try to achieve.

argumentative stances" (p. 97). However, while the notion of "critical thinking" is celebrated by some scholars in composition studies (e.g., Bean, 2011), it came under attack and was called into question by others, too. In fact, several scholars maintain a distinction between the notion of "critical thinking" versus "critical pedagogy" (e.g., Canagarajah, 2005; Ramanathan, 2002) or between "critical thinking" versus "critical practice" (e.g., Canagarajah, 2002; Kubota, 2018). To these scholars, while critical thinking leads merely to understanding, critical pedagogy/practice[79] leads to change. The Literacy Narrative assignment can be regarded as a form of critical practice in that the "life experience of the student may generate critical insights into issues [beyond the classroom]" (Canagarajah, 2002, p. 98).

To conclude, then, my course has three types of assignments:

- Microtheme assignments (or writing-to-learn opportunities). These include: Critical Summary, Close Reading, and Reading Response.
- Academic writing (or learning-to-write opportunities or critical thinking). These include: Topic Proposal and Research Essay.
- Critical practice. This includes Literacy Narrative.

4.2.3 Classroom Activities

My course includes various activities that are done both inside the classroom (such as peer review sessions) and outside the classroom (such as the library information session)—for a full list of other activities, see Appendix F. Of those activities, three seem to be most directly relevant to

[79] In his writings, Canagarajah uses both terms "critical pedagogy" (Canagarajah, 2005) and "critical practice" (Canagarajah, 2002). Indeed, he even uses the abbreviation CP to refer to both terms. However, it should be noted that critical pedagogy has also been criticized as going mainstream (Kubota & Miller, 2017) and getting "watered down" (Pennycook, 2001, p. 155). In fact, Burbules and Berk (1999) suggest that both critical thinking and critical pedagogy have their own limitations and that we need a new form of criticality that is centered around practice.

my research questions (see Chapter Three). These are: educational videos, classroom discussions, and peer review sessions[80]. These are also the components that came up the most in my interviews with student participants and, as such, these are the ones that I will briefly introduce below.

- ***4.2.3.1 Educational Videos***

As an alternative to printed texts, videos can make an engaging medium for learning among students (Wijnker et al., 2021). In this course, I included a total of four videos that we watched in class throughout the quarter. Video materials are the primary means[81] by which my course can be described as "global Englishes-oriented" (or "GE-oriented") (Marlina, 2021, p. 245) or as taking a proactive "GE-aware stance" (Bayyurt & Selvi, 2021, p. 75). Below, I explain the content of the videos that we watched in class.

- A documentary series titled *The Story of English*, co-produced by BBC and PBS in 1986.

  As the title suggests, this series narrates the historical development of the English language. The series consists of nine episodes. We watched two of those episodes: one titled "An

[80] The three components can be considered part of the notion of "active learning," which refers to an instructional method that promotes learning through more than simply a traditional lecture (Bonwell & Eison, 1991). They are also part of what has been termed "universal design for learning," which refers to instructional strategies and alternative pedagogies that are meant to aid the respective course in achieving its learning goals by accommodating the students' various experiences and backgrounds (Orkwis & McLane, 1998, p. 9). Universal design for learning encourages "multiple means of representation," which refer to alternative modes of content delivery (such as videos), as well as "multiple means of engagement," which refer to diverse ways for students to be involved with the course content (such as classroom discussions and peer reviews) (ibid., p. 11). For a discussion on universal design for learning in the context of first-year composition, see Nielsen (2013).

[81] Besides videos, I also included a couple of handouts that explain the notion of "World Englishes" and one exercise taken from Friedrich (2016) where students were given the opportunity to test their understanding of the concept in question. Notice also that the article "Mother Tongue" by Amy Tan, which I discussed above as an example of "autobiographical writing," can make a good introduction to—and add more appreciation of—the notion of "World Englishes" (see Thomas, 2021). Incidentally, while in this dissertation I make a distinction between the phenomenon of the global spread of English versus a pedagogical approach to accommodate said phenomenon, I don't give much weight to the distinction between "World Englishes" versus "English as a lingua franca" as separate analytical frameworks. Other scholars in the field also undermine the difference between these two paradigms and argue that they are virtually the same. See, for example, Pennycook (2008) and Nelson (2012).

English-Speaking World"; the other titled "Next Year's Words." While the former explains how English came to be the current lingua franca, the latter discusses the future of English in relation to its expanding varieties beyond its original geographical origins.

- A documentary series titled *The Adventure of English*, produced by ITV Network in 2003.

  A more recent version than the previous series, this series also documents the various historical stages that English went through from being a local medium of communication to becoming a contemporary global language. This series consists of eight episodes that complement the information presented in the previous one[82]. From this series, we watched only one episode titled "Many Tongues Called English, One World Language."

- A documentary project titled *Writing Across Borders*, written and directed by Wayne Robertson in 2005.

  In response to the growing number of international students on American campuses[83], this 30-minute documentary tries to shed light on some of the challenges faced by international students when writing in English. The documentary contains interviews with international students and writing instructors from Oregon State University, which funded this project. The interviews ask about such issues as the role of culture in writing and what counts as an error in student writing, among other things.

- A conversation with British linguist David Crystal.

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[82] Each of the two series had a companion book with the same title as the respective series, and with the same publication date as the series itself. The book *The Story of English* was written by McCrum et al. in 1986, with two updated editions in 1993 and in 2002. The book *The Adventure of English* was written by Bragg in 2003, with two updated editions in 2006 and in 2011.

[83] See Chapter Two for a discussion on this point.

In this 10-minute conversation, organized by the British Council in Serbia, David Crystal introduces the notion of "World Englishes," discussing a couple of examples of growing varieties of English around the world and explaining how the current global status of English partly led to the emergence of those varieties.

- ***4.2.3.2 Classroom Discussions***

Depending on the task at hand, this component of the course takes various forms and groupings from pair work, where two students discuss the course content, to small groups to whole class. The prompts guiding those discussions are usually open-ended questions which are appropriate for the nature of this course, where some of the materials represent an opinion or a take on a given issue rather than factual information. A modification of classroom discussions that I used more often with videos is a three-way tool known as "think-pair-share" (Millis, 2014; Prahl, 2017). This is an active learning strategy, meant to provide students with time to organize their thoughts individually before sharing their opinions with their peers. As I did in my class, the thinking stage can also be done in the form of writing, where students "free-write" for three minutes or so about their reaction to the segment we view in class (Elbow, 1998; Filewych, 2019). These free-writes were never collected as they were not meant for assessment purposes.

- ***4.2.3.3 Peer Review Sessions***

Also considered part of active learning where collaboration among students is highly regarded, peer reviews are an integral part of writing pedagogy, giving students the opportunity to read critically (as a reviewer) and improve their work (as a writer). In my course, peer review sessions were scheduled the week after each of the assignments listed above. Ranging between 20 to 30 minutes, these sessions were done electronically in the Canvas course website during class time.

To help students carry out this task, I provided them with templates containing points and questions that they can focus on if they so wish. But these templates were only meant as suggestions rather than requirements. In other words, when reviewing one another's work, students were free to focus on whatever aspect they thought was worth noting, with the general instruction that they needed to focus primarily on the level of ideas rather than grammar, thus adopting the same view held by translingual and ELF approaches to teaching writing.

The various components that constitute an academic course are grounds for humorously characterizing the act of teaching as "a walk in Jurassic Park[84]" in that one needs to always stay alert on several pedagogical fronts. In much the same way, the numerous considerations that need to be taken into account when designing a course (especially a first-year composition course) make the task of course design almost equal to "attempting the impossible" (Yancy, 2014).

4.3 Concept-Driven Coding

In his book *Analyzing Qualitative Data*, written in 2007, Graham Gibbs divides approaches to coding qualitative data into two broad categories: "concept-driven" and "data-driven" (p. 44). Respectively, these approaches have also been referred to as "deductive coding" versus "inductive coding" (Linneberg & Korsgaard, 2019); "etic coding" versus "emic coding" (Gough & Scott, 2000); or "top-down approach" versus "bottom-up approach" (Braun & Clarke, 2006; Lai, 2012). The former is an a priori approach utilizing predefined codes which are then applied to the entire data set. These codes can be chosen based on various sources, including previous knowledge, prior research, existing literature, or theoretical considerations (Boyatzis,

[84] This quote circulates widely in the internet with no clear reference as to who originally said it. However, a blogger by the name of Jennifer who identifies herself as a teacher and researcher published a post where she reflects on her teaching in light of the quote above (see "Teaching is Like Walking in Jurassic Park," 2015).

1998; Crabtree & Miller, 1999; Gibbs, 2007; Medelyan, n.d.). Conversely, the latter is more open, allowing themes and categories to naturally "emerge from the data" (Burnard et al., 2008, p. 430).

No one approach is inherently better or worse than the other as each one has its own advantages and limitations. For example, while a deductive approach can be more focused, it is more prone to the researcher's bias (Hayes, 1997b; Medelyan, n.d.). On the other hand, while an inductive approach is more "loyal to the data" (Linneberg & Korsgaard, 2019, p. 264), it has the disadvantage of lacking focus. What is more, the two approaches are not necessarily mutually exclusive[85] (Bernard & Ryan, 2010; Gibbs, 2007). This is because some researchers (e.g., Corwin & Clemens, 2012; Thompson-Long & Hall, 2015) find it necessary sometimes to move back and forth between the two approaches when developing their codebooks, thereby adding to their analytic process both reflection and thoughtfulness, on the one hand, and reflexivity and self-awareness, on the other[86] (Mountain & Marshall, 2019). Examples of deductive approaches to data analysis include various techniques such as "template analysis" (King, 1998; King & Brooks, 2017), "matrix analysis" (Huberman & Miles, 1994; Miles & Huberman, 1994), "framework

[85] In his book, Saldaña (2009) contrasts "thematic analysis" (primarily associated with qualitative work—see Nowell et al., 2017) with "content analysis" (primarily associated with quantitative work—see Busch et al., 2005) on the basis of using predefined codes (p. 140). Likewise, Hammersley (1992) draws a similar distinction between qualitative versus quantitative research based on, respectively, inductive versus deductive methodologies. However, the basis upon which this distinction is made is a mite misleading because it assumes that the use of pre-determined categories for the purpose of data analysis is exclusively done in quantitative research, when this is certainly not the case (see Hayes, 1997a). The reality is that the use of what Bogdan and Biklen (2007) call a "preassigned coding system" (p. 180) or what Crabtree and Miller (1992, as cited in Brooks et al., 2015) call a "codebook approach" (p. 206) is well established in qualitative research, past and present. And because the coding structure designed at the initial stage is meant to be flexible and to change throughout the analysis process, Hayes (1997b) describes such an approach to data analysis as an "integrative approach," which has the potential to "build bridges between quantitative and qualitative research paradigms, rather than seeing them as in opposition to one another" (p. 113).

[86] I briefly discussed the two notions of "reflection" and "reflexivity" in, respectively, Chapter Three and Chapter One. While the two notions are close synonyms, they are sometimes distinguished on ontological and epistemological grounds (Pässilä et al., 2015). To illustrate, the former is thought to assume a realist worldview (thus more aligned with deductive approaches), whereas the latter is thought to assume a constructivist worldview (thus more aligned with inductive approaches). Another relevant term to those notions is that of "diffraction." This latter term is closer to reflexivity than reflection in that it posits that constructing meaning takes place from within a given activity rather than from outside it (Shelton, 2021, p. 38). That said, diffraction seems to be moving away from a humanist to a post-humanist worldview, where time and space are thought of as being nonlinear (Jenkins et al., 2021; Lambert, 2021).

analysis" (Ritchie & Spencer, 2002; Spencer et al., 2014), "thematic trajectory analysis" (Spencer et al., 2021), and "attributional coding" (Stratton, 1997). One point of commonality[87] between these techniques is that they are referred to as "generic" forms of thematic analysis in that they are not bound to a specific theoretical lens or a particular philosophical position (King & Brooks, 2018). On the other hand, examples of inductive approaches include grounded theory and interpretive phenomenological analysis (Burnard et al., 2008). The latter two approaches are referred to as "methodology-specific" in that they are not only used for data analysis, but they are also built into the research design itself (King & Brooks, 2018). As I noted above, the analytical strategy that I utilize to help me make sense of the data collected in the first research cycle is template analysis. In the next section, I discuss this technique in some detail.

4.4 Template Analysis

Considered a relatively recent development, Template Analysis (TA) is a style of thematic analysis that is used to analyze qualitative data. The method is attributed to scholar Nigel King, a psychologist at the University of Huddersfield in the United Kingdom, who wrote an article with the same title as the method itself in 1998, highlighting its technical details and explaining in what sense it is different from other qualitative approaches to data analysis (King, 1998). Since then, King has written a number of articles on the same subject, noting how the method can be used with studies from different academic fields, including healthcare, business management, and

[87] While there is an overlap between these approaches, there are key differences between them, too. For example, matrix analysis is more appropriate for large studies with multiple components that require comparison and contrast. On the other hand, framework analysis is more appropriate for studies that are done by multiple researchers rather than by a single researcher. For a comparison between various deductive approaches to data analysis, see King and Brooks (2018).

organizational leadership, before he finally co-authored a whole book outlining the method's conceptual underpinnings and practical advantages (King & Brooks, 2017).

TA allows the use of a priori themes or predetermined categories which are identified prior to the coding process based on the research stated objectives or the researcher's specific interests (Brooks & King, 2014). The list of themes chosen makes up an initial template (hence the name of this method) that is used to code the textual data of the respective study. It is in this respect that TA is considered a concept-driven approach. However, in the same manner that data is analyzed in data-driven approaches, TA considers the coding process to be iterative, where upon further exploration of the data, other themes might be added to the initial template, which, in turn, are applied to the rest of the data set until the researcher is satisfied with the final version of the template. Indeed, even some of the original themes might be removed during this coding process. This makes TA a structured but flexible approach to data analysis, occupying a middle ground between deductive versus inductive coding[88], or between top-down approaches such as content analysis[89] versus bottom-up approaches such as grounded theory (King, 1998).

As a generic form of thematic analysis, TA is not exclusively associated with one particular philosophical position or one specific methodological approach. In other words, qualitative studies across a spectrum of epistemological positions from neo-positivist to radical constructivist would in principle be able to use TA for the analysis stage (King & Brooks, 2017; King & Brooks, 2018). This level of flexibility makes TA a perfect fit for a study that is informed by critical realism (see

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[88] While not describing template analysis, Graneheim et al. (2017) talk about what they call an "abductive" approach to coding. This kind of approach behaves in the same manner that TA does in that there is "a movement back and forth between inductive and deductive approaches" (p. 31). Citing other scholars, Graneheim et al. list other terms to describe such an approach, including "complementary," "combined," "retroductive" approaches or "fuzzy logic" (ibid.).

[89] Notice that content analysis is not used exclusively with quantitative work. For a discussion on qualitative content analysis, see Hsieh and Shannon (2005) and Kleinheksel et al. (2020).

Chapter One), where the general recommendation for the analysis stage is to be more interpretive than is the case in empiricism, and more rational and pragmatic than is the case in interpretivism[90] (Wiltshire, 2021). In fact, in conducting qualitative studies, attempts have already been made to combine TA with critical realism[91].

TA places its interest on the content of the participants' talk rather than on the way language is used in a social interaction (Brooks & King, 2014). In addition, TA does not maintain an explicit distinction between description versus interpretation, believing this distinction to be somewhat of a false dichotomy (Brooks et al., 2015). As such, unlike approaches which employ strict levels[92] of coding, TA does not distinguish themes on the basis of whether they are considered descriptive or interpretive.

TA uses what can be described as a "hierarchical" coding system, which refers to the idea of organizing themes hierarchically, with each broad theme encompassing narrower sub-themes under it, and—as applicable—with sub-themes also encompassing more categories and sub-categories under them. In my case, for example, I have three broad themes (i.e., level-one codes) that I used to code the data set: curriculum design, assignment design, and classroom activities. The "curriculum design" theme, for example, was divided into three sub-themes (i.e., level-two codes): translingualism, English as a lingua franca, and intercultural rhetoric. In turn, translingualism was further divided into three categories (i.e., level-three codes):

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[90] With differences that are beyond the scope of this dissertation, empiricism is sometimes used interchangeably with positivism (Pernecky, 2016, p. 48). Similarly, despite some differences, interpretivism is sometimes used interchangeably with constructivism (Chen et al., 2011, p. 138). For a brief discussion on positivism and constructivism, see Chapter One.

[91] See, for example, Au (2007) and Lai (2012). Incidentally, TA has also been used in a study that uses action research as a methodology—see Hameed (2018).

[92] Grounded theory, for example, uses three levels of coding: open, axial, and selective. The first level of these (also referred to as "initial coding" or "first-cycle coding") is said to be more descriptive than the other higher levels (Tracy, 2013, p. 189).

"multilingualism," "fuzzy boundaries," and "autobiographical writing." There is no required number of how many themes one should have or how many sub-themes (and categories and sub-categories) those themes can branch into. Rather, a researcher is free to have as many or as few themes and sub-themes as the data set necessitates.

Primarily, TA is used to analyze data generated from interview transcripts (Brooks & King, 2014). However, the method has also been used to analyze other textual data, including, among others, diary entries (e.g., Poppleton et al., 2008; Radcliffe, 2013; Waddington, 2005) and the qualitative part of written questionnaires (e.g., Kent, 2000). In my case, I created an initial template (Appendix I) in order to code the interview transcripts first and foremost. When I was satisfied with the final version of the template (Appendix I), I used it to code other data sources that I used in the study, including classroom artifacts (namely student assignments) and entries from my research journal.

As discussed, developing the final template is an iterative process, where the template gets revised and modified several times in accordance with the themes emerging from the data. King (1998) discusses three types of modification that can take place during this process:

1) Insertion. This refers to adding new codes that were not part of the initial template. Poppleton et al. (2008) argue that this modification involves lower-order codes (e.g., level-two codes, level-three codes, etc.) since higher-order codes (i.e., level-one codes) are usually predetermined (p. 487). While it is true that new codes will likely find their place as lower-order codes, this is by no means obligatory. In my case, I added to the initial template new codes as level-two codes (e.g., "2.1. microtheme assignments" and "2.2. academic writing") and as level-three codes (e.g., "1.1.1 multilingualism" and "1.1.2. fuzzy boundaries").

2) Deletion. In contrast to the previous modification, this modification refers to deleting a code (or more than one code) that was part of the initial template. From my initial template, I deleted a level-two code (e.g., "individual conferences") and a level-three code (e.g., "grammar") as they seemed less relevant to my research questions.

3) Changing scope and/or classification. This modification happens when a code initially classified under one category is re-classified under another category. For example, in Version 2 of the template (Appendix I), the "critical summary" and "close reading" codes were both classified under "literacy narrative." This classification was done based on how these assignments were sequenced in the course itself (see Section 4.2.2 above). However, having gone through the data multiple times, I felt the need to revisit the literature and identify various ways of classifying those assignments. It seemed more appropriate to me to have "literacy narrative" as a category that is separate from both "critical summary" and "close reading," and to have the latter two under a different category.

In TA, there are various strategies that can be employed to assess the quality of the analysis. One such way is for the researcher to exercise active reflexivity[93] about their research positioning and orientation (Au, 2007). Another strategy is to ensure that one's research is characterized by what has been termed "thick description." According to King and Brooks (2017), this notion applies in the context of TA in various respects: 1) the research setting[94], where enough details about the context of the research are provided; 2) the main themes used in the study, which need to be described clearly and extensively; and finally 3) during the write-up stage, which should

[93] See Chapter One for more on this point.
[94] See Chapter Three for an account about my research setting.

include the use of quotes by study participants, while making sure that those quotes are understood and presented in relation to the entire account by the respective participant and not in isolation.

Yet a third strategy to ensure quality assurance in TA is using an “audit trail.” This notion refers to the idea of keeping “a record of how a qualitative study was carried out…provid[ing] a transparent description of the steps taken throughout a research project” (Carcary, 2020, p. 167). According to King and Brooks (2017), TA lends itself very well to providing an audit trail, since the various stages of template development function as a clear demonstration of the steps undertaken and the coding choices made throughout the analysis process. I briefly discussed some of my analytic choices above, and I would like to continue that thread by providing further details. Recall that the three broad themes that I used during the coding process are: curriculum design, assignment design, and classroom activities. With regard to the third theme, aside from deleting a sub-theme (“individual conferences”), the changes that I made within this theme are merely a matter of renaming labels. The largest share of changes affected the first and second themes, to which I now turn the discussion.

4.4.1 Audit Trail for The First Theme

Within the first theme (“curriculum design”), I viewed the course content through the lenses of “critical” versus “practical”—both of these terms appear in Version 1 of my template. As I discussed in Chapter One, translingualism and English as a lingua franca (ELF) belong to the former, while intercultural rhetoric (IR) belongs to the latter. When a couple of participants brought up the topic of grammar a few times, I thought initially that it would make a good addition to the “practical concerns” sub-theme. However, “grammar” did not form a pattern appearing across all data. It was also less directly relevant to my research questions. Therefore, I felt that deleting it was the right move. After deleting this category, the distinction between "critical" versus "practical" seemed less important as far as the coding process is concerned. So, I also went ahead and deleted the sub-theme of "practical concerns," while keeping the sub-theme of "critical language awareness" for the time being (Version 2). I also noticed the issue of "English-only" versus "multilingualism" appearing in the data, thus deserving a new category.

In Version 3, I noticed more categories featuring in the data, including "code-switching/translation," "autobiographical writing," "merits and demerits" of translingualism. As I discuss in the "Findings and Discussions" section below, all these categories are somehow part of translingualism. So, I added them, along with "English-only vs. multilingualism" under the sub-theme of translingualism. Likewise, I noticed that the sub-theme of intercultural rhetoric could potentially be divided into more categories, including "comparative framework" and "accurate description." In this version, I also thought it was more accurate to have ELF as its own sub-theme and, as such, I had to delete the existing sub-theme of "critical language awareness." Version 4 is almost the same as Version 3, with the following changes: first, I deleted the category of "merits and demerits" because I did not think it added much to the discussion. Second, the categories of "comparative exercise" and "accurate description" seemed like they covered more or less the same ground. So, I thought there was no need to keep them distinct.

4.4.2 Audit Trail for The Second Theme

With regard to the second theme ("assignment design"), I started by listing all assignments used in the course as is clear in Version 1 of my template. In my interviews, I tried my best to give equal weight to all assignments, asking participants about the advantages and limitations of each assignment. Understandably, participants discussed some assignments more than others. This prompted me to look for another way to classify my assignments (and, by extension, re-organize the sub-themes under this theme). At first, I utilized the sequence in which my assignments were organized in the course. Therefore, as Version 2 shows, I listed "critical summary" and "close reading" under "literacy narrative." This classification may be reasonable in terms of the content of these three assignments since they all discuss relevant issues. But it stops short in accounting for how these assignments are similar or different in terms of form or in terms of the type of writing expected in them. It also left the other three assignments in the course ("reading response," "topic proposal," and "research essay") with no clear classificatory basis.

In Version 3, I utilized the distinction between the notion of "critical thinking" and "critical practice," where I listed "critical summary" and "close reading" under the former, while listing "literacy narrative" under the latter. I also created another temporary sub-theme ("foundational skills") and put under it the rest of the assignments in my course. This version was also not completely accurate as the sub-theme "critical thinking" can encompass more assignments than the two listed above, and the sub-theme "foundational skills" was rather vague to me as I did not have a clear criterion for it. Therefore, in Version 4, I utilized another distinction between "writing to learn" and "learning to write," where under the former I listed "critical summary," "close reading," and "reading response," while under the latter I listed "topic proposal," and "research essay." After continuous consultation of the literature, I adopted the term "microtheme assignments" instead of "writing to learn," and I chose "academic writing" instead of "learning to write" (see Section 4.2.2.3 above). This final classification is far more accurate as it aligns better with the literature. More importantly, it reflects how participants viewed those assignments, where, in general, they would discuss all "microtheme assignments" in the same manner and discuss the assignments under "academic writing" in close vicinity.

4.5 Findings and Discussions

This section is organized around three themes which correspond to the three components of my course: curriculum design, assignment design, and classroom activities. In turn, each theme is divided into sub-themes of their own.

4.5.1 Curriculum Design

Under curriculum design, I discuss three sub-themes: translingualism, English as a lingua franca (ELF) and intercultural rhetoric (IR). Of the three sub-themes, translingualism is further divided into categories covering various aspects of the notion in question. These include: multilingualism, fuzzy boundaries, and autobiographical writing.

- ***4.5.1.1 Translingualism***

- **4.5.1.1.1 Multilingualism**

When designing my course, it took me some time to think of a suitable way to introduce the notion of translingualism to students. Following a course that was briefly discussed in Guerra (2016a), I made a decision to introduce the notion in an explicit manner by having students read an article about it. But even with this decision, I still felt that students would need some relevant background before we discussed the notion in question so that it would not feel abrupt to them. While searching for that missing link, I came across a book titled *Writing Permitted in Designated Areas Only* by Brodkey (1996), in which the author talks about her experience of designing a composition course titled “Writing about Difference” in the summer of 1990. Even though the course designed by the author was ready to be taught in the fall of that academic year, it was put on hold by the administration at her institution for a whole year in fear that the course was ideological in nature, supporting multiculturalism and promoting political correctness[95] (p. 183).

My interest in the book (and in the course designed by the author) was in the notion of "difference," since it is central to translingualism, which considers it to be both normal and desirable (see Chapter One). From looking at the syllabus designed by the author, I was inspired to include the issue of "English-only" in my syllabus because I thought it lays the perfect groundwork to engage with the notion of translingualism[96]. When reflecting on the process of my course design, I noted in my journal that:

> It took me a long time to find and decide on two texts that address this issue [i.e., English only] in a manner that is not very detailed or assuming some background on the part of students, but at the same time good enough to present the issue at hand clearly… A little background as to how I thought of that issue is in order. When designing the syllabus, I came across a book titled *Writing permitted*, which has a chapter on a course designed and taught by the same writer of the book. The title of the course is "Writing about Difference," and from what I read about it, it sparked a little controversy and caused some backlash in the 1990s at the University of Texas, with conservative professors protesting to shut down the course in question. The chapter that talks about the syllabus includes all the assignments designed, with one being about the issue of English-only policies. The author of the book assigned her students to read about a famous legal case (Gutierrez vs. Municipal Court)

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[95] For more context, the notion of "political correctness" was a red-hot issue in early 1990s America. In a commencement speech given by President George H. W. Bush at the University of Michigan in 1991, he notes: "The notion of political correctness has ignited controversy across the land. And although the movement arises from the laudable desire to sweep away the debris of racism and sexism and hatred, it replaces old prejudice with new ones" (Bush, 1991).

[96] In relation to this point, Pennycook (2022) talks about the importance of what he terms "translingual activism," which highlights the need to "connect a translingual focus with decolonial and activist agendas…[and] counter the racializing effects of normative language ideologies" (p. 11).

> which was ruled for the former to use Spanish in her workplace. Not to get into unnecessary details, having read that chapter, I realized that the English-only issue is one that is important to talk about in class, especially since it is basically the requisite of what we now describe as a "translingual" orientation to language. To illustrate, in their article ["Language Difference in Writing: Toward a Translingual Approach"], Horner et al. build some of their arguments on the "students' right" document, which was issued in 1974 by the CCCC… (Journal Entry #3)

As discussed in Section 4.2.1 above, the two texts that I chose to deal with the English-only movement were Cremean (2018) and Jamieson (2012). The texts are relatively the same length: the former is a blog entry whereas the latter (originally written in 1996) is an essay included in an anthology of essays designed for a composition course. Both articles discuss legal cases pertaining to language discrimination. Although the two articles were written in different eras, I thought they complemented each other in terms of covering the issue at hand. The reaction of the study participants to the two texts varied between viewing them as instructive, relatable to the students' experience, and biased. For example, in asking Taeyoung whether discussing the issue of English-only would make him feel uncomfortable, he notes:

> I did not find that uncomfortable at all. I found it more informational. And it's just someone stating what is going on rather than pushing opinions on to you. So yeah, I did not really find that uncomfortable in any way. (Taeyoung, Interview 2)

In a similar vein, Linda reacted positively to the two texts, affirming that those articles reflect the reality of the world we live in. In one of her interviews, she notes:

> When we read those articles [in reference to the articles about the English-only movement] and we had the discussions, the common idea that we had was, “Oh, yeah, I’ve had that too.” That was like everybody had their own story and their own version of it. I’m sure we all do. And it was just kind of…it’s like agreement that it [i.e., language-based discrimination] exists. (Linda, Interview 2)

But similar to how the author of the book introduced above faced opposition to her course, I had some pushback of my own. In discussing the issue of English-only in one of his assignments, one participant, Larry, wrote the following:

> While I agree with Jamieson’s position, I have certain reservations concerning his argument. One such reservation is his treatment of the opposition... [I agree that] many of the examples he cited exhibited a clear, discriminatory attitude. The judge in Texas, for instance, essentially equated speaking Spanish with child abuse. This, however, is a caricature of the opposition, and does not fairly represent their views. The fact of the matter is that for a large majority of people in America, English proficiency greatly enhances their means to economic well-being and success. (Larry, Assignment 1)

I was curious to hear more from Larry. So, in one of his interviews, I asked him to elaborate on the quote above in terms of what he thought was missing in the two texts. He notes that in relation to the issue of English-only, “it’d be more interesting if we had articles taking opposing sides.” (Larry, Interview 3). Based on his remarks, I added to the spring version of the course an excerpt from a book titled *Language Is Power: The Story of Standard English and its Enemies* by John

Honey (1997), which had a conservative take on such issues as standard English[97] and the English-only movement.

Other participants showed a level of engagement with the idea of unity versus linguistic diversity in a manner that is worth noting. Megan, for example, thought that a unified official language, while promoting multilingualism, is possible. Responding to the two texts on English-only, she states:

> Personally, I support that the United States should establish a national language and create more opportunities for people to learn English. It is an important skill to know English since it has grown into a global language. To a certain extent, I also favor the idea of unity behind a national language. If more ESL options were offered, it would be ideal for everyone to have English as their similarity with the people around. Even though I support making English the national language, I don't agree with the values of pro-English groups [i.e., proponents of the English-only movement] because I think multilingualism is a beautiful thing. (Megan, Assignment 1)

Taking almost a similar stance to Megan, Sean believes that a middle ground in implementing a language policy is possible. To him, this middle ground happens when we have both dominant and non-dominant forms of English present at the same time. In responding to Horner et al.'s article, which we discussed in class a week after we discussed the English-only movement, Sean notes:

[97] The issue of standard English versus non-standard English is practically the same as English-only versus multilingualism. The former manifests itself more clearly at the level of language varieties, thus attesting to the fact that language-based discrimination can happen "intralingually" (Skutnabb-Kangas, 2015, n.p.); the latter manifests itself at the level of languages. In this connection, Ricento (1995) notes that "English-only really means standard English-only" (p. 7)—See also Wiley and Lukes (1996).

> Since English is such a vibrantly transforming language, I concur that modifications should be made to make English a modern language so that it continues to be a global language spoken and written around the world. However, I disagree on the point that standard English is a "bankrupt concept[98]." Standard English is necessary to be taught with all its rigorous rules, as that is how most professional papers and transactions occur. (Sean, Assignment 3)

I consider the different stances held by the study participants toward the issue of English-only to be positive because they were clear illustrations that students were able to "negotiate the complex push-pull relationship between standardization and diversification" (Matsuda & Matsuda, 2010, p. 371). What is curious about those positions, however, is that they do not seem to correlate with the language repertoires of the participants (see Chapter Three) in a consistent manner. To illustrate, while both Larry and Megan identify as "multilingual" speakers, Sean does not identify himself as such.

One minor downside that I felt was the result of introducing the notion of multilingualism prior to translingualism was mixing between the two on the part of students. After we discussed translingualism for the first time, I wrote in my journal:

> The students' perception of the term was generally positive, although, understandably, they seem to conflate it with multilingualism, believing it to refer to the importance of teaching more languages other than and besides English. We ran out of time before I was able to say everything I had in mind about the article [Horner et al., 2011]. But later that day, I sent a follow-up email to class promising to continue our discussion on the subject and attaching

[98] The phrase "bankrupt concept" was used in the article by Horner et al. (2011) to characterize the notion of "standard English" (p. 305).

> a handout[99] about translingualism that explains the concept briefly, succinctly and clearly. (Journal Entry #5)

But my concerns were unfounded as I believe students eventually understood the concept fairly accurately. Larry, for example, defines it in a subsequent interview as a "mentality of how to deal with different World Englishes" (Larry, Interview 2). Similarly, when asked how he understood the notion in question, Taeyoung replies by saying:

> I don't think it's just about learning languages. I think it's about learning more like the culture behind the language and the reasoning behind how things became the way that they were. Yeah, I don't believe it's just about learning languages. (Taeyoung, Interview 2)

Those characterizations are in many ways similar to how scholars in the field view translingualism, which to them is a matter of an attitude, a mindset, an approach, or, as defined by Horner et al. (2011) in their often-cited article, a "disposition of openness and inquiry…toward language and language differences" (p. 311).

- **4.5.1.1.2 Fuzzy Boundaries**

While translingualism is not about the multiplicity of languages, central to it is the idea that languages are in a constant state of interaction with one another (Guerra, 2022, p. 36) and that the boundaries separating languages are "fuzzy," "invented" and artificial (Makoni & Pennycook, 2007, p. 27). I was curious to see to what extent those ideas apply in practice. Therefore, my question to participants was not whether or not they agreed with those ideas; rather, I asked how often they transgressed linguistic boundaries in their daily life (in the form of "code-switching")

[99] Titled "Translingualism: Are We Speaking the Same Language," this handout was co-authored by Kevin Countryman and Amanda Nowensky.

or while composing their essays (in the form of "translation"). The responses solicited from participants show that they move between languages to various degrees. Additionally, the primary factors motivating the employment of such strategies as code-switching and translation include the audience of the respective interaction and the level of comfortableness with the respective languages.

Recall that Wang is an international student who speaks Mandarin as her first language and English as her second language. When asked whether she code-switches between those two languages, she explains that she only does that with family and friends, and that she does it when she feels stuck for words. Wang notes:

> I do it with family members and friends because some words are major or minor…Sometimes, I cannot get the proper word in Chinese, so I just talk in English. (Wang, Interview 1)

In another interview, I asked Wang whether she employs translation as a strategy in her writing assignments; that is, if she usually uses translation for planning purposes or during the writing process in general. It seems that she also deals with translation in the same way that she deals with code-switching: when she is not able to find the word she is looking for. Wang responds by saying:

> Sometimes I use it…When some words I don't quite exactly recall their meaning, I may use a translator. (Wang, Interview 2)

Unlike Wang, code-switching and translation are not among the common strategies for Taeyoung. From conversing with Taeyoung, whose dominant language is English, I learned that he has relatives in Korea where he is originally from. I was curious to know what language he uses to communicate with his relatives. He notes that communicating with his relatives back home is generally a "struggle" for him because while he "do[es] not know too much Korean," some of his relatives are still learning English. Taeyoung shared an interesting tidbit about his cousin that I think is worth highlighting. When asked whether he code-switches with his relatives, he notes:

> Not really. It's primarily done in Korean. I remember my uncle wanted me to speak to my cousin in English so that he would be able to learn English better, I believe…to be able to understand what it's like to talk to a fluent English learner. And then in that way, I guess, he would learn English better. He wasn't really into the idea, so we just went back to Korean. So yeah, not too much switching on languages, just mainly Korean. (Taeyoung, Interview 1)

The case of Taeyoung's cousin sounded interesting to me because despite a situation where it was possible for him to transgress boundaries safely and shuttle between languages creatively, there was still some resistance to do so.

Let us now turn to another participant, Megan, who considers herself fluent in both English and Mandarin, with the former being her stronger language. In her literacy narrative, Megan carefully reflected on her life as a multilingual speaker, tracing and sharing some of the developments that she experienced over the years. In the narrative, Megan revealed that only at a later point in her life (when she was "about seven, eight years old") did she learn that she had an older sister and that her sister lived in China. As Megan explains, this new knowledge prompted her to make a conscious effort to learn Mandarin. Megan notes:

> I didn't realize that I lost almost all my knowledge of Mandarin until my parents introduced me to my older sister, Tina. Funny thing is, I didn't know I had an older sister until I was about seven, eight years old. Tina spent a few years in China at a boarding school before my parents sent her back. For a few months, we didn't talk since she didn't learn English

> and I lost most of my Mandarin. However, the burden of not being able to communicate with her led to another important moment in my literacy development: Chinese school. (Megan, Assignment 3)

At a later point in her narrative, Megan highlights how while learning Mandarin, her default language was still English and that Mandarin gradually became part of her linguistic intuition. She explains:

> As I learned Mandarin, I noticed slight changes in the way I think and process English. No matter where I am, my default greeting has always been "hi" and "bye." However, I started to calculate basic math in Mandarin. For some reason, everything dealing with numbers appeared in Mandarin. (Megan, Assignment 3)

Megan continues her narrative to explain how over the years, she came into contact with two other languages in school (French and Latin), and that despite the existence of those languages in her language repertoire, English still remained her dominant language. Let us hear from Megan one more time:

> I'll always assert English as my dominant language, but the traces of every language that I've encountered are shown through my words. The way I think and construct meaning is not only from one language; it is from the several languages that I've picked up throughout my life. Like an art palette, my English changes a little every time a new language is added to the board. (Megan, Assignment 3)

Having read Megan's literacy narrative and having conversed with her about her experience with multilingualism, I could not help but remember the proposition put forward by American linguist Uriel Weinreich (1926/1967) that the domain of language contact is the mind of the bilingual. In the opening of his book *Languages in Contact: Findings and Problems* (1968), originally published in 1953, Weinreich notes: “Two or more languages will be said to be in contact if they are used alternatively by the same person. The language using individuals are thus the locus of the contact” (p. 1). The “changes” that Megan was experiencing in her pattern of thinking (the manner in which all of the languages she knows somehow contribute in constructing meaning for her) all point to the fact that while language boundaries might indeed be fuzzy, it might be more accurate to argue that this feature accents the domain of human mind more than the domain of social practice.

In any case, despite the advanced level in Mandarin that she attained, Megan finds the task of switching between Mandarin and English a little difficult. When asked whether she employs translation when composing her essays, here is what Megan had to say:

> I guess, in a way. It really depends on what the topic is because sometimes I do think in Chinese and then I have to translate that into English. And it’s kind of awkward sometimes because… in my senior when I was writing a lot of my essays, I was writing about my mom and my family. So, obviously those memories, they come to me in Mandarin, and I was transcribing them in English. And it was just my grammar was all over the place because I was trying to get this point, but it was really hard to communicate in English. So, I think that is like one of the biggest challenges that I have to deal with: just basically switching between the two languages. (Megan, Interview 2)

As this quote shows, Megan restricts the use of Mandarin to memories that were formed in that language. And even then, the task of going back and forth between two languages is not an easy one as it involves structural aspects of the language such as grammar.

Having looked at Megan's experience with multilingualism and approach to translation, let us compare it with that of Linda's. In a manner that is markedly different from the participants discussed above, Linda shows a deeper level of engagement with the two languages she knows: English and Japanese. When asked whether she uses both those languages in speaking and writing equally well, Linda replies by saying:

> Yeah, I consider them basically the same. People ask me a lot like do I dream in a certain language, do I count, do I think in a certain language? And I think I do all of those things in both languages just as equally. (Linda, Interview 1)

Notice that five of the participants in this group (Megan, Linda, Larry, Taeyoung, and Wang) identify as multilinguals. But of the five, I believe Linda's situation is the only one that can be described as "simultaneous bilingualism," where she learned two languages "from birth or shortly after," with both languages used actively in her life (Paradis et al., 2021, p. 8). This language situation is clearly reflected in Linda's attitude toward both languages as it is reflected in her actual practice as well. In other words, in her case, the two languages operate through what can be described as a continuous process of "osmosis and mutual cohabitation" rather than a "deliberate mixing of language" (Mahmutović, 2022, p. 22). When asked whether she uses translation as a strategy in her writing, Linda responds in the affirmative, giving a lengthy explanation as to how that usually happens. Linda notes:

> I tend to actually write in Japanese first and then write in English. And the reason I say that is because I think Japanese is a language that has words that better describe emotions, or is very precise with emotions and situations. And that's why I love being able to speak Japanese because there's just these moments in life where I'm like I can totally describe that in Japanese, but I can't do it in English. And it's not because of my English skill; it's

> just kind of the idea of Japanese people are very…I think there's kind of a culture to describe these very particular situations. So that's why I think I tried to write them in Japanese first, so I don't forget what I was trying to write and then look for the best English word that could kind of come near to that idea in Japanese. So, in that sense, I think I use Japanese because I know I can write something that's more specific. (Linda, Interview 2)

The quote above illustrates how translation is a strategy that Linda uses regularly. This is in contrast with the situation with both Megan and Wang, who might engage in that practice only occasionally. It should also be noted that both Megan and Wang speak English and Mandarin fluently, with Megan considering the former to be her strong language, while Wang considering the latter to be her strong language.

This section is not merely a vignette narrating the life histories of the study participants. Rather, the conclusion that I believe I am comfortable arriving at is that despite what is recommended under a translingual view of language, translation might not be applicable or even useful to all multilingual students. In a different place (Alharthi, 2021), I argued that a translingual view of language and theories of movement in general are very powerful and can be extremely useful in accounting for our fast-paced world. But I also made the point that those theories might not apply to all language users equally well. Claiming otherwise might strip those theories from some of their powers.

- **4.5.1.1.3 Autobiographical Writing**

The discussion in Section 4.2.1 above puts emphasis on the idea that autobiographical writing is now considered an integral part of translingual writing. This relationship was also felt by Megan, who in one of her interviews made the point that both the article "The Fortunate Traveler: Shuttling between Communities and Literacies by Economy Class" by Canagarajah and "Mother Tongue" by Amy Tan (both of which we discussed in class) intersect with translingualism in meaningful ways. Megan explains:

> When you're reading "The Fortunate Traveler" and "Mother Tongue," it's like two very different versions of translingualism, but it's hitting on the same idea…because they're both stories about how they… These two articles are kind of like their literacy narrative because they're talking about their development of language and culture, and how that affected their English. (Megan Interview 3)

But aside from this established relationship, almost all students in class (participants included) agreed on viewing those two readings positively. It seems there is something about the personalized nature of those articles that made all students view them as useful, enjoyable, and relatable. Wang, for example, points out how one of those articles was different from other assigned readings in highlighting the experiences of the author. She notes:

> I think all of the readings are very good. They're all inspiring to anyone reading them. But I think I especially liked some of the additional readings like "The Fortunate Traveler." I enjoyed reading about the writer's experience. I really liked reading about the writer's experience. (Wang, Interview 2)

Agreeing with Wang's remarks, Larry notes how both articles were personal and anecdotal:

> I liked "Mother Tongue." It reminded me of "The Fortunate Traveler" in that it was personal and anecdotal. It also had not quite a translingual… [focus?] … It also discusses the concept of different Englishes. (Larry, Interview 3)

Another participant, Linda, felt the same way as Megan, Wang and Larry, explaining how the articles in question resonated with most students during the small-group discussion:

> That [i.e., Amy Tan's "Mother Tongue"] is also an article that I liked. I liked it because that was the one that I really enjoyed in our small group discussions because people really talked about, "Oh, yeah, I had that experience before. Oh, yeah, me too." That kind of like when you talk about your experience in relation to this article in a small group. That was really, for me, a really engaging moment where I just thought I got to learn more about this class and why we were here and learning about these things. (Linda, Interview 3)

But if I am to pinpoint a specific reason as to why those articles left a good impression on most students, it might have to do with the fact that the stakes were high with those articles, where students had to write an essay related to that genre, thus engaging with those articles at a deeper level and recycling what they learned from them. Sean explains this point clearly by saying:

> I liked "The Fortunate Traveler"—that was my favorite. I thought that was interesting, especially when we had to write… because one of our assignments was very similar to that. So that's why. (Sean, Interview 3)

As Sean notes, the fact that students had to engage in their own autobiographical writing made this aspect of the course more experiential and life-based, where students drew from their own experiences. In the "Assignment Design" Section below, I discuss students' views on the literacy narratives assignment itself.

- ***4.5.1.2 English as a Lingua Franca (ELF)***

Like translingualism, the theme of English as a lingua franca (ELF) corresponds to a component in the course itself. But compared to the other components (translingualism and intercultural rhetoric), my general sense is that this is the component we engaged with the least in class since students did not have to write about it and, by extension, it did not feature in peer review sessions either. In fact, in the very last entry of my journal, I noted my frustration that we did not engage with ELF deeply enough. Taking a retrospective look at the course, I wrote:

> I'm generally pleased with the final outcome of the course. And the feedback that I received from both participants and non-participants was positive overall… If I have any regrets, it is that I did not design an assignment around the notion of World Englishes. I'm definitely going to fix that next quarter. (Journal Entry #14)

And yet, despite my frustration, I was still able to converse with participants and solicit some of their views about the notion in question. Two major points came up in my conversations with participants about ELF: the first concerns the relevance of ELF to translingualism; the second concerns the relevance of ELF to students' diverse backgrounds. In relation to the first point, Megan explains how, at first, she understood translingualism to be just another word for "multilingualism," and that ELF helped clear up that misunderstanding. Megan notes:

> I like to think of it [i.e., translingualism] as… it's kind of English but with a depth. Like there's different sections of it. And I think the World Englishes article helped clarify it a lot because, at the beginning, I was thinking, "Oh, this is just talking about how other languages…" I mean after reading World Englishes and then watching one of the clips that we watched, I thought, "Okay, this is not only talking about just the English I know. But [rather] it's also about how there's varieties of English within English." (Megan, Interview 2)

As this quote makes clear, we discussed ELF in class after we had discussed translingualism. Apparently, the latter caused some confusion to Megan at the beginning, who only after we discussed the former was she able to make a better sense of both. Agreeing with those remarks, Taeyoung notes that:

> I believe it [i.e., World Englishes] just enhanced my understanding of translingualism because going into it, I didn't know what translingualism was... And after reading about World Englishes, I think that helped me the most to understand…the information that I needed to know about translingualism. And then just watching and reading more about world Englishes…. I guess solidified my understanding of translingualism, and so I was able to understand it more. (Taeyoung, Interview 2)

As is the case with Megan, ELF helped clarify the notion of translingualism for Taeyoung too, providing him with an example of how contact and interactivity can go beyond the level of language versus language to the level of language variety versus another language variety.

Like Megan and Taeyoung, Linda was also able to see points of connection between ELF and translingualism. But beyond that, she was interested to see how common this topic was in Japan. Linda believes that ELF is not covered enough in the media and, therefore, we should help promote it. Linda notes:

> I loved that topic of World Englishes! And I was very interested because in class, we only talked about what the definition is and kind of, like with the circles, how it's categorized. But I actually went online, started looking for information on it and then realized that I couldn't even find a single page in Japanese that talks about World Englishes. So, it's not really a topic that people would talk about on social media because there's a lot of people advocating for these movements and those concepts in the U.S., whereas in Japan, I'd say very little people probably even know the idea of World Englishes. (Linda, Interview 2)

As the quote above shows, Linda became eagerly interested in the topic of World of Englishes, going beyond class materials to research it on her own. In another instance in that interview, Linda explains how this notion helped her think back about her experience being a native speaker of English, living in an expanding-circle country (Japan). Linda continues:

> I think the whole idea of World Englishes was probably one of the most impactful things that we talked about this quarter. And the reason I say that is because as soon as I started to research about World Englishes and think about World Englishes, it really made me reflect back on my education in Japan, because when I grew up, I grew up in a private Japanese school until middle school. And back then, I really disliked the Japanese education system because a lot of it was, you know, memorize…It wasn't about applying concepts, but it was really about learning the basics of concepts. And I disliked that and that's why I went to an international school for high school. And that's why I continue to advocate for a more open-minded classroom environment. And part of that was also because I thought Japanese students could not speak very good English, even though they spend hours studying. They understand the very complicated grammar structure, but they never really get the opportunity to speak or write research papers doing this…But then now that I actually studied World Englishes and kind of have this new idea, well then why do I consider their English bad…And so that really made me reflect back on the whole idea of different forms of education systems, too. (Linda, Interview 2)

With the introduction of ELF, not only was Linda able to make sense of other varieties besides standard English, she was also able to better appreciate the educational system that she had associated with that kind of English. In other words, she was able to draw a parallel between linguistic diversity and cultural identity, developing more sensitivity and criticality towards both of those aspects.

In introducing the notion of World Englishes, part of the materials we discussed in class was a handout[100] that includes a list of phrases used in Indian English. In other words, the phrases are composed of English but—according to the author of the handout—are mainly used in the context of India. Included in the list are, among others, the words "auntie" and "uncle," which—as the author explains—are used as a sign of respect to older people even if they are not relatives. In reaction to that, here is what Megan had to say about the handout:

> I thought the list [of phrases] was so interesting. It was hilarious because I think we kind of have similarities with that. And it's like, wow, I can finally explain to people why I call auntie "auntie," even though she's not related to my mom…I was actually kind of surprised. I knew it was Asian culture, but I didn't know which languages used it. So, after seeing that, I was like "Wow, other people, other cultures in Asia use similar terms." So that's interesting. (Megan, Interview 2)

Like Linda, Megan was able to find points of connection between language use and culture, thus validating her own cultural identity, and attesting to the fact that World Englishes makes a perfect ground to teach cultural multiplicity[101].

- ***4.5.1.3 Intercultural Rhetoric (IR)***

[100] This handout was really an article that appeared in *The Guardian* (see Rao, 2016). I referred to it in class as a handout because it is short and is written in a bullet-point format.
[101] For more on the relation between global Englishes and culture, see Kubota (2021), Motha (2018), and Wang and Yao (2021).

Recall that I used the text *Writing Around the World: A Guide to Writing Across Culture*s (hereafter WATW) as an exemplar of intercultural rhetoric (IR). This is important to keep in mind because whatever attributes students give to WATW, I will also consider to be applicable to IR at large. Recall also from Chapter One that IR has been classified as a "critical" approach in that it acknowledges the existence of other writing standards around the world beyond Anglo-American. It that sense, IR clearly promotes linguistic diversity. But beyond that aspect, participants pointed out that IR can develop metacognitive capacity and cultivate rhetorical sensitivity. Megan, for example, notes that WATW (and by extension IR) made her more sensitive to the notion of "audience," broadening the scope of what this notion might entail. When talking about WATW, she explains:

> I feel in the U.S., when we're learning how to write, we focus on our audience as our teacher or our peers. But the thing is, WATW… the way it presented the ideas made me think like I'm writing this essay and I have to make sure my audience isn't just people from around me. It's like a global perspective, and how everyone's perceptions, their interpretation of ideas can be very different from what I'm writing. So, I just have to be more cautious with how I should present ideas…I guess clarify my ideas and make them in a way simple but very straightforward so that anyone can read and understand. (Megan, Interview 3)

Similarly, Sean believes that WATW helped him reflect meaningfully on his education over the years. Sean says:

> I think if it wasn't for this class, I wouldn't've thought twice about the way I was writing. I think the most part of it was kind of a reflection of how I was educated and how it is true that

> you're taught here in America…very structured essays and not much creativity. (Sean, Interview 3)

Echoing these remarks, Larry pointed out that WATW was useful in raising his awareness about his own culture. He explains:

> I think the book was definitely useful to me. I mean I already have a certain feeling of how English writing goes, but to see it put into words and contrast it against other styles of writing helps me get even a clearer feeling of what's unique about the way of writing I'm accustomed to. (Larry, Interview 2)

And yet, IR is not without its problems. Despite the potential advantages mentioned above, IR can run the risk of essentializing differences when attributing certain characteristics to cultures and when comparing cultures with one another (Kubota, 2018). I was interested to hear what students thought about this point of critique. As such, I asked participants how accurate they thought the characterization of their culture is in the text above and whether they thought there was any value to the comparative exercise between cultures.

The premise of WATW is dividing cultures in terms of how they approach writing into two broad categories: "writer-responsible" cultures and "reader-responsible" cultures. In the former, the burden lies upon the writer to make the written message clear, whereas in the latter, the burden is on the reader to make sense of the written message[102]. The book lists a few examples of each category. During my conversations with participants, I was curious to see if they thought there was some accuracy to that categorization. The general sense that I obtained from participants is that

[102] The author of the book (McCool, 2009) was quick to point out that neither of these two writing styles is necessarily better or worse than the other, and that what might be considered an appropriate and effective writing style in one context might not be considered as such in another context (p. 14). He was also careful to acknowledge that there exist differences (such as individual differences) even within these broad categories (p. 43). In class, I made sure to highlight those nuances, too.

they agree with the book, but with notable reservations. Taeyoung, for example, thought that while the two categories can be described as accurate up to a point, we still cannot deny that there is an overlap between them. Taeyoung explains:

> I felt for the most part that they [i.e., the two categories of "writer-responsible" versus "reader-responsible"] were accurate, but sometimes there is overlap, I thought. A specific culture doesn't have to just be this or to just be characterized by that…But I did not find any offense to any of this. I did not see any way that he [i.e., the author] was being discriminatory. (Taeyoung, Interview 2)

Agreeing with Taeyoung, Sean highlights how the two categories do not do justice to writing styles that lie in the middle between them. Sean notes:

> I just feel like whenever you describe a culture, you're always going to be polarizing because there's always people that are in between. Obviously, people are going to be middle ground and not always all the way left or all the way right… But I understand, for the sake of argument, he [i.e., the author] had to do it. (Sean, Interview 2)

Sean continues his point by elaborating that the characteristic of "directness" in writing, for example, is not always the case in English writing. Sean says:

> There's one part…it was talking about how American style of writing is more direct. Yes, that's overall true, like I was taught in a "writer-responsible" way. But my whole senior year in high school, which is studying English literature and styles…And I thought that there's so many good English writers who use a combination of both [i.e., writer-responsible style and reader-responsible style]. So, I think it's unfair to describe all

> American writers, for example, in one way or under one very strict umbrella. (Sean, Interview 2)

The concerns voiced by Taeyoung and Sean are very valid. In fact, among the early critiques of IR is that it neglected textual variation within the respective language, painting all writings in a given language with only one brush (see Atkinson, 2011). In an effort to reconceptualize IR and correct this weakness, Kubota (2003) suggests that when studying culture, we ought to keep in mind what she calls "the four D's": 1) adopting a *descriptive* rather than prescriptive understanding of culture; 2) acknowledging *diversity* within the one culture; 3) acknowledging the *dynamic* nature of culture; and 4) acknowledging the *discursive*[103] construction of culture.

And yet, despite those limitations of the book, Linda has an interesting take on it that is worth noting. To begin with, she believes that the book is accurate in describing her culture, but she expressed minor reservations regarding some of the examples listed by the author:

> The book [WATW] describes Japanese as a reader-responsible culture. I think that itself, I really agree with. The only problem I have with the book was the examples they brought… I just think there are more effective example[104]. But yes, I do agree that there are definitely reader-responsible and writer-responsible cultures. And I think they actually extend from writing to the way we behave. Personally, I just feel like when you come from a classroom where you're taught to read and write and do things in a certain way, I think it becomes a part of you in your normal daily life, too. So, even class participation, when you speak up

[103] It should be noted that under a critical realist view, culture is both a noun and a verb (Jones 2013, as cited in Zotzmann, 2016); both a system and a practice (De Souza, 2014); and both learned and shared (Jones, 2021). In critical realism, both of those aspects inform and reproduce one another.
[104] Linda explained to me that some of the words used as examples of Japanese, while accurate, are not completely contemporary that she herself had to look up their meaning.

> in class, when you ask questions…like those behaviors are really kind of based on that. (Linda, Conference 1)

In another interview, Linda points out that the book, while not completely accurate, is useful in providing students with the space to see how their cultures are depicted, which they then can use as an opportunity to voice their agreement or disagreement with it:

> I think somebody needs to say something in order for a conversation to start. Like unless there are those basic categories or examples, I won't even be able to form my opinion because I don't even know that such concept exists or that there's such differences. So, somebody, I think, needs to talk about it in order to have a counter argument and support it. So, I think in that sense, the book is very useful because it gives clear definitions, two sides, lots of examples. And it's possible to agree with certain things and disagree with certain things. (Linda, Interview 2)

In fact, Linda believes that the mere fact of the book mentioning her culture, thus acknowledging her cultural identity and giving her a sense of validation, is something commendable. Linda notes:

> Even if it's [i.e., the book] slightly wrong, I'm always just happy for people to even acknowledge my culture. Like I was happy to see the word "Japanese." But also, just to notice that whether it is right or wrong, somebody is looking at the way we speak, the way we think…the whole idea of being recognized. (Linda, Interview 2)

Wang seems to agree with Linda that there is value in the book in representing her cultural background. She notes:

> I think the book is quite accurate. I know the author is from a different country, so it's really kind of interesting to see how different people think about your country. (Wang, Interview 2)

From the accounts above, not one student agrees or disagrees completely with the value of IR. Rather, in a manner similar to how Linda thought the book WATW can make a good object of analysis, students were able to read it critically, examine its accuracy against the rhetorical features of the language they know, and point out its strengths and limitations. It seems, then, that by taking into account the critiques voiced against IR as a field, and with some caution against its flaws, and with more sensitivity towards cultures, IR can provide us with materials that are pedagogically valuable for students.

4.5.2 Assignment Design

Similar to the previous theme, this theme corresponds to one of the research questions (see Chapter Three) and it represents one of the components of the course itself. Following the discussion in Section 4.2.2.3 above, this theme is divided into three categories: 1) Microtheme Assignments, which include Critical Summary, Close Reading, and Reading Response. 2) Academic Writing, which includes Topic Proposal and Research Essay. 3) Critical Practice, which includes Literacy Narrative.

- ***4.5.2.1 Microtheme Assignments***

Recall that microtheme assignments can be opportunities for students to show how they understood the materials covered in class. Students' reaction to this kind of assignment was generally positive, thinking that it was a reasonable length and reiterating the point that these assignments make a good introduction to academic writing and to the course in general. Megan, for example, notes that the critical summary assignment was a good opportunity to practice summarization since we do not get to summarize something every day. She explains:

> I think it was a good start to the class because the style of writing a summary is actually one that we don't really get to do every day. So, it was a good practice to paraphrase someone else's idea or someone else's work and analyze that. And the critical aspect of it where we had to incorporate our own idea was also good. I thought the critical summary was a good way to start the class. (Megan, Interview 3)

Linda agrees, pointing out how the critical summary and close reading assignments gave her the chance to see where she stood as a writer. Linda notes:

> The critical summary and close reading both were, I thought, a good introduction to this class. I mean, they were skills that I did learn in high school, so they weren't anything too new. But they were also a great way to see where I stand right now as a writer. And I think they were good length as well. (Linda, Interview 3)

But even though those assignments were positively viewed as essential skills, they felt repetitive to some students. Wang, for example, explains how the close reading and reading response assignments were similar and, therefore, confusing to her at first. She notes:

> I think the close reading and reading response were kind of similar. And I was a little bit confused at first when I read the prompt of the reading response. (Wang, Interview 3)

Wang's point is well taken. In fact, more students voiced the same concern in their survey responses. But as I tried to explain to Wang, the way I viewed them differently was in the level of depth of the analysis required of students in each one. Therefore, the summary assignment, to me, entails more reporting and less analysis, while, by comparison, close reading entails less summary and more analysis. But I do admit that they overlap in several ways.

In any case, with the understanding that close reading requires a deeper level of analysis, I thought it was suited for the article on translingualism that we read in class. As I discussed above, in preparation for the close reading assignment, I assigned a 14-page handout with the same title, and we spent a good chunk of class time discussing it. In my journal, I found myself reflecting on the process of designing the close reading assignment, stating that:

> I think close reading is an important skill to know on the part of students since it teaches them how to analyze an essay by breaking down its arguments. More relatedly, the title of the second assignment is actually just that: close reading. The prompt is designed around Horner et al.'s article on translingualism. As such, that is the level of engagement that I hope students would show with that article. I want them to ask themselves how much they were able to understand from that article. And from what they understood, I want them to examine how they feel about the article in question. And then finally, I want them to use that reaction in evaluating the soundness of the arguments used in the text. (Journal Entry #4)

In their essays, students addressed those aspects and more. And based on their performance in (and generally positive reaction to) these microtheme assignments, I kept all three of them in the second iteration of the course.

- ***4.5.2.2 Academic Writing***

The traditional research essay directly speaks to the debate I discussed in Chapter Two about whether the goal of the composition course should be to train students to become professional writers (i.e., writers aware of their artistic potential) or professionals who write (i.e., academics able to succeed in the academy). I happen to think that the research essay assignment is an integral part of composition pedagogy, one of whose goals is to prepare students to write in the academy. Despite the fact that it is one of the common genres, almost all students agreed on the importance of the research essay assignment. Linda, for example, points out that the assignment in question was very useful to her, even though she did not necessarily gain new skills from it. Linda notes:

> Out of all assignments, it [i.e., the research essay assignment] was probably the most straightforward in the sense that it didn't require me to gain too many new skills. But I think that's because of my background that I was in an IB [International Baccalaureate[105]] school, which is very focused on research essays and we had to do a lot of them…I don't know how much experience other students had in their high school. And I say this because last quarter was our very first quarter. We had a research essay for a history class, and some people did not know how to write a research essay... So, I think in that sense, it's crucial because it kind of helps people find the balance. And also, because research essays are different in college than high school, even though there are components that are similar to what I've done before. (Linda, Interview 3)

As noted by Linda, one important point about research essays (and academic writing) is that students generally have different amounts of experience with it. So, it is always a safe bet and a

[105] Established in 1968, the International Baccalaureate (IB) is a globally-recognized curriculum which offers a comprehensive education to students, helping them cultivate ten core values. These include striving to be inquirers, knowledgeable, thinkers, communicators, principled, open-minded, caring, risk-takers, balanced, and reflective (IBO, 2019). The "inquirer" attribute is the part where research is emphasized. It entails nurturing one's curiosity and developing one's skills for inquiry and research (p. 3).

wise choice to make it at least a partial component of the course so that students either learn something new from it or have the opportunity to practice a skill they already know.

What is interesting to note from my conversations with participants about the research essay assignment is how their views of academic writing neatly echo the debate mentioned above about the goal of a composition course. It also corresponds to the "learning to write" versus "writing to learn" dimensions of teaching writing. Sean, for example, contrasts academic writing with the kind of writing that is "creative." He notes:

> When I think of academic writing, the first thing that comes to mind is more of like a response to literature or just something that I'd say more profound. I don't think of it as creative. I think it's more of responding to a piece of literature and stating what you know critically. (Sean, Interview 1)

In a similar manner, Taeyoung contrasts academic writing with the kind of writing that is "expressive." He notes:

> I believe academic writing refers to writing of quality…I mean I distinguish the difference between academic writing and writing for pleasure. Academic writing seems to me more like analysis and utilization of facts, whereas writing for pleasure, I believe, would just be letting yourself express yourself in any sort of way that you'd want. (Taeyoung, Interview 1)

No doubt, academic writing can very well be described as "creative" or "expressive" (Graff & Birkenstein, 2014), thus blurring the lines with other types of writing. Indeed, it was during the process of coding the data generated for this research and thinking about those terms repeatedly that I felt the need to consult the literature numerous times to see in what way each assignment (or type of writing) is actually different from other assignments, and to look for various ways to classify the assignments used in my course.

In any case, my conversations with participants about academic writing further convinced me that the research essay assignment should be an integral part of writing instruction and that I should keep it for the next iteration of the course. The problem I was facing was the fact that my course was packed with assignments that are to be submitted on a weekly basis. And now that I have decided to design a new assignment revolving around the videos that we view in class during the next version of the course, one of the assignments given in this version of the course had to be omitted. All participants agreed that while they found the topic proposal assignment to be useful, it was the one that can be done away with. They reasoned that given the short number of pages required for the research essay (about 5 pages), and given the fact that the research essay was to be submitted in two drafts, then there is no need for the topic proposal assignment. I agreed with what the participants said and, as such, I acted on their suggestions and removed the topic proposal assignment from the second version of the course.

- ***4.5.2.3 Critical Practice***

  Recall from the discussion in Section 4.2.2.3 above that I consider the literacy narrative genre to be a form of critical practice. It is appropriate to turn to the literacy narrative assignment at this point as it seems to occupy an interesting space between academic writing (in its formal character) and other types of writing that are more conversational and semi-formal. In characterizing the literacy narrative assignment, Linda describes it as close enough to academic writing but different enough from it at the same time. She notes

> I just thought that was a really fun assignment. As soon as I saw the paper that explained what the assignment was gonna be about, I was actually really excited to write it. It wasn't easy because I'd never done a narrative style paper before. I think narratives are kind of on the edge of academic writing because usually we don't really get the freedom to write about our own experience or what we want. And I think in that sense, I really liked it. It was a good change from the first two assignments [i.e., microtheme assignments] because the first two were more traditional styles. (Linda, Interview 3)

In our peer review sessions (see below), each student is assigned to review the work of only one fellow student. But Linda pointed out that she enjoyed the literacy narrative assignment so much that she wished we had done more peer reviews with it so that she could read the narratives of more students. And when reflecting on the process of writing her own narrative in another assignment (the portfolio), she did so with excitement and enthusiasm. She notes:

> The literacy narrative was a meaningful, delicate piece of writing because it dealt with my own upbringing and process of acquiring language. Therefore, I went through a long procedure to produce my work including ideation, brainstorming, drafting, writing and revising…My head was full of ideas. I had used both Japanese and English, and I wrote so quickly that I can't read my own handwriting now. (Linda, Assignment 7)

With no exception, all participants reacted to the literacy narrative assignment as positively as Linda, believing that it was an engaging, meaningful, and effective learning experience. Wang notes how despite the fact that it was not an easy piece to write, she still enjoyed writing it:

> It was interesting to write that one [i.e., literacy narrative]. It was quite enjoyable to reflect on my own experience. It was hard to write, hard to get all of my ideas, but it was quite enjoyable. (Wang, Interview 3)

Taeyoung agrees with Wang. Talking about the literacy narrative, he notes:

> I found this a very interesting assignment. I liked the topic very much. I found it to be relatively easy to just think of ideas. They came up to me naturally. It took longer to sentence it out, but I knew what I wanted to say. (Taeyoung, Conference 1)

As the quotes above show, participants found the literacy narrative to be a useful assignment. One reason why this might be the case is probably because it is an assignment that has a piece for everyone regardless of their linguistic backgrounds. Students were able to talk about their relation with what they consider to be their first language (as did Sean and Taeyoung), their second language (as did Larry and Linda[106]), and their third language (as did Megan and Wang).

Equally important, they were able to reflect on topics that they probably had not given too much thought to before. Larry made this point clear when he commended the assignment by saying:

> It was nice to reflect on my own experiences from a linguistic point of view. It's something I've never done before. For me, I've never really considered what it meant to be bilingual; how it has influenced me at all. It's just interesting to have the chance to reflect on it. (Larry, Interview 2)

Whereas Larry discussed his bilingual upbringing in his literacy narrative, other students discussed various topics related to their literacy development. Sean, for example, discussed how he was taught standard English:

[106] Linda, who was raised speaking both English and Japanese, started to learn Mandarin in the same quarter I conducted my interviews with her. Interestingly, because of the fact that she views both English and Japanese as her first languages, she considers Mandarin to be her "second" language, not her third language.

> I was forced to model my writing with a traditional topic sentence, followed by my thesis, then three body paragraphs that obey the same formula, and finally a conclusion which restates the thesis. This type of writing structure was repeatedly instilled from my earliest elementary days all the way through high school. This type of writing, while effective on conveying your ideas across to readers, allows for very little wiggle room for creativity, uniqueness, and personal emotion. (Sean, Assignment 3)

In like manner, Wang talked about her experience learning English. Below is an excerpt from her narrative:

> I can still remember the time that when I was in middle school. Every time my friends and I were talking about the word "English," we just treated it as a subject we learned every day like math or science. Memorizing the words and phrases like memorizing the chemical elements or mathematical formula, reading the articles like reading a long, dull scientific report. I couldn't, or I just didn't want to, notice the deeper meaning of English as a language spoken every day in another part of the world. (Wang, Assignment 3)

All these examples indicate that the literacy narrative makes a perfect space and a great opportunity for students to look back at their educational journey over the years, think critically and reflectively about their literacy development across years of schooling, and examine their relation with and attitude towards language.

4.5.3 Classroom Activities

This short section goes over moments during our interviews where participants talked about three elements of the course: educational videos, classroom discussions, and peer review sessions. In the discussion, I merely highlight some of the advantages of those elements in the opinions of the participants. As applicable, I also discuss participants' suggestions as to how to improve those aspects of the course.

- ***4.5.3.1 Educational Videos***

Recall that the videos we viewed in class were related to the notion of English as a lingua franca. Recall also that the extent of engagement required of students with the videos stop at watching them and discussing them in groups, but it does not go further to involve writing about them. With that in mind, two of the six participants, Larry and Taeyoung, thought that by comparison with the other components of the course, the videos were probably the least relevant to them since "they were not used directly in any homework assignment" (Larry, Interview 3). By contrast, the rest of the participants thought the videos were valuable in teaching them about English as a lingua franca. In fact, two of the participants, Wang and Linda, thought that in themselves, videos were a useful learning resource since watching a video and reading an article "leave different impressions" on students (Wang, Interview 3). Linda elaborates on this point at length, saying that:

> I feel like, in the end, the majority of our education for this class came in through either class discussions or readings. And I think sometimes having other forms of media or platforms to learn also just kind of makes it more interesting to learn about a new topic…Just the whole idea of learning from videos…Being able to pick up information from videos is very different from reading it. So, I think of it as a kind of skill building because I feel later on in college life, we're required to use a lot of different types of sources and to interpret different sources. (Linda, Interview 3)

As pointed out by Linda, so long as the modality chosen is appropriate for the respective content, diversifying learning resources can be useful in its own right as it is part of what Gardner (2013) describes as "pluralizing teaching" or presenting materials in several ways.

As for the fact that there was no assignment organized around the videos that we watched in class, that point was well taken. Based on this input, I added an assignment called Documentary Review (Appendix H) in the next iteration of the course, where students were asked to analyze the content of one of the videos included in the course.

- ***4.5.3.2 Classroom Discussions***

While this component of the course is not a major concern in the context of my research questions, I still think it is relevant to this dissertation as it represents one feature of student-centered pedagogy, which, in turn, is in line with a translingual view of teaching. While going over the syllabus at the beginning of the quarter, I explained to students some of the values that we ought to keep in mind while engaging with this component of the course. In light of the proposition that a composition course can make an ideal space for students to "practice citizenship" and voice their differences in a civic manner (Branson, 2017, p. 20), I explained to students that our class discussions needed to be guided by respect, empathy, and compassion—aspects that are also in alignment with translingualism (Levine & Swanson, 2019).

At the beginning of the quarter, I myself designed the questions that students used for class discussions. However, as we went further into the quarter, I asked students to generate their own questions, and post their questions on the course website so that we could all use those questions during class time. When generated by students, discussion questions are considered a form of writing to learn (see Fishman & McCarthy, 2001), where students use writing as "a part of thinking, a means of discovery, [and] a way of making knowledge" (Bourelle, 2012, p. 61), or—in the words of Linda—as a tool to "navigate [their] understanding of the readings." (Linda, Interview 2).

Understandably, all participants agreed on the importance of class discussions in their various forms, whether in pairs, in small groups, or as a whole class activity. According to the study participants, class discussions were valuable to them in the following respects:

1) They provided students with various perspectives and interpretations that were different from their own.

2) They helped break down some of the "dense" material and, as such, made the content better understood.

3) They were done in a spontaneous and informal manner and, as such, made students feel less reluctant to open up and share aspects of their life with others.

4) They were personalized, giving students the opportunity to learn about one another's background stories.

4.5.3.3 Peer Review Sessions

Being an essential component of writing pedagogy, peer reviews make a clear example of collaborative learning, where students work together and learn from one another. Hyland (2003) lists a number of advantages for peer review sessions done in class, not the least of which is the fact that students form "a community of equals who respond to each other's work and together create an authentic social context for interaction and learning" (p. 198). As discussed previously, students reviewed one another's work for each of the assignments listed above. They carried out this task electronically on the Canvas course website. In other words, the "social context" for this component was essentially virtual.

In my conversations with participants, I asked if the way the peer reviews were set up in class was useful to them and if they had any suggestions as to how to make the process more effective. All participants thought that peer reviews were useful in the way they were set up. However, Megan and Sean pointed out the necessity of adding one step to the process, where students would not only give and receive comments in writing, but also would talk about their writing to their colleagues and discuss their suggestions with their colleagues. It appeared that without this oral component, the peer review process felt somewhat detached to both participants. Sean illustrates this point by saying:

> I feel like the online process kind of made it…I suppose it's more distant being online as opposed to having printed out copies in class and exchanging with people and having edits on the paper. I feel like that maybe more helpful. I mean, it's still a helpful process, obviously…but I prefer human interaction. (Sean, Interview 3)

As Sean clarified to me after the exchange above, his issue was not whether the peer review process was paper-based or electronic. Rather, it was the fact that the way it was set up where students would give one another feedback only in writing would not allow him to explain his choices as a writer and negotiate his suggestions as a reviewer. Like Megan, he preferred a system where both written and verbal feedback were possible. Their point is in complete agreement with the literature on peer reviews, where the recommendation is to provide students with "opportunities to *talk* about their essays with their peers" (Mendonça & Johnson, 1994, p. 766). Therefore, when designing the next version of the course for the spring quarter, I took their suggestion into consideration and added the element of human interaction as part of the peer review process.

4.6 Survey Data

As discussed in Chapter Three, my class consisted of 18 students. Of those, 15 students took the feedback survey (Appendix F). The survey includes four Likert-scale items and four open-ended questions. With space to elaborate on their responses if they so wish, the Likert-scale items ask students to rate components of the course, choosing one of the following options: *extremely*, *moderately*, *slightly*, *not at all*, and *not sure*. The open-ended questions ask about various aspects of the course. One of the open-ended questions (Question 5) concerns student demographics. Students were asked whether they identify as "multilingual" and/or "international" and to elaborate on their response if they so wish. Specifically, the question states: *Would you describe yourself as a "multilingual" student? Would you describe yourself as an "international" student? Why or why not?* Responses to this question vary between students who identity as both multilingual and international (three students), only multilingual but not international (eight students), and neither multilingual nor international (four students). Aside from this demographic question, only three questions (Question 4, Question 3, and Question 1) of the survey will be reported below because these seem the most relevant in that they correspond respectively to the three main themes discussed above: curriculum design, assignment design, and classroom activities.

All texts used in class were itemized in Question 4. Students were asked to rate those texts based on their effectiveness. As illustrated in Figure 1, three texts (*They Say, I Say*; "The English-Only Movement"; "Why America Should Never Make English Its Official Language") received the highest rating, with a total number of 11 students (73%) describing each of these texts as "extremely" effective. The first text is a how-to guide to academic writing; the second and third texts concern the issue of English-only. One respondent explained that their preference for the first text is due to its "specific focus on techniques that lead to effective writing." Similarly, another respondent pointed out that the English-only texts gave him/her "a new experience seeing how English speakers think about their own country's attitude toward English." Needless to say, by no means do I think that the texts listed in this question are the only ones that can or should be assigned in a composition course. However, they might function as indicators of how a respective content area is perceived by students[107]—at least that is what happened in the local context of my class.

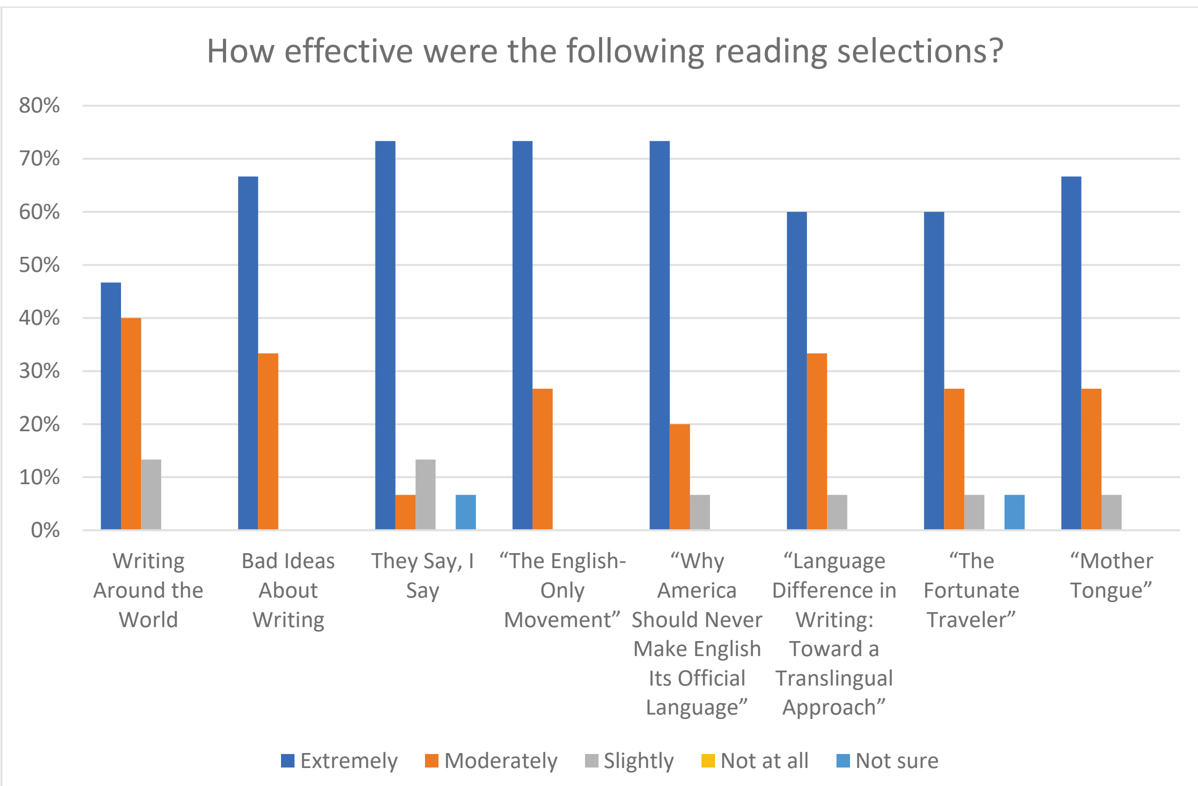

Figure 1: Students' opinions of texts assigned in the course

[107] In fact, it is rather interesting to see how students' preferences of these three texts somehow maintain the dialectic between texts that are more pragmatic in nature versus texts that are meant to promote critical language awareness (see Chapter One for discussion).

Question 3 asks students to rate the assignments designed in the course based on their effectiveness. The question states: *How effective were the following types of assignments?* As can be seen in Figure 2, preferences leaned toward the *research essay* and *literacy narrative* assignments, with a total number of, respectively, 13 students (87%) and 12 students (80%) giving them the descriptor "extremely." This is almost in complete agreement with the views expressed by the interview participants, who also preferred these two assignments over the rest of the assignments done in the course. One respondent explained his/her preference by saying that the research essay assignment was "especially useful" and that it was "helpful to practice finding scholarly sources and writing academically." Another respondent noted that they thought the literacy narrative was their favorite because it was "so fun to share [his/her] experiences with language/literacy" and that s/he "didn't expect being able to express [his/her] own culture within [his/her] writing." Both *critical summary* and *close reading* were thought to be "extremely" effective by nine students each (60%), while only seven students (47%) and six students (40%) gave, respectively, the *topic proposal* and *reading response* assignments the "extremely" rating.

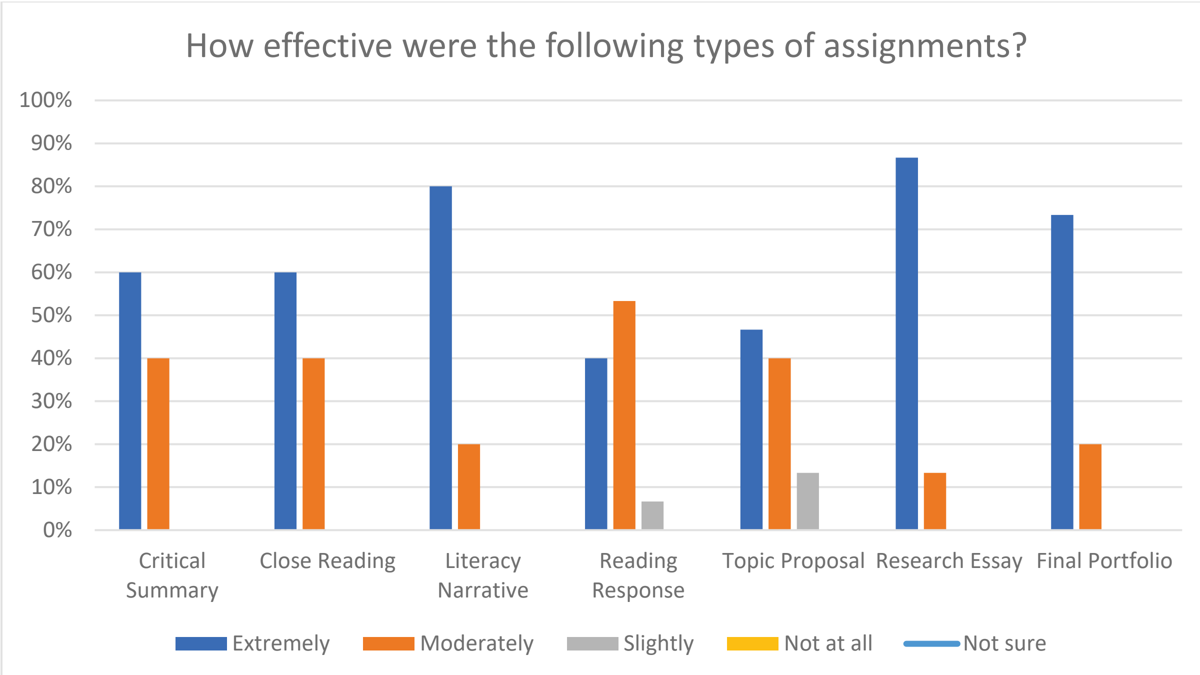

Figure 2: Students' opinions of assignments designed in the course

With regard to Question 1, students were asked to rate classroom activities that we did in class (Figure 3). These include the three activities I discussed as themes above (educational videos, classroom discussions, and peer review sessions) and three others (lectures, worksheets and handouts, and warm-ups and ice-breakers). Both classroom discussions and peer review sessions received the exact rating, with eight students (53%) describing them as "extremely" useful, six students (40%) describing them as "moderately" useful, and only one student (7%) describing them as "slightly" useful. In contrast, videos did not get as high a rating since only six students (40%) thought they were "extremely" useful, with other students thinking less so of them: three students (20%) thought they were "moderately" useful; two students (13%) thought they were only "slightly" useful; and three students (20%) thought they were not useful at all. In explanation of those results, one respondent noted that the peer review sessions were "the most helpful because they were the most direct form of aid to improve [his/her] writing." Another respondent commented that classroom discussions "brought up ideas that s/he missed in his/her personal reading." Students' ratings and explanations of their ratings more or less echoed the responses given by the interview participants.

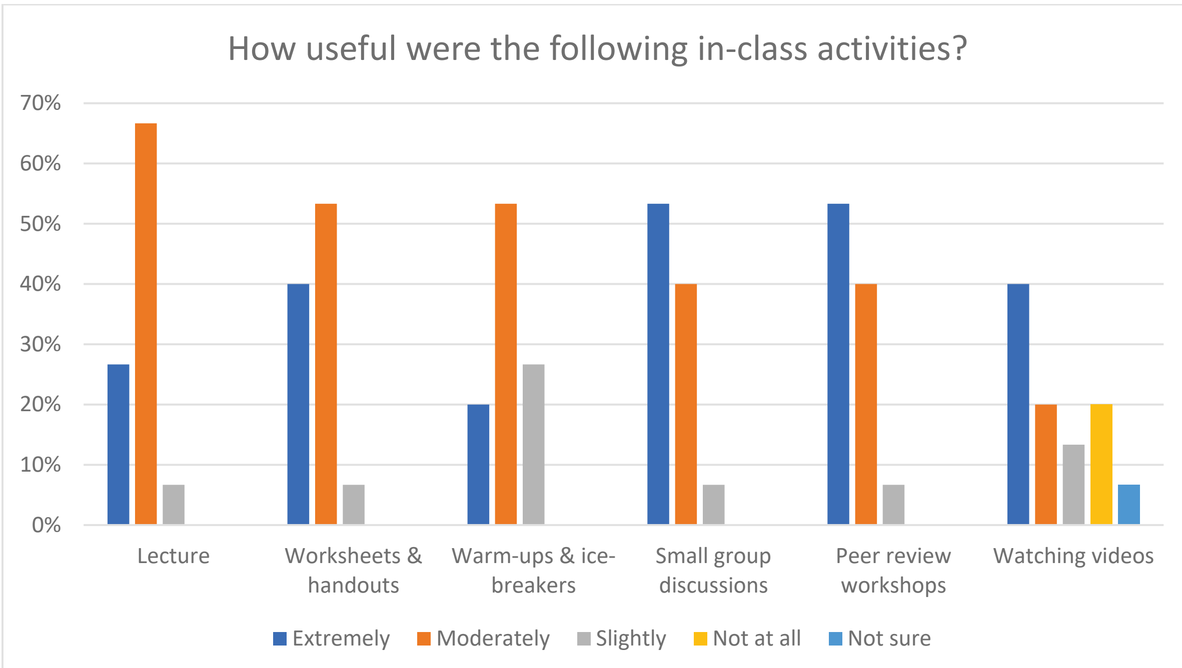

Figure 3: Students' opinions of activities done in class

4.7 Conclusion

This chapter started with a detailed account of the content of my course. In this account, I itemized all the materials that we read or watched as part of the first version of the course. I also outlined some of the major activities that we did recurrently in class. From this section, I moved to discuss the notion of "concept-driven" coding before I discussed a technique called "template analysis" as an example of this approach to coding, which I used for the purpose of analyzing the data of the first research cycle in this study. After introducing this technique and explaining in what sense it was appropriate for my study, I moved to analyze key moments from my conversations with the study participants that I thought worth noting. Those moments highlighted what the participants thought were the affordances and limitations of the course content, as well as providing some suggestions as to how the course content can be improved in their opinions. Finally, I discussed the feedback survey which makes the quantitative part of my study. The survey included three major questions that corresponded to the themes that I discussed with the study participants. Overall, the survey yielded results that were generally similar to what the study participants said during their interviews. That said, there is barely any item offered in the course whose effectiveness was unanimously agreed upon by all participants in the study and by all students in the course. This, I believe, is completely expected and understandable. At various moments in this chapter, I discussed some of the changes that I implemented in the second research cycle as a result of inputs that I obtained from this research cycle. In the next chapter, I will revisit some of those changes as appropriate in the discussion.

CHAPTER FIVE: DATA ANALYSIS - PART II

Jeff [teacher]: Okay, so break into groups, and then you guys quiz each other.

Annie [student]: Mr. Winger, is that really the best use of our time? Seems like the value of having you here is...

Jeff: I think my value as a teacher is to teach you how to learn.

Annie: I think you're telling us we should teach ourselves.

Jeff: I don't think you can learn if I tell you how to think.

Annie: I think if you tell us what you think, then we'll learn that.

Jeff: I thought you should break into groups, but you failed to learn that, so your theory's invalid.

- Bobrow and Chandrasekhar (2014, S5E2, 10:33)

5.1 Introduction

The dialogue above is from a TV show called *Community* which started in 2009 and ended in 2015. The title of the show serves a double meaning where, on the one hand, it refers to a community college in which the majority of the scenes take place. On the other hand, it refers to a study group from said college whose members become close friends as the show progresses. The show had a good level of success since it aired; in a book titled *TV (The Book): Two Experts Pick the Greatest American Shows of All Time*—which includes a list of 100 greatest shows in American TV history—*Community* was ranked 54th among the selected shows and was listed under a section titled "groundbreakers and workhorses" (Sepinwall & Seitz, 2016). While classified as a sitcom (or situational comedy), the show is known for its innovative originality[108] and for breaking the typical conventions of the sitcom genre in that it not only parodies real life, but it also parodies

[108] For example, the show employs a technique that has been termed "media crossing" (Detmering, 2014, p. 40) or "transmedia storytelling" (Jenkins, 2006, as cited in ibid., p. 40), where entire episodes are done in formats that are not typical for the sitcom genre, including, for example, in stop motion (Season 2, Episode 11: "Abed's Uncontrollable Christmas"), within a video game (Season 3, Episode 20: "Digital Estate Planning"), and in animated cartoon style (Season 5, Episode 11: "G.I. Jeff").

pop culture and the genre of the sitcom itself (Knode, 2012; Sander, 2012; Wells-Lassagne, 2012). In fact, Sander (2012), following comedy author Antonio Savorelli, argues that the show is part of a genre that can best be described as a "new comedy[109]," where comedy is used consciously, metatextuality is used strategically, and the nature of the respective show is fully acknowledged in the show itself.

Echoing the sentiment that there is a fine line between philosophy and comedy[110] (Cathcart & Klein, 2007) and that there is a complementary relation between the serious and ludicrous[111] (Hazlitt, 1903) or between saints and clowns (Dente, 2014), this puts the above-mentioned show in a perfect position to shed light on one of the oldest pedagogical dilemmas in the classroom: whether there is more value to student-centered pedagogy (or what has been termed the "guide on the side" style) as compared to teacher-centered pedagogy (or what has been termed the "sage on the stage" style) (Lathan, 2022). While this particular dilemma is resolved for most educators already, I am only using it as an example to make the point that teaching (especially language teaching) is a series of dilemmas[112] that need to be pondered over very carefully.

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[109] Similarly, Hester (2010) describes the show as the "sitcom of the surreal." Claimed to be the style of humor enjoyed by the millennial generation (Hoins, 2016), the notion of "surreal humor" (or "absurdist comedy") is characterized by defying logic and exaggerating the element of surprise (Garza, 2020). It shares a lot in common with what can be described as "postmodern humor," where past humor and contemporary pop culture are used as mockery objects (Franklyn, 2006).

[110] In their book *Plato and a Platypus Walk into a Bar: Understanding Philosophy Through Jokes*, the authors make this point explicitly clear. Their argument is worth quoting in full. They note that "the construction and payoff of jokes and the construction and payoff of philosophical concepts are made out of the same stuff. They tease the mind in similar ways. That's because philosophy and jokes proceed from the same impulse: to confound our sense of the way things are, to flip our worlds upside down, and to ferret out hidden, often uncomfortable, truths about life. What the philosopher calls an insight, the gagster calls a zinger" (p. 2).

[111] In line with the proverbial expression which states that "there's a grain of truth in every joke," English essayist William Hazlitt (1778/1830) notes that "to understand or define the ludicrous, we must first know what the serious is" (Hazlitt, 1903, p. 7).

[112] At the beginning of my teaching career, I remember engaging in a discussion with a colleague of mine about which aspect is more important in teaching in general: is it to make the class useful or fun? A few years later, I was happy to see Lewis and Hill (1992) address this very point, positing that "useful and fun is better than either alone" (p. 18).

In their widely cited book *Dilemmas of Schooling*, Berlak and Berlak (1981) discuss sixteen dilemmas[113] that teachers are likely to face and deal with in their practice. Despite being written over 40 years ago, some of these dilemmas are relevant to this day. Similarly, The *TESOL Encyclopedia of English Language Teaching* list a few more dilemmas that apply to the context of teaching of grammar, even though some of them apply to teaching in general. Among others, these include the following: deductive versus inductive teaching (Fleming, 2018), explicit versus implicit instruction (Basturkmen, 2021), direct versus indirect feedback (Bitchener, 2018; Sanz, 2018), intentional versus incidental learning (Boers, 2017; Kartchava, 2018), proactive versus reactive focus (Kamiya, 2018), and isolated versus integrated instruction (Valeo, 2018). Throughout this dissertation, I have discussed a few dilemmas myself, including whether a writing class should primarily be ideological or practical (see Chapter One), or whether the goal of a composition course should be to cultivate students' artistic potential or to teach them academic discourse (see Chapter Two).

Because of the fact that teaching revolves around dealing with such dilemmas, and because these dilemmas have the potential to be positive sources of change, growth and development for the respective teacher (Caspari-Gnann & Sevian, 2022), I decided to use a data analysis technique called "dilemma analysis" when analyzing the data collected in the second research cycle[114]. Therefore, this chapter starts with a section giving a brief background about this technique and explaining some of its advantages. I then discuss the findings of my analysis, which are framed in

[113] The sixteen dilemmas are divided into three different sets covering various aspects of education—or what can collectively be termed the "endeavor of education" (Shipway, 2011, p. 4). These include four "control" dilemmas (which concern class management), eight "curriculum" dilemmas (which concern curriculum design), and four "societal" dilemmas (which deal with the societal impact on the classroom). Examples of curriculum dilemmas include knowledge as content versus knowledge as process, knowledge as given versus knowledge as problematical, and learning as holistic versus learning as molecular, to name only a few.

[114] For an overview of the participants of the second research cycle, see Section 3.5 in Chapter Three.

the form of five pedagogical dilemmas that emerged as a result of my conversations with the participants, as well as my examination of those conversations. Finally, I end the chapter with a short conclusion.

5.2 Dilemma Analysis

Developed by educationalist Richard Winter from the United Kingdom, dilemma analysis is a technique used to analyze data generated in an action research project. In an article titled "'Dilemma Analysis': A Contribution to Methodology for Action Research," written in 1982, Winter bemoaned the fact that while the action research tradition had a methodology for the purpose of data collection, it did not have one for data interpretation (p. 162). His article, which was followed by more publications over the following years, was an attempt to fill that gap.

Simply put, the technique tries to analyze data in terms of contradictions. The term "dilemma" is used in reference to the idea that contradictions present dilemmas that need to be approached dialectically. Winter believes that dilemma analysis is suited for action research given how the latter is itself a dialectic between action and research (Winter, 1987, p. 129), which, in turn, is meant to capture what Westbury (1999) describes as the "messy business" of the day-to-day reality of the classroom (p. 357). A number of "postulates," therefore, guide the technique in question:

> that social organizations... (from the classroom to the State) are constellations of (actual or potential) conflicts of interest…that motives are mixed, purposes are contradictory, and relationships are ambiguous; and that the formation of practical action is unendingly beset by *dilemmas*. (Winter, 1982, p. 168).

With that in mind, when reviewing the data, the researcher is meant to actively look for contradictions, contrasts, complexities, paradoxes, inconsistencies, disagreements, tensions and conflicts of interest rather than commonalties and agreements between the participants (Winter & Munn-Giddings, 2001, p. 214). Those contradictions can be between what two (or more) participants said, or between two things said by the same participant, or between what a participant said in relation to an established position such as "a statement from a key policy document" (ibid., p. 239).

The contradictions identified from the data are then formulated into a list of dilemma statements[115]. The formulation of those dilemma statements should be done carefully so as to show a balance between opposed points of view (Winter, 1982, p. 169). This is done by the use of a linguistic template conveying a contradiction such as "on the one hand—on the other hand" (Altrichter et al., 2008, p. 146). For example, in her study investigating pupils' perspective about various aspects of education, Burroughs (1989) formulates the following two dilemmas, among others: "On the one hand, pupils find it easier to concentrate if the atmosphere is quiet; on the other hand, they appreciate that some kinds of work are necessarily noise producing" and "Pupils like to read 'easy' books/comics with pictures; but they want to be seen by their peers to be reading 'harder' books" (p. 99). As pointed out by Powell (2013), the technique adopts what can be described as an a "posteriori" approach to data description in that the process of formulating dilemma statements takes place only "post-empirical" or "after the fieldwork" (Swain, 2018).

[115] In his 1982 article, Winter suggests classifying the list of dilemma statements further into three sub-categories: "ambiguities," "judgments," and "problems" (p. 168). The category "ambiguities" refers to complexities which are not linked to any course of action. The category "judgments" refers to courses of action that are complex but not wrong. And the category "problems" refers to courses of action that are problematic—see McKernan (1996) for an explanation of these sub-categories (p. 142). However, in a later publication (Winter, 1989), Winter admits that those sub-categories are too vague to carry out in practice, noting that "subsequent experience has suggested that these distinctions are difficult to operate with any degree of confidence" (p. 97). As a consequence, he adjusted the method to include simply a list of dilemmas with no further classification.

A further step that can be done is to create a “perspective document” based on the list of dilemma statements, and then to “check back” this document with the participants to see what they think about the dilemmas generated (Winter, 1982, p. 169). In this way, the technique becomes part of both the data collection and data analysis stages. However, in his study, Kemp (1997) did away with this latter step[116], describing his study as a “simplified form of dilemma analysis” (p. 201). In my case, because I decided to choose the dilemma analysis technique only after the data collection stage had been completed (and long after the academic quarter had ended), the version of the technique that I used is similar to the one adopted by Kemp (1997).

In principle, dilemma analysis can be used with any verbal data (Winter, 1989). However, it is most effective with interview transcripts because tensions are more likely to be revealed there (Altrichter et al., 2008, p. 146) and because interviews can allow us to juxtapose “parallel rationalities” (Winter, 1982, p. 167). With that in mind, as compared to my data set from the Winter cycle, a larger portion of my data set from the Spring cycle (namely the fieldnotes and the quantitative part of the feedback survey) became somewhat less relevant and, therefore, part of what Blommaert (2004) refers to as ethnographic “rubbish” (p. 46). That said, I believe that this analytic strategy helped me attend to the second set of my research questions (see Chapter Three) far more directly than if I had chosen another analytic strategy. Not only that, but having gone through the data of both the Winter and Spring cycles, I came across enough contradictions[117] (major and minor) in the responses solicited from participants and students to convince me that an

[116] In fact, even Winter himself did something similar to Kemp. In his 1982 article, Winter reports on a study where he had four groups of participants: pupils, students, teachers, and supervisors. He explains that due to “linguistic complexity,” the step of “checking back” was not done with the pupils (p. 169). See also Altrichter et al. (2008), who did not include the step of “checking back” in their explanation of dilemma analysis (pp. 143-149).

[117] A passing example from the Spring feedback survey can be illustrative here. While one student notes that s/he “wouldn’t change a thing about the course,” another one expressed his/her wish that “we had spent more time on how to write well and what makes a good writer.”

analytic strategy that is focused on the element of contradiction might be an effective choice to analyze the second part of the study.

A final word concerns the goal of dilemma analysis. Bizzell (1991) notes that the notion of contradiction can sometimes pose impossible choices, "where neither A nor B can actually be selected or where choosing A over B ends up destroying A and B" (pp. 65-66). She contends that a Marxist view of contradictions is a "generative" one in that it can help us live with contradictions more effectively (p. 66). In the same vein, dilemma analysis, which is partly informed by that understanding (Winter, 1982, p. 168), is not necessarily meant to resolve dilemmas. Rather, it can help us "accept contrary perspectives" and "find an acceptable *modus vivendi*" (Altrichter et al., 2008, p. 148). It can help us enrich our understanding of contradictions and generate better discussions about them. It can help us make peace with the fact that teaching is but a series of wicked problems, sticky wickets, muddy quagmires, and unresolved dilemmas.

5.3 Five Pedagogical Dilemmas

Using dilemma analysis, I discuss in this section five pedagogical dilemmas that came out as a result of analyzing my conversations with the study participants. As I discuss further below, the first dilemma (Multilingual Section Versus Cross-Cultural Section) is less connected to the rest of the dilemmas for the simple reason that it falls within the direct scope of program administration rather than teaching. The other four dilemmas are more connected: the second one (Pragmatic Pedagogy Versus Progressive Pedagogy) can be viewed as an overarching dilemma encompassing the rest of the dilemmas (Standard English Versus World Englishes, Academic Writing Versus Free Writing, and Language as Stable Versus Language as Fluid). In that respect, while each of the last three dilemmas constitutes its own "distinctive component," they can all be viewed as "constituent themes" branching out of the second dilemma, and thus also serving as "corroboratory evidence" of the nature of the dialectics at play (Kemp, 1997, p. 200-201).

5.3.1 Multilingual Section Versus Cross-Cultural Section

On the one hand, the multilingual section of a composition course has the advantage of maximizing students' potentials; on the other hand, this section might be perceived as a remedial class.

Similarly, on the one hand, the cross-cultural section can lead international students to a smooth transition into American college life; on the other hand, students in this section might not be on equal footing in terms of their linguistic resources.

Early on in the quarter, I asked participants to explain how they understood the notion of a "multilingual section." As Table 5 below shows, responses vary between the understanding of this notion as referring to a course where "multilingual issues" are addressed (Andrew) to having some level of proficiency in at least two languages on the part of the students (Siddharth and Toby) to the use of two languages or more in class (Kate, Natalie, and Lewis). Recall—as I discussed in Chapter Three—that this group has two international students: Siddharth and Kate. But of the entire group, only one student (Andrew) made a strategic decision to enroll in this section. The rest of the participants either were not aware of the special designation of the section or chose to enroll in it merely because of the convenience of scheduling time. Andrew notes:

> When I read the description, that made me more excited for the class…My high school program was IB… [which] has a much stronger focus on international studies…And so in all of my classes, not just English classes, but all of my classes, they would frequently discuss how something fits into more than just where we live, like on a global scale. And I

> really enjoyed my experience in high school. So, when I saw the description for this class, I immediately assumed…. the impression I got was that the class would be similar to my high school experience. (Andrew, Interview 1)

Combining Andrew's quote above, along with how he defines the notion of a "multilingual section," it seems that what attracted him to this section is how multilingualism impacts our current globalized world. In any case, it might be appropriate to consider now what the literature has to say with regard to the issue of the placement of English as a second language students (ESL) in composition classes, where there are three possible situations: the first one is when ESL students are placed into a mainstream section. This situation is referred to as "mainstreaming," "integration," or a "sink-or-swim approach" (Matsuda & Silva, 1999, p. 17). The second situation is when students are placed in a special class—sometimes labeled a "multilingual" section—where all students know at least one language besides English. This situation is referred to as "segregation," "separation," or "isolation." The binary between those two options is itself a dilemma, having prompted scholars to come up with a third alternative option which provides a "mediated integration" between ESL and native English speakers (NES) (ibid., p. 18; see also Silva, 1994). This third option is referred to as a "cross-cultural" section. Recall that my course is labeled a "multilingual" section at my institution. However, as I discussed in Chapter One, it is more accurately a cross-cultural one in that any student is allowed to enroll in the section, whether s/he is a U.S. or an international student, whether s/he identifies as multilingual or not.

Pseudonym	**How s/he understands the notion of "multilingual section"**
Lewis	"I would say looking at texts in different languages or thinking of texts from different cultures."

Natalie	"When I hear 'multilingual section,' I think of different languages… and I think of discussing how languages differ in the way they do…how they have different writings."
Andrew	"A version of the class that touches on multilingual issues."
Siddharth	"A section where students…will be speaking more than one language, and who will have a background and understanding in more than one language."
Kate	"It could mean using different languages in class, like you using different languages to teach…or it might be students in the section using different languages to communicate. It could be students in the section who could speak multiple languages."
Toby	"Students who are able to speak or understand at least two languages."

Table 5: Participants' definition of the notion of "multilingual section"[118]

Scholars who argue for placing ESL students in a special class (e.g., Braine, 1996; Ferris, 2009) note that ESL students generally feel more comfortable in such an environment, not having to worry about their language proficiency level being judged by others. The argument continues that ESL students are likely to feel out of their element in a class where they are integrated with their NES peers, experiencing such feelings as "uneasiness, self-doubt, and worry" about their English in the presence of NES (Braine, 1996, p. 101). On the other hand, scholars who argue for the integration scenario highlight the commonalities that the two groups of ESL and NES students share with each other. For example, viewing academic discourse as essentially a language in its own right which needs to be learned and practiced by everyone in the classroom, all students go through roughly a similar process to achieve their goal, whether English is their first or second language (Roy, 1984).

[118] All of the definitions in this table and in the following tables in this chapter are taken from the first interview with each participant. I removed this information after each quote simply to avoid any unnecessary repetitiveness.

To be sure, the issue of student placement is less a direct concern for the writing teacher than the program administrator and the respective institution at large, where there are other factors that also come into play, including student demographics and budgetary allocations at said institution (Matsuda, 2008). And yet, regardless of the placement situation the teacher finds him/herself having to deal with, what is under his/her purview is the process of course design, which should revolve around pedagogical possibilities that are of relevance to all students. In my case, for example, while designing my course, I was very much looking forward to experimenting with the idea of working into my course design a component where students employ a language other than English during the writing process (Kim, 2010). But as I learned more about the usual student population of this section, where only some students might know two languages or more while others might know only English, I realized in the interest of fairness that that component of the assignment was not a possibility. The point I am trying to make is that as compared with other options of student placement, the cross-cultural section is one where it is most clearly that students are not on equal footing as regards their linguistic resources.

At various points in the course, I found myself having to address this very point and bring it to the fore. For example, when introducing translingualism, I repeatedly emphasized that the notion in question does not by any means exclusively refer to the multiplicity of languages. Similarly, when introducing the literacy narrative assignment (Appendix H), where students set out to draft a narrative about their experience with language and literacy in general, I gave students a handout (Belcher & Connor, 2001) with a list of generative questions, divided into two parts: the first one deals with ones' literacy with their first language; the second part deals with one's literacy with their second (or any additional) language. I carefully drew students' attention to the full possibility of constructing one's entire narrative based on his/her first language alone.

However, despite my conscious effort to make the course relevant to all those enrolled in it, two participants (Kate and Andrew) thought the class might be somewhat excluding[119] to students who identify as monolinguals. Kate, for example, points out that this was the case because, according to her, the readings assigned in the course might not speak directly to the experiences of monolingual students. She notes:

> Some of the readings that talk about translingualism or multilingualism like "Mother Tongue" [By Amy Tan] … if you are a multilingual speaker, that reading will resonate more with you because you have an experience or a perspective similar to what is in the writing and you can talk about it. But for people who don't speak two languages, they might not have a similar experience to talk about. (Kate, Interview 3)

Partly agreeing with Kate, Andrew notes:

> I can see how it might be discouraging for a student who only speaks one language. I wouldn't say the class like outright excludes them…You clearly have made an effort to design the prompts in a way such that someone who only speaks one language could still give a very thoughtful reflection. But I can definitely see that someone who speaks only one language might feel a little left out. (Andrew, Interview 3)

But different from Kate and Andrew, the rest of the participants did not agree to that point of critique. In fact, Lewis thought the exact opposite. In response to my question to him whether or not the course excludes monolingual speakers, he notes:

[119] Two participants from the Winter group (Megan and Linda) thought that given the focus of the course on such issues as multilingualism, English-only, etc., that —to a degree—the course does exclude monolingual students. This was not a question that I myself directly asked in Winter; rather, it was a point that was brought up during the course of my conversations with each of them. When hearing this possible point of critique, I decided to ask participants from the Spring group about this very point directly.

> I don't think so. I think a lot of the topics…can be easy to appreciate or easy to understand if you are multilingual. But the assignments have been done in ways that monolingual people can see it from a different perspective if that makes sense. So, I think it doesn't exclude anyone at all. If anything, it's almost inclusive to both because it provides a sense of relatability to multilingual ones. And then kind of like opening their eyes or provide a little bit of awareness to people who only speak one language. (Lewis, Interview 3)

Natalie agrees with Lewis, making the point that with the view that "everyone is bilingual[120]" even in their own language (Roeper, 1999; Roeper, 2011), the course is of relevance to everyone even if they speak only one language. Here is what Natalie has to say regarding the same question:

> No, I don't really think so. Because even if somebody does speak only English, there's still variations of English that are spoken. So, I think that they aren't necessarily excluded. And also, because we are talking about English. So, we are still involving monolingual speakers. (Natalie, Interview 3)

Toby's reason for disagreeing with the idea that the class excludes monolingual students is somewhat similar to that of Natalie's; he believes that because students will benefit from what they learn in this class, no one is excluded. He notes:

> I don't think students who speak only English are excluded at all. I feel like they're learning about the struggles of people who are bilingual, who speak more than one language. And I think what they're learning is beneficial…Yeah, I feel like there's no intention of excluding them at all. (Toby, Interview 3)

[120] The idea that "everyone is bilingual" was also put forward by Edwards (2006), but in a slightly different way. Edwards believes that in our globalized world, it is virtually impossible for anyone not to know at least a handful of words that belong to another language, and that that partial knowledge, to him, makes everyone essentially bilingual.

Finally, Siddharth acknowledges that while multilingual students might have a stronger connection to the course content, the course is still of relevance to everyone. He explains by saying:

> It might be harder for someone who speaks only English to connect with the content the way a multilingual student does. But it does not exclude them because I remember you saying that this course is for native English speakers as well. So, obviously the class does not exclude them. It's just that they might not be able to connect as much as maybe other students who speak more than one language. (Siddharth, Interview 3)

To conclude this section, it might be appropriate to mention what Lewis said about the course by the end of it. Recall that Lewis—who is both a U.S. student and a multilingual student—came to this course unintentionally. And yet, he personally found it useful, expressing his happiness that he was part of the course. In his final reflection assignment of the course, Lewis explains this point. He states:

> To my surprise, the English section I had signed up for was a multilingual section that took me places I could not fathom. During the course, especially in the beginning, I was introduced to the world beyond America and what it has to offer, including its distinguishable perspectives. This introduction has brought growth in more than just my writing skills…Like I have discussed before, I did not know I enrolled in a multilingual section for composition, but it was the best decision I ever made. (Lewis, Assignment 7)

From the quote above, we can see validity to the claim made by Friedrich (2008) that teaching about multilingual issues can be beneficial in two different ways: one is satisfying the linguistic and cultural needs of multilingual students; the other is raising the awareness of monolingual students (and/or U.S. students) towards the challenges faced by multilingual students (and/or international students).

Clearly, then, there are affordances and limitations to both pedagogical situations: the multilingual section and the cross-cultural section. And while as I noted above, this particular dilemma is of more concern to the program administrator than the writing teacher, the latter will still have to face the reality of either situation and deal with its direct implications on the course design, making sure to the best of his/her ability that the learning needs of all the students in class are happily met and fulfilled.

5.3.2 Pragmatic Pedagogy Versus Progressive Pedagogy

While pragmatic pedagogy equips students with tools necessary to succeed in the academy and beyond (thus speaking more directly to students' needs), progressive pedagogy validates students' identities and backgrounds (thus speaking more directly to students' rights).

One way to frame the dilemma in question—as discussed in Chapter One—is to ask whether the composition course is practical (i.e., pragmatic and instrumental) or political (i.e., critical and ideological) in nature. In this way, the dilemma echoes an old tension that took place in the 18th century between the role of, respectively, the literary society on campus (which was meant to stimulate the student's mind) versus the official classroom (which was meant to build the student's character)[121]. Similarly, this dilemma echoes another and broader debate in the field of

[121] See Chapter Two for discussion.

education between, respectively, a modernist conception versus a postmodernist conception of the curriculum[122] (Shipway, 2011).

In language studies, we are now at a point where a critical perspective has already attained a “mainstream status” (Kubota & Miller, 2017, p. 1). Comparing this situation against students’ understanding of the course is, therefore, necessary. Table 6 below contains a compilation of how the participants in the study viewed the composition course early on in the quarter. Between viewing the course as one concerning the “actual facets of writing” (Lewis) or the basics of constructing a paper (Natalie) to one that is meant to develop skills in writing (Toby) and teaches the how-ness of writing (Andrew and Kate), to finally one that is meant to help students practice the act of writing (Siddharth), the participants’ general perception of what the composition course entails seems to be leaning more towards the practical side.

Pseudonym	**How s/he understands the notion of “composition course”**
Lewis	“Any course where there is writing…I think composition is more geared toward the actual facets of writing, as opposed to just writing assignments. Like structure, syntax…”
Natalie	“A course that is about writing and writing styles and how you can utilize writing for future papers for other courses…[it] teaches you the basics of how to construct your paper in a way that would make your reader understand what you’re trying to convey better.”
Andrew	“A course that I would describe as simply how to write.”
Siddharth	“To me, it means a course where you read something in class and then you have you write about it…something like a reading response…But there is room for personal writing and freedom as well.”

[122] Shipway explains that the two paradigms debate over “what counts as valuable knowledge, how knowledge should be conceived, and how it should be certified” (p. 129). As I will discuss below, Shipway believes that it is the critical realist paradigm that should be adopted in that debate because it is the one that can potentially minimize the differences between modernism and postmodernism.

Kate	"A course that teaches you how to write, how to compose a good writing, and how to combine reading and writing together."
Toby	"A writing and reading course…Being able to comprehend and being able to develop skills in writing."

Table 6: Participants' definition of the notion of "composition course"

This seemingly practical understanding of the course becomes even more clear when discussing the goals and expectations of the participants of this course. Phrased in various ways, all participants explained how their main goal of the course was to become better writers and/or improve one's own writing. Both Siddharth and Lewis, for example, express their hopes that their writings become, respectively, more "convincing" and more "persuasive":

> Coming into this class, I definitely want to…I know writing is inescapable. You're gonna have to write regardless. So, I think to just further develop my skills and becoming a more persuasive writer. Being able to use, I would say, ethos, pathos, logos better in my writing. Sort of those type of skills. (Lewis, Interview 1)

> One of the things [I hope to develop in the course] would be to have a more concise writing and maybe to use better vocab…basically being able to get the reader engaged and convince them with my style of writing. Yeah, being a good writer, where I can convince someone of my argument. (Siddharth, Interview 1)

In a slightly different manner, Toby talks about the broad goal of becoming a better writer in connection with the topics of grammar and standard English:

> The expectations that I had from this class were to help me develop my use of standard English. So, I was expecting to fix my grammar, being able to write complete sentences

> without hesitation. I struggle with my writing and I have a writer’s block. (Toby, Interview 1)

Like Toby, Natalie references grammar, along with style, as some of the course expectations leading to the larger goal of becoming a better writer:

> When I signed up for the class, I thought I was just gonna learn how to write better. And I just thought it would be like, oh we’re gonna read this book. Here’s some writing styles. Here’s a good way to write. Here’s something that’s grammatically correct. Yeah, just things like that. (Natalie, Interview 1)

The same goal is also shared by Andrew, only this time in association with constructing good arguments:

> Generally, I hope this course will teach me how to write better, how to make a better argument. (Andrew, Interview 1)

Finally, Kate shares the same broad goal as her colleagues, in addition to having a personal interest in learning about different cultures:

> My expectation is to be able to read and writer better, to learn how to write formally…And to learn about more cultures because I love to learn about different cultures. (Kate, Interview 1)

To be sure, the importance of the critical side of the composition course was never absent in my conversations with the participants either. For example, in reference to the importance of the notion of World Englishes (which I will discuss at more length in a separate dilemma below), Natalie strongly commends that part of the course, saying that it is crucial in raising students' awareness. She notes:

> One thing that makes it important to discuss is awareness…I think it's important for people to know that there isn't just one way of speaking English. Even in this country, where English is widely spoken, there are different ways of speaking English. And for people to know that, I think it's very important so that they can think twice the next time they try to say something to somebody who doesn't speak English well. And also, it helps for people to know how much of an influence English has around the world, not just in the U.S. (Natalie, Interview 3)

Along similar lines showing the relevance of the critical side of composition, Kate, an international student, reflected in her literacy narrative on her experience of writing in English and in Chinese, saying that improving her skill in the former was done partly at the expense of the latter. She explains:

> I spent two years in the international school and took classes in academic writing, creative writing and English literature to help improve my writing skills. Since then, I mainly used English for writing, and I have not written enough essays in Chines…This is one thing that I am pretty sad about but when you plan to go to college in another country using your second language, there is going to be something that you give up. (Kate, Assignment 3)

The quote above highlights how the composition course (especially the multilingual section) is "rife with politics" (Canagarajah, 2002, p. 26), where students engage in a continuous form of identity negotiation (Matsuda, 2008, p. 165). More broadly, it highlights how the critical side is an integral part of the composition course that is just as equally important as the pragmatic one[123].

This is why I fully agree with Canagarajah (2006b) that we need to prepare students to become both competent and critical writers (p. 603). But realistically, how can we work towards that goal? The literature already provides us with a middle ground approach called "critical pragmatism[124]" (Benesch, 2001b; Harwood & Hadley, 2004; Pennycook, 1997). In that it has the potential to close the chasm between the two camps of practical and critical, I also fully support this middle ground approach[125]. But if we want to get more concrete, what could this middle ground possibly entail? Different scholars highlight slightly different aspects. To Benesch, for example, critical pragmatism entails both "address[ing] content courses objectives," as well as "attending to students' concerns about inequalities" in the classroom (Benesch, 2001b, p. 169), thereby providing students with both "tools" and "hopes" (Benesch, 2009, p. 85). To Harwood and Hadley, it entails giving students access to dominant discourse norms and practices, while also giving them the freedom to challenge those practices (p. 357). To Pennycook, this middle ground approach entails grappling with the "need to help our students gain access to…forms of language and culture that matter while help[ing] [them] challenge those norms" (p. 265). Finally, and more

[123] Indeed, there comes a point where the two sides (the critical and practical) converge and blur boundaries, such that it becomes harder to discern which is which. This becomes clearer when we try to problematize the needs/rights dichotomy and play with it a little. To illustrate, students do need to learn how to write properly and it is their right to do so. Similarly, students have the right to have their cultural background be acknowledged and, in fact, they might actually need that for a better learning experience and a more effective outcome.

[124] In various places, Benesch uses other terms that more or less refer to the same approach. These include "critical English for academic purposes" or CEAP (Benesch, 2001a; Benesch, 2009) and "critical praxis" (Benesch, 2010).

[125] In the above-mentioned debate between modernist and postmodernist scholars over curriculum theory, Shipway chooses critical realism as a strong candidate to help us look at the points emphasized by each camp "not as opposing viewpoints, but as concerns which relate to…various domains" (p. 140). It is in this respect that I think that critical pragmatism (which is obviously a specific writing pedagogy) is aligned with critical realism, allowing us to view points of concern prioritized by each writing approach (i.e., pragmatic pedagogy versus progressive pedagogy) as important in their own right. Interestingly, in making the case for critical realism, Shipway highlights important similarities between pragmatism as a philosophical tradition and critical realism. To be sure, this is not to suggest that these two philosophical traditions are the same. In fact, in his discussion, Shipway highlights significant differences between them as well.

recently, to Ruecker and Shapiro (2021), critical pragmatism entails both teaching and problematizing standard English.

No doubt, those articulations are valuable attempts in charting out what a happy medium between practical versus critical approaches (or between pragmatic versus progressive pedagogies) could look like. And yet, I find myself in agreement with Piscioneri (2011) that there is a degree of "fuzziness" in those articulations when we try to translate them into actual practice (p. 205). In other words, I believe that in order to advance forward our conversation about critical pragmatism, we need to untangle what it could mean even further.

To me, critical pragmatism entails balancing between a few more dialectics that we always face as writing teachers. These include: Standard English Versus World Englishes; Academic Writing Versus Free Writing; and Language as Stable Versus Language as Fluid. I was able to generate this list based on my conversations with the study participants. And as I will discuss below, each of those dialectics constitutes a dilemma in its own right. But they can all collectively be subsumed under the pragmatic versus progressive pedagogy dilemma, too. Therefore, roughly speaking (and with the acknowledgment of possible overlaps[126]), the pragmatic side corresponds to the first element of each pair: standard English, academic writing, and language as stable. The progressive side corresponds to the second element of each pair: World Englishes, free writing, and language as fluid. The following three sections deal with each dilemma in turn.

[126] To illustrate, under the fourth dilemma (Academic Writing Versus Free Writing), I reference the debate between David Bartholomae and Peter Elbow as representatives of each respective side. But Early (2013) describes this debate as being between different forms of "progressivism" or between "rival progressivisms" (p. 2). I think this is a fair characterization, if only from a historical point of view, where both sides belong to the so-called process movement, which, in turn, was a progressive reaction to current-traditional rhetoric (see Chapter Two for discussion). And yet, when comparing the two sides, they still differ in their instrumental value, and, as such, I believe pragmatism can still function as a good distinguishing ground between the two sides.

5.3.3 Standard English Versus World Englishes

On the one hand, standard English gives students access to the dominant discourse, thus ensuring wider communication and a stronger voice. On the other hand, World Englishes allows students the opportunity to assert their cultural identity, establish their presence, and express their authentic voice.

The dilemma between standard English versus World Englishes can just as equally be phrased as being between standard English versus non-standard English, school language versus home language, or—as put by Courage (1993)—public literacy versus private literacy. The notion of standard English can be defined as "a social dialect…distinguished from other dialects of the language by its grammatical forms[127]" (Trudgill, 1999, p. 125). Table 7 below lists how participants viewed the concept in question. Despite some inaccuracies in how they defined standard English (e.g., associating it with a New Yorker accent), students still have some understanding of what it might entail. In other words, to them, standard English is not an imagined "myth" (Lippi-Green, 1997, p. 55). Indeed, some students point out the relevance of standard English in certain contexts. As an example, Natalie mentions the use of it in a professional setting:

> When I am in class or a more "professional" setting, I tend to use my "Californian" accent. I speak as clearly as I can and articulate my words in a way that people would see it as standard English; kind of like speaking as if I was Siri or some voicemail lady on the phone. (Natalie, Assignment 3)

[127] Trudgill further explains that standard English is "social" in that it is not associated with a geographical location. That it is distinguished primarily by its grammar allows him to conclude that standard English is not a language, not an accent, not a style, and not a register (pp. 118-121). It should also be noted that his definition applies in both contexts: Britain and the United States. That said, while language ideologies in the former have been shaped by "class warfare," they have been shaped in the latter by "racial discrimination." (Milroy, 1999, p. 204).

In a similar manner, Kate, who equates the notion of standard English to that of formal English, mentions the context of speaking with a work supervisor as an example:

> I think, sometimes, we need to use formal English or standard English when we're talking to a professor or your boss. But when we're talking to our friends, we don't really need to sound formal. So yeah, sometimes we need standard English. (Kate, Interview 4)

And yet, as Toby tries to explain in the quote below, despite the importance of learning about standard English, there is no avoiding the issue of diversity when it comes to the topic of language. This is one aspect why he finds the class content relevant to him. Toby notes:

> I think when we talk about how we speak differently and when we try to discuss different languages…I think that really builds up this topic of diversity. And it applies to my own life…of how I speak English. And I think it's really important that we discuss those issues because everyone has a different experience. (Toby, Interview 1)

Pseudonym	**How s/he understands the notion of "standard English"**
Lewis	"An attempt at figuring out or finding one variation of English that people can use to do business or discuss politics…Something that people might regard as correct."
Natalie	"To me, it means the no accent thing. So, speaking like the person in the voicemail or like Siri [laughing]…Also like stepping away from slang words or words that people use on the internet, when you're just talking to your friends. I think it's the kind of English that you use when you're writing a paper."
Andrew	"I would describe it as a New York dialect because when I think of standard English, I think of the English that people would like to do business in…I consider New York the center of the international stage. The UN is based there. Wall Street is there. And so, what do they speak there? Well, the New York dialect."

Siddharth	"It's very subjective because what people perceive as the accepted language or accepted way of speaking English in America might be different than when you go to the UK…I think it's hard to define since there's so many different types of English."
Kate	"A form of English that's used in formal circumstances like with politicians…or people with a high social status."
Toby	"Being able to have certain grammar rules…It's what we were taught in grade school up to now. And it shows professionality."

Table 7: Participants' definition of the notion of "standard English"

According to Mao (2010), part of the effort to reveal historical relationships of "subordination, resistance, and re-presentation" embedded in standard English is to place diversity at the center of our curriculum (p. 191). One way to do this is by including in the curriculum examples of authors who write in the vernacular[128] such as Mark Twain (Nero, 2010, p. 154). Another way this can be done is by introducing the notion of World Englishes[129] to students and providing them with examples of different varieties of English (Canagarajah, 2006a; Farrell & Martin, 2009). As I discussed at some length in Chapter four, I went with the latter option in my course.

In general, students from the Spring group saw some value to the topic of World Englishes. Both Natalie and Toby, for example, were able to relate the status of English as a global language to the context of the Philippines, where each of them has roots there:

[128] While this option was not a primary focus in my course, I did include in the Spring version a poetic piece titled 'Dis Poem,' written by a Jamaican poet Mutabaruka, as an example of vernacular English. This poem is part of an anthology titled *Rotten English*, edited by Ahmad (2007), which contains a range of literary works from poems to short essays that are written in unconventional English.

[129] The discussion of standard English is complexly related to that of World Englishes, where each one has considerable implications on the other. For more discussion on this point, see Gilsdorf (2002), Gupta (2006), McArthur (2001), Motha (2014), Reid (2012), and Tupas (2006), among others.

> When I think about English as a lingua franca, I think about how in the Philippines, English is actually taught for curriculum in schools. They teach in English. They don't teach in Tagalog. So, I think about how English has spread around the world and how it can sometimes be a little damaging to some cultures. So, I think that English as a lingua franca might not always be a good thing. (Natalie, Interview 1)

Toby makes similar remarks to Natalie, implying that the topic of World Englishes helps him make sense of the linguistic situation in the Philippines:

> For me, personally, I find it really important to understand the concept [of World Englishes] and to be aware of it…I value the idea of language, and having it be integrated into our own culture, that's valuable to me. So, for example, in the Philippines, English is their second language. And it could potentially be the official language because it is widely used there. (Toby, Interview 2)

And because the topic of global English has relevance to students' life and cultural backgrounds, Andrew thought that the topic is more than appropriate for a composition course. He explains:

> Where else would you teach that [i.e., World Englishes]? I mean, I'm sure you can make an argument for some so and so class that would be more suitable. But, you know, it's hard to find…I think this is something that everyone should be taught. And there aren't that many classes that everyone will take. If you put it in a Communications class, certainly this is very applicable. You could even put it in an Intro to Communications class. But not everyone takes a Communications class. (Andrew, Interview 2)

At the same time, however, participants saw limitations to the topic of World Englishes. For example, in a different interview, Andrew mentions how he sees World Englishes as important from an "ethical" point of view rather than a utilitarian one. He notes:

> I think it [i.e., learning about World Englishes] is important from an ethical standpoint. People should understand what's happening. It's important for people who are gonna go out to other parts of the world and interact with different people. But say if someone… you know we're in Seattle. If they grew up in Seattle, they go to school in Seattle, they plan to have a job in Seattle, then it doesn't apply as much to them. (Andrew, Interview 3)

Agreeing with those remarks, both Lewis and Toby were unable to see how World Englishes could benefit students in relation to their writing. In other words, for them, it was useful as content knowledge to learn about but not as a skill to apply. In reference to its appropriateness in a composition course, Lewis notes:

> I think it's appropriate. I guess the only way I could see someone arguing against it is if they say that… I mean, this is an entry level composition course, right? So, almost everyone needs this to compose, to write. So, I think, in many of their cases, they wouldn't be using World Englishes. So, it's not as applicable. But I do think it's still important, obviously. It's still nice to have in the curriculum. (Lewis, Interview 2)

Similarly, Toby notes:

> I feel like it [i.e., World Englishes] is beneficial in terms of awareness. But with my writing… is it useful for the writing process? Maybe not as much. (Toby, Interview 2)

To use Sarah Benesch's argot from the previous dilemma, it seems that Andrew, Lewis, and Toby thought that World Englishes can be useful in raising awareness and in lifting "hopes" but not really in providing "tools." In other words, it has a valuable goal in its own right, but this goal is different from the one expected of standard English. It is because of this that I believe that a dual approach would be useful to adopt with regard to the dilemma between standard English and World Englishes (Farrell & Martin, 2009; also cf. Crystal, 2017b, pp. 236-238; Matsuda & Matsuda, 2010). In this way, students can obtain the best of two worlds: what has been termed "English from above" and "English from below" (Preisler, 1999). The former promotes the purpose of achieving wider communication; the latter promotes the purpose of validating the cultural backgrounds of some students or cultivating the sensitivity and compassion of other students. Put differently, the former prioritizes questions of intelligibility; the latter prioritizes issues of identity (Crystal, 1994).

Over the past few decades, the standard English debate has given us two opposing extremes: one can be described as a "strong right-wing position," which holds that standard English should be taught for the reason that it is inherently better than other varieties[130] (Honey, 1997) and that students who are not taught standard English are "deviant and disempowered" (Carter, 1997, as cited in Holborow, 1999, p. 150). The other extreme can be described as a "strong left-wing position," which holds that teaching standard English is a form of "racism" (Inoue, 2019, as cited in Ruecker & Shapiro, 2021, p. 139) and "social enslavement" (Carter, 1997, as cited in Holborow, 1999, p. 150). I do not think that either of these two positions would do much service to students. As I discussed above, I believe that standard English is an integral part of composition instruction. At the same time, I also believe that within our pedagogy, we need a developing form of English such as World Englishes to reflect the evolving nature of English. Together, these two

[130] This is the position held by John Honey in his book *Language Is Power: The Story of Standard English and Its Enemies*. The book is considered a classic example of a conservative outlook on language. It was criticized by a number of scholars for many of its unsubstantiated claims about standard English. See, for example, Crowley (1999) and Trudgill (1998).

varieties constitute what Farrell and Martin (2009) describe as a "balanced approach to instruction."

5.3.4 Academic Writing Versus Free Writing

On the one hand, academic writing trains students to participate at a societal level. On the other hand, free writing empowers students on a personal level.

Recall from my discussion in Chapter Four (Section 4.2.2.3) that I classified the Research Essay assignment[131] in my course as part of "academic writing," and that I equated both of those notions to various other descriptors, including "learning to write," "writing to communicate," "transactional writing," "source-based writing," and "critical thinking." Table 8 below includes articulations by the participants attempting to define the notion of "academic writing." The participants' characterizations of the notion in question are in general agreement with the terms above. To illustrate, while Lewis and Natalie view academic writing as school-related work (cf. "learning to write"), Siddharth views it as a formal type of writing that is geared towards an audience (cf. "transactional writing," "writing to communicate"). Similarly, while Andrew defines it as a process of pursuit of knowledge (cf. "critical thinking"), both Kate and Toby relate it to

[131] The list of assignments that I assigned for the Spring version of the course were the same as the one assigned for Winter (see Chapter Four for discussion), but with three slight changes: first, I added an assignment titled "Documentary Review" (Appendix H), which asks students to review a video that we viewed in class. Second, I added a recurring, informal assignment—which I titled "Writer's Memo"—where students were asked to reflect on the process of drafting each of the formal assignments required in the course. The reflection was relatively short (up to 200 words per entry), and it was never graded by me. In preparation for the final portfolio assignment, I assigned this new component to help students develop their metacognitive awareness about their own writing habits and practices. But despite the fact that this informal assignment was not graded, I still thought that it added more work on the part of the students. Therefore, in order to lighten the workload for students a little and to give them the opportunity to collaborate with peers, the third change involved assigning the Research Essay assignment (Appendix H) in pairs, where each two students co-write the same paper. As will be clear in the discussion below, this background is important to keep in mind.

certain conventions, with Kate highlighting proper citations and Toby highlighting the use of evidence (cf. "source-based writing").

Pseudonym	**How s/he understands the notion of "academic writing"**
Lewis	"Any type of writing that you would be graded on…any type of writing that just goes towards your academics."
Natalie	"I think academic writing is just like your graduate thesis, I guess. Writing that you produce while you're in school. Something you write for a class."
Andrew	"I take that to mean writing in the pursuit of knowledge."
Siddharth	"Using the content and terminologies that you learn in class and that you discuss with your peers and teacher, and writing about that in a formal manner…It should be written in a way where if someone who does not understand your subject still understands your writing."
Kate	"Writing very formally. And it's not free writing; you should be careful of plagiarism, and you should be aware of the format, like the citations and quotations you use."
Toby	"I think that connects to standard English…Writing professionally based on the context. It could be a research paper. It could be an argumentative essay. It's more of an assignment that you have to do. And it needs to have certain factors like evidence..."

Table 8: Participants' definition of the notion of "academic writing"

Of the definitions provided by the participants, the one given by Kate is interesting to look at; it contrasts the notion of academic writing with that of "free writing." In different places during our interviews, two more participants (Toby and Natalie) made the same point. Toby talks about how the research essay is not among his favorite types of writing because it involves more structure and less freedom on the part of the student. Toby notes:

> One of my favorite types of writing is poems because I can express myself in a way where I can't on essays...And a type of writing that I dislike is research papers…There's so much

> structure involved with it. And I do struggle with it. But I feel like I can get better at it and enjoy it more. (Toby, Interview 1)

In like manner, Natalie talks about how, to her, research writing lacks the element of creativity. She observes:

> When you're writing a research paper, like for science or something, I feel like there isn't that much room for creativity. So, you should just be able to know how to construct an argument and ensure that you don't have any fallacies in it. (Natalie, Interview 3)

Despite some reservations expressed towards academic writing, participants said that they thoroughly enjoyed the experience of working on their research essay assignment. As the comments below show, however, this might be due to the collaborative element[132] added to the assignment, as this element received the highest praise by participants. As the comments below show, it helped them produce a paper of a better quality than if the assignment had been written single-handedly (Lewis), learn accountability (Kate), and learn how to meet halfway with a colleague with regard to personal preferences (Toby and Natalie):

> I found it [i.e., writing collaboratively] to be a useful experience. I don't know if I could've written a better research paper on my own. I do think that having two minds working on it is better than one. (Lewis, Interview 4)

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[132] However, it should also be noted that some students mentioned in the feedback survey (Appendix G) that the very same aspect of collaboration with peers was not positive to them. In response to Question 2, which asks students if they thought that collaborating with a colleague was useful to them, one student notes: "I didn't like collaborating with a colleague to write a paper. It was really hard to divide the work." Another student notes: "It's really hard to make it [i.e., collaborating with a partner] work when you both want to take the topic a certain direction."

> [Writing a paper with a colleague] was really useful because you have an eye on each other. So, that will ensure everything is going fast...If I'm by myself, I probably would do it only two days before the deadline [laughing]. But it's different when you're working with someone else. (Kate, Interview 4)

> I enjoyed the experience [i.e., of writing collaboratively] a lot actually. My partner and I have very different writing styles and have different ways of researching. And when we worked together, we were able to collaborate and we were able to find ways that would accommodate to both of our styles…I was able to learn a lot from this experience. (Toby, Interview 4)

> I thought it [i.e., writing collaboratively] was really helpful. Just learning how to collaborate with other people, that was one of the outcomes…When it comes to writing the paper, we both had different ideas for the paper the first time we talked about it. But being able to compromise and just work together, it was a good experience. (Natalie, Interview 4)

Recall from my discussion in Chapter Four that the two major assignments in my course are the Research Essay and the Literacy Narrative assignments. Recall also that I contrasted between these two assignments by siding the former as part of the learning-to-write pedagogical strand whereas the latter as part of the writing-to-learn pedagogical strand, and by considering the former to be a form of critical thinking while the latter a form of critical practice. With no exception, all participants spoke favorably of the literacy narrative assignment, generally agreeing with the characterizations above. Here is Andrew, for example, explaining how the literacy narrative assignment is part of the writing-to-learn (or what has also been termed learning-to-think) pedagogical strand:

> For this particular assignment, I felt that it would be most in the spirit of things if I planned as I wrote, as opposed to the usual style of planning out everything before writing. I felt that, with this assignment, it would be most reasonable to achieve the desired effect of having a natural voice by using a string of consciousness to output a story of my life onto paper. (Andrew, Assignment 7, Writer's Memo)

Natalie highlights how—similar to writing-to-learn activities—the literacy narrative allows her to voice her opinion better. She explains:

> Some of the assignments, like the ones that were more about analyzing the text, I didn't really get to voice my opinion. But I was still able to voice my own analysis and how I viewed the text. But the literacy narrative, I think this one gave me a lot of leeway for voicing my thoughts. (Natalie, Interview 3)

Indeed, some students (Siddharth and Toby) described the assignment in question as a "free" form of writing, almost similar to a "creative" piece:

> I'm excited about writing [the literacy narrative assignment]. I mean I just started writing it. But I'm excited to work on it more because there's a bit more freedom, I think, and I can breathe a little more. (Siddharth, Interview 1)

> I didn't expect to write the literacy narrative in an English class because in an English class, you wouldn't…I grew up learning how to write five-paragraph essays in an academic environment. So, I wouldn't have expected to write something like this. And it felt like it was more of a creative piece, more personal-based. So, you wouldn't have to find sources

> and you wouldn't have to base your writing on a book… I felt like it was a good way to experience something new. (Toby, Interview 4).

While in my course I did not really characterize the literacy narrative assignment as "freestyle writing[133]," it seems that some of the students perceived it that way. In any case, in the spring version of the survey (Appendix G), I added a new question (Question 4), which asks students to rate a number of writing skills in terms of their importance. The question states: *In a composition course, how important do you think it is to include the following academic skills?* As can be seen in Figure 4 below, of the skills listed under the question, "free writing" received the highest rating among students, with 11 students (69%) describing it as "extremely" important and 5 students (31%) describing it as "moderately" important. Other skills that followed "free writing" in terms of importance include "annotating a text," "integrating quotes," and "performing close reading," all of which were rated "extremely" important by, respectively, 8 students (50%), 7 students (44%), and six students (38%). Four other skills listed in the question ("writing a summary," "developing rhetorical sensitivity," "using the library resources," and "learning about citation styles") each received the descriptor "extremely" important by only 5 students (31%), whereas "learning about logical fallacies" was thought to be "extremely" important by only 4 students (25%).

[133] However, I did use the term "free writing" in reference to quick writing exercises done in class (see Chapter Four), which is the kind of writing that Elbow (1998) also refers to as "automatic writing," "babbling," or "jabbering" exercises (p. 3). Similarly, I used the term in question in reference to what writer Anne Lamott (1995) calls "shitty first drafts," which refers to more or less the same concept as that of Elbow's (p. 20).

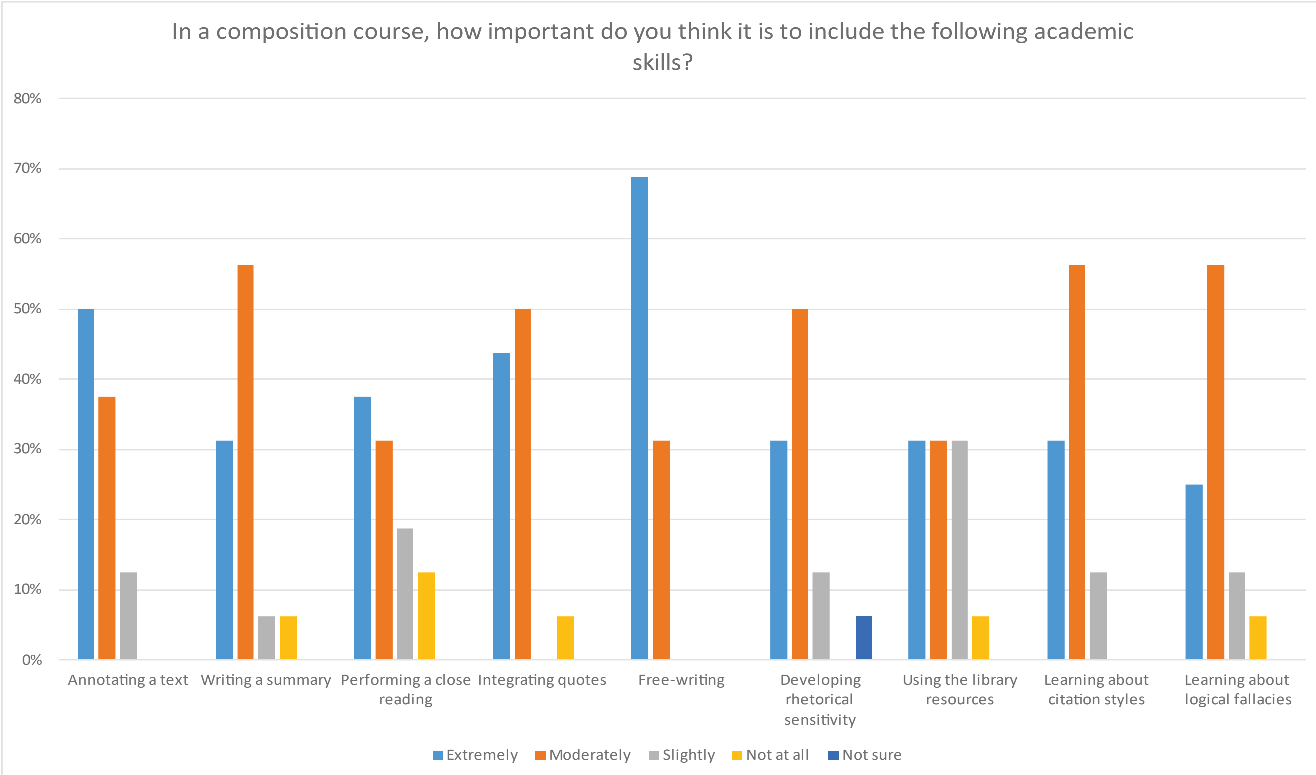

Figure 4: Students' opinions of skills highlighted in the course

The responses provided by the participants seem to invoke the old debate regarding the question of what should the main goal of the composition course be (see Chapter Two). Represented by scholars like Peter Elbow, one side aligns with the view of art as glamor, adopting the conception of writing as an expressive act that is concerned primarily with the writer. On the other hand, represented by scholars like David Bartholomae, the other side aligns with the view of art as grammar, adopting the conception of writing as a communicative act that is concerned primarily with the audience. The goal[134] of the composition course is consequently different: whereas the former side aims to develop the artistic side of the students, thus preparing them to

[134] Another parallel between our debates in composition studies and the field of education, which I referenced above, concerns this point. Shipway (2011) notes that whereas modernist scholars of curriculum theory aim to prepare students to be "scientists," postmodernist scholars aim to prepare students to be "artists."

become confident writers, the latter aims to help students become successful academics, thus navigating their academic life more smoothly. But seeing as that the writing process is simultaneously a highly individualized experience but also an unavoidably social act (Graham, 2018a, 2018b), scholar Michelle Hall Kells (2007) posits that both of those two goals are valuable in their own right and that our pedagogy should account for both of them equally well.

I agree with Kells' position, and I believe that it is generally possible to work out a pedagogy where the two goals mentioned above can function in the service of one other. For example, the beginning of the course can be structured with more "writing-to-learn activities" (such as the literacy narrative) to help students better find their voice and build their confidence so that later in the course, they can engage in academic writing, which I believe to be inexorably connected to composition pedagogy. What is more, depending on class size and institutional constraints, the idea of having students engage in academic writing collaboratively (two students, for example) might also be an effective option to help students ease into academic writing[135].

Having said that, I also agree with Molinari (2022) that a critical realist view of writing is much needed in our composition pedagogy to help us redefine our teaching priorities more effectively. Recall from Chapter One (Section 1.7.1) that critical realism holds that there are three domains of reality: the empirical, the actual, and the real. By way of a comparison, Molinari makes an attempt to see how these three domains can help us understand the act of writing (p. 105). Under

[135] Attention should be drawn to the fact that this dilemma can also be phrased in slightly different but relevant terms, namely expressivist pedagogy versus current-traditional rhetoric or what Molinari (2022) refers to as, respectively, the "practice" model versus the "skills" model. Referring to the context of Malaysia, Mukundan (2011) notes that in highlighting the areas of focus of the former (e.g., fluency and process) over the areas of focus of the latter (e.g., accuracy and product), the teacher might actually "deprive learners" from improving their English writing (p. 188). He, therefore, posits that—due to larger class size, different learning styles, and different cultural norms—what might be considered effective pedagogies in "developed countries" might not hold true in "developing countries." Also cf. Gold (2008) who makes a similar argument about current-traditional rhetoric as used in specific localities within the U.S. (see Section 2.3.1 above).

the empirical domain, she places the "writer," with his/her subjective agency and transitive knowledge. Under the actual domain, she places the "text" with its potentiality to manifest into a given form (such as a poem, a traditional essay, a dissertation, etc.). And finally, under the real domain, she places the "textual environment," which includes rules, conventions, requirements, and standards. According to her, the textual environment is "fairly stable" (p. 120), giving the writer agency but within structure, and freedom but with constraints. Molinari then admits that this was merely an initial attempt to link between critical realism and writing, and that more conversations need to be had to improve her working model. But despite its crude form, the model is useful enough in that it accounts for the writer, the audience (who is placed in the domain of the real), along with the expectations held by each party.

5.3.5 Language as Stable Versus Language as Fluid

While the view of language as stable can help students understand the system, the view of language as fluid can help them transform it.

Of the five dilemmas that I discuss in this chapter, the dilemma between the view of language as stable[136] versus language as fluid is the one that I did not really talk about with participants in a direct manner. And yet, my conversations with them about aspects of the curriculum has some relevance to this dialectic. I will, therefore, try to slowly establish the connection first. To begin with, some of the changes that I made to the syllabus of the Spring iteration of the course included the following:

[136] The notion of language as "stable" is used in a more technical sense to refer to how safe a language is from extinction (see Krauss, 2008). Needlessly to say, I am not using this technical sense.

- I added an article titled “Linguistic Imperialism,” written by Robert Phillipson (2012) whose entire scholarship is known for highlighting the imperialistic side of global English. As an example of the concept in question, I also assigned an excerpt from a book titled *Decolonising the Mind: The Politics of Language in African Literature*, which is a book written by Kenyan writer Ngũgĩ wa Thiong’o (1986) explaining how the English language has been imposed on his country.
- I added an article titled “Linguicism,” written by Skutnabb-Kangas (2015), explaining what this concept means, which, simply put, refers to discrimination based on language. As an example of the concept in question, I linked the article to another article titled “Mother Tongue,” written by Amy Tan (which I already introduced in Chapter Four because it was also part of the Winter version of the course).

Early on in the quarter, I reflected in my journal about my rationale for adding these two texts. I wrote in my journal that:

> I remember in the last quarter while discussing the topic of World Englishes in class, I wanted to bring to the conversation the work of Phillipson to make a point of some sort. But seeing as his article was not part of the course and students were likely not familiar with his perspective, I felt restricted and decided not to reference him. Now in this quarter, students can entertain both perspectives: the so-called the triumphalist narrative of global English [as represented by the documentary series, which is introduced in Chapter Four] and the alarmist one…As for the linguicism article, I think it is relevant to both linguistic imperialisms, on the one hand, and the topic of the English-only movement, on the other… (Journal Entry #2)

Like I did with all of the texts assigned in the course, I asked participants how they viewed those added texts. With no exception, all of the participants talked about how those readings were useful to them. Andrew and Siddharth, for example, mention how the notions discussed in those readings have some relevance to everyone's life:

> Of course, we should learn about it [i.e., linguicism]. It's useful, especially right now, because one way or another, we've all been influenced by it. Everyone's been influenced by it. It's such a huge part of our life. So, I think it's very important that we should be aware of it. (Siddharth, Interview 3)

> They [i.e., linguistic imperialism and linguicism] are directly related to the interaction of people who speak different languages. And that is something we're seeing more and more today, [with] people always moving around the world. (Andrew, Interview 3)

Lewis and Toby agree on the importance of learning about such concepts, noting how we all are likely to witness or experience some form of linguicism in this day and age:

> There's a lot of discrimination in this day and age. I don't know if it's always been this way. So, I would say it's important to learn about linguicism and linguistic imperialism. (Lewis, Interview 3)

> I think people still experience racism through language and they're always being made fun of or the way that they speak. It's still happening today…And with the other article about colonialism [i.e., linguistic imperialism], it's still happening today as well. And a lot of people are worried about their language not being passed on to the next generation. In fact, my parents…They want me to teach my kids the language so that it could be passed on and we preserve our culture… (Toby, Interview 3)

And, finally, Natalie and Kate point out how learning about linguicism and linguistic imperialism can actually be empowering to students:

> Being able to speak about how people are treated unfairly based on their language, I think that's very empowering because it helps people to be aware of what's going on. And also talking about solutions like being able to combat that in your own little way, I think that's important. (Natalie, Interview 3)

> I think it's useful to know about linguicism and linguistic imperialism…I wish those terms didn't even exist because I think every culture should be respected and every culture is worth discovering and learning about. (Kate, Interview 3)

Now, in what sense is all this relevant to the dilemma between the view of language as stable versus language as dynamic? In their chapter titled "Disinventing and Reconstituting Languages," Makoni and Pennycook (2007) argue that while they commend the effort made by scholars fighting for language rights, they "part company" with them as soon as the ontological question comes to the fore (p. 21). This is because analogous to how the notion of power cannot be located or acquired in that it is found "everywhere… [and] comes from everywhere" (Foucault, 1987, p. 93), Makoni and Pennycook view language as having a similar quality to power, where, to them, it behaves as a verb rather than a noun, and as something that we do rather than something that we have, and, as such, it is always changing and never fixed. What is more, while, to the authors, the effects of language are material and real, language itself is "invented" (p. 21). In reply to this position, Skutnabb-Kangas (2015) sees no contradiction in holding the view that language is simultaneously a verb and a noun; that it is something that we do and have at the same time; and that it is both changing and "real."

The position held by Makoni and Pennycook might be closer to a critical realist stance than they might realize as the mechanism used in critical realism to decide whether or not something is real is not a "perceptual criterion" (i.e., for something to be real, it needs to be perceived), but rather a "causal criterion" (i.e., for something to be real, it needs to have an effect or to be "causally efficacious[137]") (Newman & Kuhn, 2021). Therefore, Skutnabb-Kangas might be right in considering language to be real[138]. But while this being the case, she did not offer a dialectic against the notion of language as "fluid." Other scholars did. Atkinson and Matsuda (2013), for example, talk about the "stabilities" of language being on the other side of the negotiative aspect of language (p. 231). In a different place, Atkinson (2011), further, talks about the notion of "stable for the moment" (p. 126)—even though he was describing culture. In a similar vein, other scholars argue that the notion of fluidity might be "overplayed" (Gentil, 2018, p. 123) and that it lately received more attention at the expense of a counterpart[139] that is needed to sustain it (Jaspers & Madsen, 2019, p. 12). It seems, thus, that to account for how language actually functions, we need a conception of language that reflects some degree of stability which can be used alongside and in contrast with language fluidity.

While framing this dilemma, my primary concern was pedagogical. A completely fluid view of language would deem materials related to language rights irrelevant, since the philosophical framework from which scholars of language rights view the world does not share a

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[137] In that respect, given how they are "causally efficacious" and can make a difference in the world, not only are beliefs considered real in critical realism, but even false beliefs are considered real, too (Collier, 1999, p. 74-75). Critical realist scholar Johnny C. Go clarifies this point further by highlighting the distinction between the two concepts of "real" and "true." He notes that these two concepts should not be conflated with each other, and that while "what is true is real…what is real is not necessarily true." In other words, "just because something can make a difference [and that it is real] does not mean it is true" (Critical Realism Network Asia Pacific, 2020).

[138] Applied linguist Mario Saraceni (2013, as cited in Saraceni, 2015) makes a similar point, arguing that language is real but that it exists in the "plane of sociopolitical persuasion" rather than the "plane of objective, primordial reality" (p. 132).

[139] Jaspers and Madsen use the term "fixity" to highlight the dialectic tension that I am trying to bring to light, noting that "without linguistic fixity…there is no fluidity" (p. 16).

poststructuralist stance towards language. Indeed, because a fluid view of language is also linked to the idea that there are no boundaries between languages, it also entails that a pedagogy that is informed by intercultural rhetoric might not have a place in the classroom. But as I tried to argue throughout this dissertation, what is needed is a dialectal pedagogy, one that is partly informed by the view of language as stable (such as intercultural rhetoric) and partly informed by the view of language as fluid (such as translingualism or English as a lingua franca). As explained by compositionist and critical realist scholar Donald Judd (2003), a pedagogy of this nature can provide students with an understanding of the "ideals" of the world they live in, as well as the flexibility to enact a change in those ideals (p. 123).

5.4 Conclusion

This chapter makes the second part of the data analysis chapters in this dissertation. While Chapter Four reports on findings from the first research cycle of my study, this chapter reports on findings from the second research cycle. But unlike Chapter Four where I used template analysis as an analytic strategy to make sense of my research data, I used a technique called "dilemma analysis" here. The chapter starts with a discussion of this technique, explaining its academic origins and highlighting the notion of "contradiction" as a guiding principle for the technique in question. In the discussion, I also explained in what way this technique can be useful in general and in what sense it was appropriate for my study in particular. The chapter then moves to discuss five pedagogical dilemmas that emerged as a result of my conversations with the study participants and of my close examination of the transcripts of those conversations. In the chapter, I also discussed how the dilemma analysis technique rendered some of my data set (such as fieldnotes and the quantitative information) less relevant than was the case with Chapter Four. Thinking dialectally through the five pedagogical dilemmas, the chapter makes the broad point that rather than attempting to find resolutions for those dilemmas, dilemma analysis can help us learn how to cope with their inevitable existence.

CHAPTER SIX: CONCLUDING REMARKS

He who does not research has nothing to teach[140].

- Anonymous Proverb

6.1 Summary of the Study

Using action research as a research methodology (see Chapter Three), this dissertation set out to examine two sets of research questions that were developed for two consecutive research cycles. The first set of questions (see below) concerns three writing approaches: translingualism and English as a lingua franca (which I viewed as part of critical pedagogy), along with intercultural rhetoric (which I viewed as part of pragmatic pedagogy). Chapter One provides some background for each of these three approaches. The research questions revolved around how effective these approaches are in three pedagogical areas: curriculum design, assignment design, and in-classroom activities. In other words, I sought to examine which of these approaches "worked" in the eyes of the students and whether combining these approaches in one course would be a pedagogically sound decision. I further sought to see how critical pedagogy would fare in comparison to pragmatic pedagogy.

Research questions for the first research cycle:

- How can a translingual orientation to language be enacted in a composition classroom, especially in terms of assignment design? How would students respond to assignments of that nature?

[140] I came across this proverb in Schmidt (2005), where it was also attributed to "anonymous" (p. 266). Despite various attempts, I was not able to find the origin of this proverb.

- In what way can ELF be relevant and useful to a composition course, especially in terms of classroom activities? How would students respond to activities adopted from that area?
- For developing curriculum and teaching materials, what kind of texts should be used to promote intercultural awareness among students? How useful would students find those texts?

My initial analysis, as well as my detailed analysis, of the first set of research questions led me to believe that all three approaches are equally effective and that each one offers limitations and affordances. This left me to wonder: if all three approaches are effective, which one should we highlight in a composition course, and what philosophies and pedagogies should help in structuring the composition course? This line of thinking inspired the second set of questions (see below), where I set out to examine the composition course itself through the lens of my own class. The second set of questions guided the inquiry for the second research cycle. One of those questions directly addresses the binary between critical pedagogy versus pragmatic pedagogy, which I felt the need to trace back historically in my review of the literature (Chapter Two).

Research questions for the second research cycle:

- What should we teach in a first-year composition course? What skills do students need to learn and practice?
- What ideas or frameworks about (standard) English should be included in the curriculum?
- How can we balance criticality and practicality in a composition course?

- What is the place of "World Englishes" in a composition classroom? How could it help with the notion of "linguistic correctness" or what David Crystal (2017b) calls "do-as-I-say-ism" in language usage?
- Similarly, what is the place of grammar instruction in a composition classroom? Can the grammar of standard English be taught in a way that is useful or at least not harmful?

In performing a detailed analysis of the complete data set of the first research cycle (and of the first set of research questions), I used an analytic strategy called template analysis (Chapter Four). And in performing a detailed analysis of the complete data set of the second research cycle (and of the second set of research questions), I used an analytic strategy called dilemma analysis (Chapter Five). The former analytic strategy, which allows the use of a priori themes for the coding process, was appropriate for the first set of research questions since I was interested in the specific instances where those themes appeared in the data. Additionally, it is in harmony with the philosophical position (critical realism) adopted in this study. The latter analytic strategy, which takes the element of contradiction as the basis for analysis, was appropriate for the second set of research questions since it allowed me to address head-on the binary between critical pedagogy versus pragmatic pedagogy referred to above. Additionally, it is attached to the research methodology (action research) employed in this study.

With the exception of the very last research question about grammar[141], I believe that I have addressed all of my research questions. What is more, besides focusing on the

[141] In both research cycles, while participants did bring up the subject of grammar a few times, it was not enough for me to engage with the subject on a serious level. Besides, my course was already packed with enough material, not leaving me enough room to add material related to grammar which would have made that level of engagement possible.

critical/pragmatic binary, the detailed analysis of the second set of research questions allowed me the opportunity to engage more closely with a middle ground approach called "critical pragmatism" that is relevant to this binary. It further allowed me to propose some possible components of what this approach might entail.

6.2 Conclusions and Discussions

In Chapter Four, I engaged more closely with the dialectic between, on the one hand, translingualism and English as a lingua franca, and, on the other hand, intercultural rhetoric. In Chapter Five, I discussed five pedagogical dilemmas and argued that three of those dilemmas can also be seen as dialectics constituting critical pragmatism. These three dialectics are: standard English versus World Englishes; academic writing versus free writing; and the view of language as stable versus the view of language as fluid. In this section, I would like to develop a few more dialectics that can help us flesh out critical pragmatism even further. Table 9 below reorders some of the discussion from Chapter Four and Chapter Five and outlines components that can be contrasted between critical (or progressive) pedagogy and pragmatic pedagogy based on five dimensions: a view of language, possible metaphors to reflect each pedagogy, pedagogical goals, areas of focus, and examples of writing approaches related to each pedagogy. I will make a short commentary about each dimension in turn. Collectively, both of those contrasting components make up critical pragmatism.

Dimension	**Critical (or Progressive) Pedagogy**	**Pragmatic Pedagogy**
View of Language	Language as fluid	Language as stable (Atkinson & Matsuda, 2013)

Metaphors	Travel and movement; pedagogy of shuttling (Canagarajah, 2006b)	Dwelling and inhabitance (Reynolds, 2004); pedagogy of settling (Alharthi, 2021)
Pedagogical Goals	To prepare students to be critical writers; translingual competence (Canagarajah, 2013)	To prepare students to be competent writers; multilingual competence
Areas of Focus	World Englishes; free writing	Standard English; academic writing
Examples of a Writing Approach	Translingualism/ English as a lingua franca	Intercultural rhetoric

Table 9: Possible components of critical pragmatism

- **View of Language**

In illustration of the view that language is fluid, consider the linguistic situation of a Bangladeshi-run store in Tokyo, the customers of which are multicultural people such as an Italian-speaking Swiss/Korean couple (Pennycook & Otsuji, 2020). Similarly, consider the context of the "Lebanese section" in the Sydney Produce Market where there are two greengrocers code-switching between English and Arabic, and communicating with customers in both of these languages (Pennycook & Otsuji, 2015). On the other hand, consider the context of a job interview at a firm, a biology seminar, or an international conference held in English. At least by comparison with the first two linguistic situations, the level of fluidity in the latter three scenarios are less obvious in that there is not much linguistic "multitasking[142]" taking place there.

- **Metaphors**

[142] In the second scenario at the market, a passerby utters the sentence, "*Salamu alaykum,* mate" (Peace be upon you, mate), to which one of the greengrocers replies, "*Wa alaykum assalam*" (Peace upon you too) (Pennycook & Otsuji, 2015, p. 2). The authors use the term "metrolingual multitasking" to describe such an encounter.

The metaphors capturing those encounters are, therefore, different: while such notions as "travel," "movement," and "shuttling" can reflect the linguistic interaction taking place in the first two scenarios, it might be more accurate to think of other metaphors that reflect the situation in the last three scenarios. In her book, *Geographies of Writing: Inhabiting Places and Encountering Difference*, Reynolds (2004) suggests that we attend to the notion of "inhabitance" or "dwelling" whose importance lies in the fact that they can make metaphors of travel and movement more meaningful. To Reynolds, dwelling covers a wide range of meanings from an established "set of practices" (p. 140) to people's "reluctances to cross borders" (p. 40), among others. Building on those ideas, I came up with the notion of the pedagogy of settling (Alharthi, 2021) to contrast with Canagarajah's (2006b) pedagogy of shuttling.

- **Pedagogical Goals**

In relation to the pedagogy of shuttling, Canagarajah (2013) talks about the importance of developing a translingual competence, which he views as a "performative competence" that is meant to help students "achieve meaning and success in communication" (p. 32). While this pedagogical goal is valuable in its own right, it kept scholar Guillaume Gentil (2018) wondering: what about multilingual competence[143]? By that, Gentil was referring to "the ability to speak, read, and write with confidence in two languages" (p. 115) or the kind of literacy that can prepare students to be capable translators. Gentil notes that translingual competence (or "transliteracy") should be linked more strongly to multilingual competence (or "dual literacy") in that the former should aim to help develop the latter (p. 122).

[143] Gentil does not really use the term "multilingual competence." Rather, he uses the term "dual literacy" in reference to the type of competence that he is concerned about (p. 115).

- **Areas of Focus and Examples of a Writing Approach**

Finally, in alignment with a pragmatic pedagogy, we can include standard English and academic writing, since they can give students access to dominant norms and institutional practices, thus providing them with an instrumental value. I consider this side to be the domain of intercultural rhetoric since this approach tries to make explicit those norms and practices. In contrast, in alignment with a progressive pedagogy, we can include World Englishes and free writing, since they can give students the opportunity to challenge said norms and practices, thus developing a critical mindset. I consider this side to be the domain of translingualism and English as a lingua franca since these approaches teach students negotiation strategies that are part of the translingual competence mentioned above (see Canagarajah, 2013, p. 79).

As discussed, I view critical pragmatism as comprising an amalgamation of both progressive and pragmatic pedagogies, and, as such, elements of both sides of the ledger should be accounted for. In other words, the two pedagogies should be viewed as dialectics rather than dichotomies, and as interactive with rather than alternative to each other. That said, I also expect a level of flexibility on the part of the teacher in discerning how much of either pedagogy (for example between free writing versus academic writing) would be useful for their class based on several factors, including institutional constraints and requirements, departmental learning goals and outcomes, and students' needs and rights.

I consider the typology above to be merely a working model. And yet, I hope it takes us a step forward in conceptualizing what a critical pragmatist pedagogy could look like. And while I invite other teachers and researchers to make use of this model, I certainly would invite them to build on it and improve it even further. And I fully acknowledge that this kind of pedagogy would require more on the part of teacher training programs (in terms of curriculum design and materials development) and more on part of the teacher (in terms of expanding one's pedagogical knowledge). But this should be understandable given that teaching is serious work that requires real dedication and a continuous effort to improve one's practice[144]. Additionally, a pedagogy of this nature might be effective in accommodating students' various goals and objectives, which, in turn, can be contradictory in nature and can be contrary to our expectations[145].

One last dialectic that needs to be addressed is the one found in the components of the philosophy of critical realism; that is between "critical" and "realist." In their book *Teaching L2 Composition: Purpose, Process, and Practice*, Ferris and Hedgcock (2013) make a typology similar to mine above, where they compare composition studies and L2 writing. To them, the former has a relativist ontology and a subjective epistemology (similar to constructivism); the latter has a realist ontology and an objective epistemology (similar to positivism) (p. 62). The authors do not classify either of the two pedagogies of critical and pragmatic, but by analogy, I think it is safe to say that critical pedagogy is more aligned with or at least informed by constructivism[146], while pragmatic pedagogy is more aligned with or at least informed by positivism[147]. With that in

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[144] Despite this, I firmly believe in the notion of "wise selfishness" (Thom, 2021), which in the context of teaching refers to the idea of giving priorities to daily activities that can help us become more fulfilled as human beings and therefore better as teachers. Put differently, effective teaching involves not only competence and commitment, but also self-compassion (Neff & Dahm, 2015) and the ability to be kind to oneself. As pointed out by Thom (2021), this is in sharp contrast with the more popular idea that "a good teacher is like a candle [which] consumes itself to light the way for others."

[145] Patricia Bizzell (1991) notes that while sometimes we would expect disenfranchised students to be "eager to embrace critical education," many of them, to our surprise, "yearn only to be assimilated into the academic community" (p. 59-60). As educators, we have a duty towards both types of students, and I believe that critical pragmatism can help us attend to both those goals.

[146] Recall that criticality has attained a "mainstream status" in composition studies and in language studies in general (Kubota & Miller, 2017, p. 1). Notice also the poststructuralist view of language as discussed at the beginning of this section.

[147] Benesch (1993) and Santos (1992) argue that pragmatic pedagogy represents an ideology in its own right which uses "realism" as an argument to justify itself—see also Atkinson (2018) for the relation between L2 writing and pragmatism. Relatedly, pragmatism and positivism have a good deal in common, such that pragmatism can be seen as "a species of prope-positivism" (Peirce 1905, as cited in Nekrašas, 2001, p. 43).

mind, I believe that adopting a critical pragmatist pedagogy should necessarily entail being open to insights from a critical realist philosophy.

Yet, it is rather curious that critical realism has barely any presence in the field of composition studies[148]. In the rich and long history of composition studies, only four scholars have ever tried to bring these two worlds together. The first of those is Michael Bernard-Donals (1998b), a U.S. scholar who sets out to "reconfigure the antifoundational paradigm" by highlighting the relevance of natural sciences to social sciences (Bernard-Donals, 1998b, p. 62) and by calling for a stronger theory that can more accurately account for the relationship between human agency and material constraints (Bernard-Donals, 1998a, p. 447). The second is Donald Judd (2004), also a U.S. scholar who wrote the first fully-fledged book on the subject, where he discusses critical realism in relation to three major approaches to teaching writing, namely expressivist rhetoric, cognitivist rhetoric, and social-constructivist rhetoric[149]. The third is Deirdre Pratt (2011), a South African scholar who with the support of critical realism developed an electronic writing tutor program that is meant to provide a model of composing for students learning how to write. Finally, the fourth is Julia Molinari (2022), a scholar from the United Kingdom who uses a critical realist lens to examine the nature of academic writing specifically. No doubt, these works make valuable contributions and bold attempts in bringing insights from critical realism, not to mention that they usefully complement each other. However, for a philosophy that has been around for almost five

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[148] Due to its central idea of ontological depth, critical realism is said to have "affinities" with Marxism (Banfield, 2003)—see Creaven (2000) for more on this point, but see Roberts (1999) for an opposing view on this alleged relationship. Molinari (2022) speculates that this relationship could be the reason why critical realism was never adopted in writing studies (p. 103). Her speculation might be correct as critical realism, in fact, never had much success in the context of North America to begin with (Bagley et al., 2016).

[149] See Chapter Two (Section 2.5.3) for a discussion of these approaches.

decades now, the level of engagement with it from our field remains significantly low[150]. I hope this humble call will inspire more scholars to move in that direction in their research.

6.3 Limitations of the Study

In Chapter Three (Section 3.3), I explained that in order to fully perform the role of the "teacher as researcher" (Brown & Jones, 2001, p. 5), I made a deliberate decision to carry out the interviews with the study participants myself, as opposed to having someone else do that task for me. While I am satisfied with my decision, I remain curious if this decision had some impact on the responses given to me by the study participants who are also students in my class. Especially in relation to the first research cycle, I am left with the impression that participants had a stronger opinion in their written assignment about some of the topics brought up in the course (namely, standard English and the English-only movement) than during our conversations. This could be due to what has been termed the "acquiescence bias" or "friendliness bias" (or more broadly the "participant bias"), where participants provide responses that they think the researcher would like to hear (Shah, 2019). In other words, my role as a teacher could have impacted participants in giving me certain responses, whether in the instances I mentioned above or beyond. And I wonder if a more interesting or at least different set of responses could have been obtained if someone else besides me had conducted the interviews.

The same is the case with dilemma analysis, which is the analytic strategy that I used for the purpose of analyzing the interview transcripts from the second research cycle (Chapter Five).

[150] When I came across Donald Judd's book, I was very curious to see how scholars in the field, with their different pedagogical preferences, would respond to it and react to the philosophy of critical realism. Despite being written in 2004, the book has received a measly one review by a scholar who is not even from the field of composition studies (Potter, 2004). Funnily enough, Potter, who is a professor of sociology, notes in his review that prior to reading the book, he never knew that composition studies was an academic discipline.

This data analysis technique has an optional step called "checking back," where the researcher runs his/her findings by the study participants in a way similar to the validation technique in qualitative research known as "member checking[151]" (Lincoln & Guba, 1985). And while not including this step is a perfectly viable option in dilemma analysis (see Altrichter et al., 2008 and Kemp, 1997), I still feel that running by the participants the pedagogical dilemmas that I was able to generate to see what they think about them could have resulted in useful insights or a more nuanced understanding of those dilemmas.

Finally, as is clear throughout this dissertation, the philosophy of critical realism has informed much of the discussions on the various issues that this study has covered. As I discussed in Chapter One, this philosophy represents a middle ground between positivism and constructivism. But beyond this philosophical framework, there seems to be a similar pattern showing itself in a persistent manner and informing other choices, preferences, and positions of mine. To illustrate, as a research methodology, I chose action research, which is also a middle ground between quantitative and qualitative research methods. As a data analysis technique, I chose an abductive approach (at least with half of the research data set) as opposed to an approach that is fully deductive or fully inductive. And as a pedagogy, I chose critical pragmatism, which is also a middle ground approach between critical pedagogy and pragmatic pedagogy. As such, while I might not be able to see it, I might very well be biased towards some form of an "argument to moderation" (Harker, 2015, p. 147) or what has been termed the "fallacy of the golden mean" (Gardner, 2008, p. 98) or, more popularly, "bothsidesism," where the default assumption is that it

[151] Member checking is a technique used in qualitative research, where a summary of the interview is "played back" to the interviewee for review to ensure the validity and improve the credibility of the research findings (Lincoln & Guba, 1985, p. 314). Despite having some advantages, some scholars call this technique into question (Buchbinder, 2011; Morse, 2015). Incidentally, researchers who view the step of "checking back" in dilemma analysis as optional (e.g., Altrichter et al., 2008; Kempt, 1997) do not offer an alternative procedure. In other words, they simply removed that step from the process.

is in middle ground between two opposing sides wherein lies the real value. That said, I hope I showed enough of my points to illustrate that my choices were always the result of much deliberation and careful analysis[152]. I will also say that if such a bias is indeed present but that it entails a level of agility and flexibility on the part of the teacher and researcher which can help him/her adjust their pedagogy as the situation demands, then this bias might be of the good type.

6.4 Final Reflection

Having carried out this study, I find it but necessary to echo the call made by Herr and Anderson (2005) a little over a decade ago that graduate programs need to include more training opportunities in action research and to design more courses on this research paradigm specifically. While it is safe to say that action research has now been established in research ethics committees (Gelling & Munn-Giddings, 2011), I doubt we could make the same claim in relation to research programs and graduate seminars just yet[153]. More attention should be given to this research methodology. Based on my experience with the current study, that would be my ultimate recommendation. Not only does action research occupy a positive middle ground between positivism and constructivism (and between quantitative and qualitative research), it is also a research mode that provides a platform for the personal voice through a continuous act of self-reflection and inner dialogue, while utilizing the element of creativity (Canagarajah, 2012b). This

[152] I should hasten to add that while the middle ground position is not always the right position, it is not always a faulty position either. In that respect, Harker (2015) notes that "sometimes arguments to moderation are no doubt the correct response to diverging conclusions." (p. 148).

[153] In her dissertation, Jain (2013) makes the point that it is actually "teacher research" rather than "action research" that seems to be missing in graduate courses and that the latter already has some presence (p. 212). She explains that the former is more specific and has its own specific issues that need to be addressed directly. The distinction between these types of research, along with other forms of educational research, is important to Jain because it makes the essence of her study. But in my case, this distinction is not really a major concern. It should also be noted that the term "action research" is sometimes used as "an umbrella term for all forms of research by educational practitioners…" (Jain, 2013, p. 42).

reflective practice is extremely crucial because, as pointed out by Coney (2016), it represents the very first step towards any serious and meaningful social justice work.

Besides the clear value of the reflective practice, action research is valuable in that it opens dialogues between the researcher/teacher and his/her participants/students through the interviewing process with regard to the latter's expectations, preferences, perceptions, and reactions about their own learning. Not only will such dialogues lead to the creation of student-negotiated curricula, they can also give rise to new ideas, viewpoints, suggestions, questions, and possibilities on the part of the respective teacher beyond the normal pattern of thinking that the s/he is used to and is comfortable with. In my case, for example, I have been and will always be fascinated with the sub-field of the history of composition studies. In fact, I consider it a secondary research interest of mine. Despite this, it was only after my conversations with the study participants during the current project that I was able to improve my understanding of some of the debates and discussions that are essential in this sub-field. It was only after my close examination of my conversations with the study participants that I was able to work through what I know about this sub-field, refine my own positions towards some of its long-standing tensions, and view those tensions from a more generative angle. As I hope I have shown in this dissertation, doing so has allowed me to steer a positive path towards breaking away from binaries.

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APPENDICES

Appendix A: Winter Syllabus

SYLLABUS

ENGLISH 131: COMPOSITION/EXPOSITION
DEPARTMENT OF ENGLISH
WINTER 2019

Course Time: Monday & Wednesday 12:30pm-2:20pm
Instructor: Ahmad Alharthi
Office Hours: Wednesday 2:30pm-4:30pm

COURSE DESCRIPTION

Welcome to English 131! The purpose of this course is to help you become a better writer. To that end, the course is structured around four broad outcomes, divided into more specific ones (see below) that target various but related aspects of writing. These range in scope from reading and research to analysis and revision. We will be referring to those outcomes when discussing the reading selections of the course or when performing in-class activities. Most importantly, we will look at the act of writing as an ongoing and recursive process, undergoing numerous stages of design and redesign so as to show improvement and progress (i.e. the "portfolio" approach). You will learn how to respond to input and feedback that you receive from different sources, including your peers, and how to incorporate those when revising your writing.

Over the course of the quarter, we will engage with materials that will help us think consciously about our linguistic backgrounds, promote our understanding of intercultural communication, learn something about how writing is approached around the world, and develop strategies to use that information successfully. Notions that we will discuss include language and culture, clarity and ambiguity, formality and informality, and values and beliefs. The hope is that you will ultimately find all the skills that you will have learned by the end of this course to be useful when developing lines of inquiry for a variety of writing situations, both academic or otherwise, both in your college career and beyond.

MULTILINGUAL LANGUAGE LEARNERS SECTION

Please note that this section is described as an MLL section, which stands for Multilingual Language Learners. This means that while students are expected to fulfil the same requirements as any other non-MLL section, the curriculum here is more global, with attention to both US and non-US resources and perspectives. That said, students from all backgrounds are more than welcome to enroll in this section. In fact, I personally think that that will help create even a more enriching environment.

LEARNING OUTCOMES

1. **To compose strategically for a variety of audiences and contexts, both within and outside the university, by**

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

2. **To work strategically with complex information in order to generate and support inquiry by**

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a 'conversation'—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

3. **To craft persuasive, complex, inquiry-driven arguments that matter by**

- considering, incorporating, and responding to different points of view while developing one's own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

4. **To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by**

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and
- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

REQUIRED READINGS

McCool, Matthew (2009). *Writing around the world: A guide to writing across cultures*. London: Continuum International Publishing Group. [Primary Text] => WATW

Ball, Cheryl E. & Loewe, Drew M. (Eds.) (2017). *Bad ideas about writing*. Morgantown, WV: Digital Publishing Institute. [Selections] => BIAW

Additional readings, which will be posted on the course website => AR

Note: There is no need to purchase any of those books. All required readings will be made available on Canvas. Please refer to the course calendar below for the list of required readings and their sequence.

GRADING AND ASSESSMENT

- **PARTICIPATION AND ATTENDANCE** (30% of course grade)

This includes showing up to class, attending conferences, reading assigned material, doing in-class work, taking part in peer review sessions, contributing to online discussions, completing homework on time and according to guidelines. You are expected to attend all class sessions. But if you must be absent, it is your responsibility to get the assignments, class notes, and course changes from a classmate. If you miss a class on a day that written work is due, you are still expected to turn your work in on time.

- **PORTFOLIO** (70% of course grade)

In this course, you will complete two assignment sequences (more on this later), each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of short assignments (SA) leading up to a major paper (MP). These short assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback generated by me, given by colleagues in peer-review sessions, and discussed in individual conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work (more on this later in the quarter). The portfolio will include the following: 1) at least one major paper, 2) three to five short assignments, and 3) a critical reflection that explains how the selected portfolio demonstrates the four outcomes of the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include a compendium, i.e. all of the sequence-related writing you were assigned in the course (both major papers and all the short assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

Note: Because you will not be turning in your portfolio until the end of the quarter, you will not be graded on any of your assignments until that time. The great benefit of this portfolio system is that you are able to develop new skills and techniques before being assessed. Therefore, your grade will be based on how well you address the course outcomes at the end of the quarter rather than at the beginning.

- **EVALUATION RUBRIC**

Outstanding: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.

Strong: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.

Good: Effectively demonstrates the trait(s) associate with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).

Acceptable: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

Inadequate: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

- **LATE WORK**

Because of the collaborative nature of this course, late submissions will have a negative impact on the effectiveness of such tasks as peer reviews and group work. Therefore, late assignments will receive an "incomplete," which will affect participation grades. Please be sure to manage your time wisely and anticipate upcoming deadlines, which are all listed on the course schedule (see below). Depending on how legitimate your reasons are, I may be able to give you an extension and work out different arrangements for our class.

- **EXTRA CREDIT**

Throughout the quarter, you will have the opportunity to earn extra credits for your participation grade. Extra credit is worth one missed homework assignment or missed class session. This can be done by either of two ways: 1) writing a short reading response (of no less than 200 words) on any part of the course readings, provided that you do not use the same piece for more than one submission in the course – please talk to me about this option beforehand; 2) taking your work to a writing tutor in one of the writing centers on campus (see below). In order to receive extra credit for the latter option, you will need to get the tutor's signature, along with the date and time of your visit. You must also turn in a reflection that answers the following questions in at least 200 words: I) What did you ask the tutor to look for in your paper? II) What feedback did you receive? III) How will you incorporate this feedback into your work?

UNIVERSITY POLICIES

- **ACADEMIC INTEGRITY**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

- **COMPLAINTS**

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or crai@uw.edu, or Assistant Directors Nanya Jhingran, nanyaj@uw.edu; Sara Lovett, slovett@uw.edu; or TJ Walker, tjwalker@uw.edu. If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact Acting English Department Chair Anis Bawarshi, bawarshi@uw.edu or (206) 543-2690.

UNIVERSITY RESOURCES

- **ACCOMMODATIONS**

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at http://www.washington.edu/students/drs/.

- **CAMPUS SAFETY**
    - Preventing violence is everyone's responsibility. If you're concerned, tell someone.
    - Always call 911 if you or others may be in danger.
    - Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
    - Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
    - Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.
    - For more information, visit the SafeCampus website at www.washington.edu/safecampus.

- **WRITING CENTERS**

Whether you are working on developing a topic, structuring an argument, conducting research, or revising a paper, the university writing centers can be a huge help. The staff at these writing centers are very familiar with UW's Expository Writing Program and are happy to help you at any stage in the writing process. I highly recommend paying a visit to any of the following:

The Instructional Center (IC). This center provides tutoring and study groups for students in almost every discipline or major. In addition to tutoring, special services offered at the IC include a computer lab, study skills sessions and assessments, critical reading courses, and various types of learning assessments. More information can be found here: http://depts.washington.edu/ic/.

Center for Learning and Undergraduate Enrichment (CLUE). Located in Mary Gates Hall, this center is staffed by undergraduate and graduate student tutors who can help you with your claims, organization, and grammar. You do not need to make an appointment. Just print out what you've got, grab your notes, or take your laptop, arrive early and be prepared to wait. More information can be found here: http://depts.washington.edu/aspuw/clue/home/.

Odegaard Writing and Research Center (OWRC). This center provides a research-integrated approach to writing instruction, offering specialized assistance and providing guidance with all stages of the writing and research process, including defining a research question, exploring background information, narrowing or broadening a topic, finding appropriate sources, and identifying useful and credible information. More information can be found here: https://depts.washington.edu/owrc/.

COURSE CALENDAR

Please keep in mind the following: 1) This calendar is tentative and is subject to change; 2) The calendar does not include minor and informal assignments; these will be announced in class and listed on Canvas as we go.

COURSE CALENDAR (SUBJECT TO CHANGE)

WEEK 1	TOPICS/ ACTIVITIES	HOMEWORK
Mon 1/7	Course Overview, Introductions, Syllabus	
Wed 1/9	View "An English-Speaking World" (From *The Story of English*) – Part I AR => Excerpt from *They Say I Say*	***Writer's bio (due Thursday by 11:59 pm)***
WEEK 2		
Mon 1/14	BIAW => First-Year Composition Prepares Students for Academic Writing (pp. 18-23) AR => Jamieson (1996) AR => Cremean (2018)	
Wed 1/16	View "An English-Speaking World" (From *The Story of English*) – Part II WATW => Chapter 1: Basic Principles of Intercultural Writing	***SA1 (due Thursday by 11:59 pm)***
WEEK 3		
Mon 1/21	No Class – Martin Luther King Day	
Wed 1/23	View "Next Year's Words" (From *The Story of English*) – Part I AR => Horner et al. (2011)	***SA2 (due Thursday by 11:59 pm)***
WEEK 4		
Mon 1/28	AR => Canagarajah (2001)	

Wed 1/30	View "Next Year's Words" (From *The Story of English*) – Part II WATW => Chapter 2: Deepest Dimensions of Culture	***MP1 Draft1 (due Thursday by 11:59 pm)***
WEEK 5		
Mon 2/4	No Class – Individual Conferences	
Wed 2/6	View "Many Tongues Called English, One World Language" (From *The Adventure of English*) – Part I WATW => Chapter 3: Language and Culture	***MP1 Draft2 (due Friday by 11:59 pm)***
WEEK 6		
Mon 2/11	Library Visit (During the first hour of class, we will meet in Odegaard Library -- more details to be confirmed soon) BIAW => Rhetoric is Synonymous with Empty Speech (pp. 7-12)	
Wed 2/13	View "Many Tongues Called English, One World Language" (From *The Adventure of English*) – Part II WATW => Chapter 4: Writing Around the World (pp. 58-80)	***SA3 (due Thursday by 11:59 pm)***

WEEK 7		
Mon 2/18	No Class – President's Day	
Wed 2/20	View *Writing Across Borders* – Part 1 & 2 WATW => Chapter 4: Writing Around the World – cont. (pp. 80-99)	***SA4 (due Thursday by 11:59 pm)***
WEEK 8		

Mon 2/25	BIAW => There is One Correct Way of Writing and Speaking (pp. 82-87) BIAW => African American Language is Not Good English (pp. 88-92) AR => Tan (1990)	
Wed 2/27	View *Writing Across Borders* – Part 3 View "World Englishes" by David Crystal Introduction to the Portfolios	***MP2 Draft1 (due Thursday by 11:59 pm)***
WEEK 9		
Mon 3/4	E-Portfolio Training (Class will meet in Mary Gates Hall, Room 082) WATW => Chapter 6: Intercultural Toolbox Course Evaluation	
Wed 3/6	No Class - Individual Conferences	***MP2 Draft2 (due Friday by 11:59 pm)***
WEEK 10		
Mon 3/11	Work on Portfolios	
Wed 3/13	Work on Portfolios Course Wrap-up	

*Please note that portfolios are due by 11:59 PM on **Monday, March 18th**. No exceptions.*

Appendix B: Spring Syllabus

SYLLABUS

ENGLISH 131: COMPOSITION/EXPOSITION
DEPARTMENT OF ENGLISH
SPRING 2019

Course Time: Tuesday & Thursday 12:30pm-2:20pm
Instructor: Ahmad Alharthi
Office Hours: Thursday 2:30pm-4:30pm

COURSE DESCRIPTION

Welcome to English 131! The purpose of this course is to help you become a better writer. To that end, the course is structured around four broad outcomes, divided into more specific ones (see below) that target various but related aspects of writing. These range in scope from reading and research to analysis and revision. We will be referring to those outcomes when discussing the reading selections of the course or when performing in-class activities. Most importantly, we will look at the act of writing as an ongoing and recursive process, undergoing numerous stages of design and redesign so as to show improvement and progress (i.e. the "portfolio" approach). You will learn how to respond to input and feedback that you receive from different sources, including your peers, and how to incorporate those when revising your writing.

Over the course of the quarter, we will engage with materials that will help us think consciously about our linguistic backgrounds, promote our understanding of intercultural communication, learn something about how writing is approached around the world, and develop strategies to use that information successfully. Notions that we will discuss include language and culture, clarity and ambiguity, formality and informality, and values and beliefs. The hope is that you will ultimately find all the skills that you will have learned by the end of this course to be useful when developing lines of inquiry for a variety of writing situations, both academic or otherwise, both in your college career and beyond.

MULTILINGUAL LANGUAGE LEARNERS SECTION

Please note that this section is described as an MLL section, which stands for Multilingual Language Learners. This means that while students are expected to fulfil the same requirements as any other non-MLL section, the curriculum here is more global, with attention to both US and non-US resources and perspectives. That said, students from all backgrounds are more than welcome to enroll in this section. In fact, I personally think that that will help create even a more enriching environment.

LEARNING OUTCOMES

5. **To compose strategically for a variety of audiences and contexts, both within and outside the university, by**

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

6. **To work strategically with complex information in order to generate and support inquiry by**

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
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7. **To craft persuasive, complex, inquiry-driven arguments that matter by**

- considering, incorporating, and responding to different points of view while developing one's own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions—to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

8. **To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by**

- engaging in a variety of (re)visioning techniques, including (re)brainstorming, (re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and
- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

REQUIRED READINGS

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Note: There is no need to purchase any of those texts. All required readings will be made available on Canvas. Please refer to the course calendar below for the list of required readings and their sequence.

GRADING AND ASSESSMENT

- **PARTICIPATION AND ATTENDANCE** (30% of course grade)

This includes showing up to class, attending conferences, reading assigned material, doing in-class work, taking part in peer review sessions, contributing to online discussions, completing homework on time and according to guidelines. You are expected to attend all class sessions. But if you must be absent, it is your responsibility to get the assignments, class notes, and course changes from a classmate. If you miss a class on a day that written work is due, you are still expected to turn your work in on time.

- **PORTFOLIO** (70% of course grade)

In this course, you will complete two assignment sequences (more on this later), each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete a variety of short assignments (SA) leading up to a major paper (MP). These short assignments will each target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. You will have a chance to revise significantly each of the major papers using feedback generated by me, given by colleagues in peer-review sessions, and discussed in individual conferences. Toward the end of the course, having completed the two sequences, you will be asked to compile and submit a portfolio of your work (more on this later in the quarter). The portfolio will include the following: 1) at least one major paper, 2) three to five short assignments, and 3) a critical reflection that explains how the selected portfolio demonstrates the four outcomes of the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include a compendium, i.e. all of the sequence-related writing you were assigned in the course (both major papers and all the short assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

Note: Because you will not be turning in your portfolio until the end of the quarter, you will not be graded on any of your assignments until that time. The great benefit of this portfolio system is that you are able to develop new skills and techniques before being assessed. Therefore, your grade will be based on how well you address the course outcomes at the end of the quarter rather than at the beginning.

- **EVALUATION RUBRIC**

Outstanding: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.

Strong: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.

Good: Effectively demonstrates the trait(s) associate with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of trait(s).

Acceptable: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

Inadequate: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

- **LATE WORK**

Because of the collaborative nature of this course, late submissions will have a negative impact on the effectiveness of such tasks as peer reviews and group work. Therefore, late assignments will receive an "incomplete," which will affect participation grades. Please be sure to manage your time wisely and anticipate upcoming deadlines, which are all listed on the course schedule (see below). Depending on how legitimate your reasons are, I may be able to give you an extension and work out different arrangements for our class.

- **EXTRA CREDIT**

Throughout the quarter, you will have the opportunity to earn extra credits for your participation grade. Extra credit is worth one missed homework assignment or missed class session. This can be done by either of two ways: 1) writing a short reading response (of no less than 200 words) on any part of the course readings, provided that you do not use the same piece for more than one submission in the course – please talk to me about this option beforehand; 2) taking your work to a writing tutor in one of the writing centers on campus (see below). In order to receive extra credit for the latter option, you will need to get the tutor's signature, along with the date and time of your visit. You must also turn in a reflection that answers the following questions in at least 200 words: I) What did you ask the tutor to look for in your paper? II) What feedback did you receive? III) How will you incorporate this feedback into your work?

UNIVERSITY POLICIES

- **ACADEMIC INTEGRITY**

Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

- **COMPLAINTS**

If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director Candice Rai, (206) 543-2190 or crai@uw.edu, or Assistant Directors Nanya Jhingran, nanyaj@uw.edu; Sara Lovett, slovett@uw.edu; or TJ Walker, tjwalker@uw.edu. If, after speaking with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact Acting English Department Chair Anis Bawarshi, bawarshi@uw.edu or (206) 543-2690.

UNIVERSITY RESOURCES

- **ACCOMMODATIONS**

If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at http://www.washington.edu/students/drs/.

- **CAMPUS SAFETY**
    - Preventing violence is everyone's responsibility. If you're concerned, tell someone.
    - Always call 911 if you or others may be in danger.
    - Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
    - Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
    - Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.
    - For more information, visit the SafeCampus website at www.washington.edu/safecampus.

- **WRITING CENTERS**

Whether you are working on developing a topic, structuring an argument, conducting research, or revising a paper, the university writing centers can be a huge help. The staff at these writing centers are very familiar with UW's Expository Writing Program and are happy to help you at any stage in the writing process. I highly recommend paying a visit to any of the following:

The Instructional Center (IC). This center provides tutoring and study groups for students in almost every discipline or major. In addition to tutoring, special services offered at the IC include a computer lab, study skills sessions and assessments, critical reading courses, and various types of learning assessments. More information can be found here: http://depts.washington.edu/ic/.

Center for Learning and Undergraduate Enrichment (CLUE). Located in Mary Gates Hall, this center is staffed by undergraduate and graduate student tutors who can help you with your claims, organization, and grammar. You do not need to make an appointment. Just print out what you've got, grab your notes, or take your laptop, arrive early and be prepared to wait. More information can be found here: http://depts.washington.edu/aspuw/clue/home/.

Odegaard Writing and Research Center (OWRC). This center provides a research-integrated approach to writing instruction, offering specialized assistance and providing guidance with all stages of the writing and research process, including defining a research question, exploring background information, narrowing or broadening a topic, finding appropriate sources, and identifying useful and credible information. More information can be found here: https://depts.washington.edu/owrc/.

COURSE CALENDAR

Please keep in mind the following: 1) This calendar is tentative and is subject to change; 2) The calendar does not include minor and informal assignments; these will be announced in class and listed on Canvas as we go.

COURSE CALENDAR (SUBJECT TO CHANGE)

WEEK 1	IN-CLASS ACTIVITIES	HOMEWORK
Tue 4/2	Course Overview, Introductions, Syllabus	
Thu 4/4	View “Many Tongues Called English, One World Language” (From *The Adventure of English*) – Part I AR => Excerpt from *They Say I Say*	***Writer’s bio (due Friday by 11:59 pm)***
WEEK 2		
Tue 4/9	BIAW => First-Year Composition Prepares Students for Academic Writing (pp. 18-23) AR => Jamieson (1996) AR => Cremean (2018)	
Thu 4/11	View “Many Tongues Called English, One World Language” (From *The Adventure of English*) – Part II WATW => Chapter 1: Basic Principles of Intercultural Writing	***SA1 (due Friday by 11:59 pm)***
WEEK 3		
Tue 4/16	AR => Horner et al. (2011)	
Thu 4/18	View “Many Tongues Called English, One World Language” (From *The Adventure of English*) – Part III AR => Honey (1997)	***SA2 (due Friday by 11:59 pm)***
WEEK 4		
Tue 4/23	AR => Canagarajah (2001)	

Thu 4/25	View *Writing Across Borders* – Part 1 & 2 WATW => Chapter 2: Deepest Dimensions of Culture	***MP1 Draft1 (due Friday by 11:59 pm)***
WEEK 5		
Tue 4/30	No Class – Individual Conferences	
Thu 5/2	View *Writing Across Borders* – Part 3 View "World Englishes" by David Crystal BIAW => There is One Correct Way of Writing and Speaking (pp. 82-87) BIAW => African American Language is Not Good English (pp. 88-92) AR => Skutnabb-Kangas (2015)	***MP1 Draft2 (due Saturday by 11:59 pm)***
WEEK 6		
Tue 5/7	Library Visit (Class will meet in Odegaard Library, Learning Studio Room 102)	
Thu 5/9	View "Speaking Proper" (From *The Adventure of English*) – Part I WATW => Chapter 3: Language and Culture	***SA3 (due Friday by 11:59 pm)***
WEEK 7		
Tue 5/14	BIAW => Students Should Learn About the Logical Fallacies (pp. 168-173) AR => Phillipson (2012)	
Thu 5/16	View "Speaking Proper" (From *The Adventure of English*) – Part II BIAW => Rhetoric is Synonymous with Empty Speech (pp. 7-12)	***SA4 (due Friday by 11:59 pm)***

	BIAW => Reading and Writing Are Not Connected (pp. 38-43) AR => Tan (1990)	
WEEK 8		
Tue 5/21	E-Portfolio Training (Class will meet in Mary Gates Hall, Room 082) WATW => Chapter 6: Intercultural Toolbox	
Thu 5/23	Introduction to the Portfolios AR => Excerpt from *The UNESCO World Report on Cultural Diversity*	***MP2 Draft1 (due Friday by 11:59 pm)***
WEEK 9		
Tue 5/28	No Class – Individual Conferences	
Thu 5/30	Work on Portfolios Course Evaluation	***MP2 Draft2 (due Saturday by 11:59 pm)***
WEEK 10		
Tue 6/4	Work on Portfolios	
Thu 6/6	Work on Portfolios Course Wrap-up	

*Please note that portfolios are due by 11:59 PM on **Monday, June 10th**. No exceptions.*

Appendix C: Participation Invitation Letter

Participation Invitation Letter

Project's Working Title - **Pedagogy in the Flow: Teaching Writing in a Globalized World**

Dear Students of English 131:

My name is Ahmad A. Alharthi. I am a doctoral student in the Department of English. Under the supervision of Dr. Priti Sandhu, I will be doing my dissertation research this quarter, investigating how the multilingual section of a writing course can best be taught in our globalized world. This means that aside from teaching this course, I will also be conducting a study about the content and materials used in it, examining students' perspectives of and attitudes towards that content. I am hoping to get volunteers who are willing to meet and talk with me about their experience of taking this class. Being a part of this research study will help you think about your learning, as well as help future teachers understand what makes effective teaching. As part of a research university, you get the chance to be part of a study like this one. If you are thinking about graduate school or doing research during your undergraduate career, this will give you a sense of how a research study works.

I am interested in the multilingual composition classroom as an intercultural space, where different cultural norms and learning styles come into contact with one another, forcing various forms of communication, collaboration and meaning negotiation. The purpose of the study is to help design a globalized syllabus with reading materials, writing assignments, and in-classroom activities that represent the diverse backgrounds of students enrolled in the multilingual composition classroom -- and, by extension, reflect the various ways English is used and writing is approached around the world.

Please note that your participation (or your decision not to participate) will have no effect on your course performance or grades whatsoever. Your participation in this study is completely voluntary and you may decline to participate without penalty. Additionally, if you decide to participate, you may withdraw from the study at any time without penalty. If you complete the study, you will be compensated with a $25 Amazon gift card in appreciation of your time. All information about you will be kept confidential and will be made available only to me. In writing the research results, all names will be changed for privacy protection.

Please feel free to ask me any question. The consent form has more contact information.

Appendix D: Consent Form

Consent Form

Project's Working Title - **Pedagogy in the Flow: Teaching Writing in a Globalized World**

Researcher: Ahmad Alharthi, Ph.C./ English Department

Faculty Advisor: Dr. Priti Sandhu

Researcher's Statement

I am asking you to be in a research study. The purpose of this consent form is to give you the information you will need to help you decide whether to be in the study or not. Please read the form carefully. You may ask questions about the purpose of the research, what I would ask you to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research or this form that is not clear. When I have answered all your questions, you can decide if you want to be in the study or not. This process is called "informed consent." I will give you a copy of this form for your records.

Purpose of the Study

I am interested in the multilingual composition classroom as an intercultural space, where different cultural norms and learning styles come into contact with one another, forcing various forms of communication, collaboration and meaning negotiation. The purpose of the study is to help design a globalized syllabus with reading materials, writing assignments, and in-classroom activities that represent the diverse backgrounds of students enrolled in the multilingual composition classroom -- and, by extension, reflect the various ways English is used and writing is approached around the world.

Study Procedures

I will be observing and taking notes on our classroom sessions throughout the quarter. At times, I might be audio-recording or videotaping our classroom sessions, individual conferences, and office hour conversations. I will transcribe all records using pseudonyms so that your name will not be tied to the data. Please indicate below whether or not you give me permission to include your data from tape recordings. If you do not consent, I will not include your data in my analysis of classroom observations

I will also be gathering writing samples including feedback that is given in peer review sessions. Please indicate below whether or not you give me permission to include data from writing that you produce in this class.

Finally, I will be conducting four interviews during the quarter with those who are interested. Each interview will last between 30 minutes to an hour, taking place in Week 3, 5, 7, and 9. Questions will revolve around your experience in class and your perspective on the course content. All interviews will be audio-recorded. Interview time commitment averages to 2-4 hours in total. If you are interested in participating in this component of the study, please indicate below.

Risks, Stress, or Discomfort

As with any social interaction, sometimes things may be said in in interviews or during observations that would cause us embarrassment and discomfort if they were to be made public, even if published anonymously. The audio recordings from this research will be kept indefinitely and used in future presentations and publications. To alleviate this potential source of stress, participants will have access to the recordings that concern them, and they will be given the chance to delete portions if they wish.

Benefits of the Study

This study will help improve processes of course design and material development for writing classrooms. For participating in the "interview" component of the study, you will be offered a $25 Amazon gift card in appreciation of your time. Additionally, the experience itself (of talking about the course materials and activities) will help you develop a meta-cognitive capacity that will prove useful in one of the course core requirements (the final portfolio), where you will be asked to reflect on your experience in the course in general.

Other Information

All information gathered will be kept strictly confidential. I will code the study data by assigning pseudonyms to students and store the reference document linking pseudonyms to identifying information in a separate, secure location from the rest of the data. Your name will not be used in publications or presentations of my results.

Government or university staff sometimes review studies such as this one to make sure they are being done safely and legally. If a review of this study takes place, your records may be examined. The reviewers will protect your privacy. The study records will not be used to put you at legal risk of harm.

Your participation in the study is voluntary and you may decline to participate without penalty. If you decide to participate, you may withdraw from the study at any time without any penalty.

Printed name of researcher Signature Date

Research Participant's Statement

This study has been explained to me. I agree to take part in this research. I have had a chance to ask questions. If I have questions later about the research, I can call Ahmad Alharthi at the number listed on top of this form, or the Human Subjects Division at (206) 543-0098. I will receive a copy of this form.

---------- I am 18 or over and am therefore eligible to participate in this study.

---------- I give my permission for the researcher to include me in his analysis of tape recordings of classroom sessions, individual conferences, and office hour conversations.

---------- I do NOT give my permission for the researcher to include me in his analysis of tape recordings of classroom sessions, individual conferences, and office hour conversations.

---------- I give my permission for the researcher to use my writing in publications and presentations related to this project. All of my writing would be shared anonymously, using a pseudonym.

---------- I do NOT give my permission for the researcher to use my writing in publications and presentations related to this project.

---------- I am interested in participating in interviews with the researcher.

Printed name of participant Signature Date

Email address:

Cell phone number:

Appendix E: Interview Protocol

Interview Protocol

Preliminary Interview Protocol for Students

1. Can you tell me a little bit about yourself: What is your nationality? What is your country of origin? Where did you grow up? How long have you lived in the U.S.?

2. Where do your parents live and what do they do? What was your family's role in helping you read and write?

3. How many languages (or dialects) do you use on a regular basis? What are these languages or dialects? What do you consider to be your "native language(s)" and why?

4. Would you describe yourself as a "multilingual" student? Would you describe yourself as an "international" student? Why or why not?

5. If you identify yourself as an "international" student, why do you think it is important to obtain a degree from an American university? Why did you make the decision to study abroad?

6. What brought you to this university specifically? What appealed to you about the school? What is your intended major? What courses have you completed at the university so far?

7. What is your understanding of the following terms: "Composition course," "multilingual section," "standard English," "academic writing," "globalization," and "intercultural communication"? How would you define each of those terms at this point?

8. What are your expectations from this course in terms of the type of readings and writings that you will be assigned to do? What kinds of skills do you hope to develop by the end of the course?

9. What were your strengths as a student growing up? What were your weaknesses?

10. If applicable, when and how did you learn English? What did you do to improve your English? What was your motivation? Why did you learn it?

11. If applicable, what is your confidence level in using English? What is your comfort level in specifically writing in English?

12. If applicable, do you code-switch between English and your other language(s)? In what places do you do that and with whom?

13. What are your general perspectives regarding the use of English to communicate internationally? What do you think is the best way to communicate across cultural and linguistic boundaries? Please explain your answer.

14. What kinds of writing did you do in the past? What kinds of writing do you like or dislike? What kinds of writing do you struggle with -- both in L1 and L2 as applicable?

15. What is your reason for participating in this study? What do you think you might gain by the end of the study?

16. Are there any specific points that you would like me to ask you about during our interviews?

Subsequent Interview Protocol for Students

1. How do you feel about the readings that we have done in class so far? What do you think is the best thing about the texts used and what is the worst thing? Can you tell me about a time when talking about the reading in class was useful to you?

2. What has been your approach to writing assignments so far: Do you prepare in a certain way, structure in a certain way, or revise in a certain way? Is translation a strategy that you use at all in any of the writing stages: Planning/outlining; composing/drafting; and revising/editing?

3. How effective do you think some of the class activities are for you as a multilingual student? (Examples include pair-work, small group discussions, large class discussions)

4. What aspects of the class (readings, assignments, classroom-activities) have contributed most to your learning experience so far? What aspects have detracted from learning?

5. Some of the class readings engage in what might be a different take to you on the notion of “standard English.” First, do you think the way you use English fits into that label? Please elaborate how and why? Second, what kind of grammatical rules have you learned in the past (i.e., the “how-tos” and “what-not-to-dos”)? Have you found particular rules helpful, hurtful or simply frustrating?

6. Some of the class readings engage in discussions about cases of discrimination and stereotypes that are based on the way an individual speaks. Have you ever felt discriminated against because of your language choices or abilities?

7. Can you think of a time when you might have discriminated against someone else because of his or her language choices or abilities? Have you ever noticed people treating one language or accent as better or worse than other languages or accents?

8. The statement "This is America, speak English" represents a political movement known as "English-only." What do you think about this? Why do you think it is the wrong (or right!) attitude to have?

9. Some of the class readings talk about different cultural contexts using different learning styles and, by extension, different approaches to writing. If applicable, how accurate is the characterization of your culture in the text? Do you feel offended when the writing norms of your culture are explicitly compared to the writing norms of other cultures? Do you see any value in that comparison exercise?

10. Do you think our course syllabus represents your cultural and linguistic identity, and, if so, does it do that fairly? Please elaborate on your answer.

11. If applicable, how would you compare the educational system here in the U.S. to that in your country of origin? Are there any major differences or similarities?

12. How has your understanding of the notion of "globalization" changed? Would you describe our course syllabus as "globalized"? Why or why not? What does a globalized syllabus mean to you? What components should it include?

Appendix F: Winter Feedback Survey

English 131P - Winter 2019: **Feedback Survey**

1. How useful were the following <u>in-class activities</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Lecture					
Worksheets & handouts					
Warm-ups & ice-breakers					
Small group discussions					
Peer review workshops					
Watching videos					

Please explain your answer below. What is it that made you rate an activity the way you did? How did it (or how did it not) contribute to your learning experience in class? What could have been done to make an activity better?

----

2. As applicable, how useful were the following <u>out-class activities</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Library information session					
E-portfolio training session					
Individual conferences					
Visiting writing centers					
Writing reflection (i.e., make-up) papers					

Please explain your answer below. What is it that made you rate an activity the way you did? How did it (or how did it not) contribute to your learning experience in class? What could have been done to make an activity better?

----

3. How effective were the following <u>types of assignments</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Critical Summary					
Close Reading					
Literacy Narrative					
Reading Response					
Topic Proposal					
Research Essay					
Final Portfolio					

Please explain your answer below. What kind of assignments did you expect coming to this course? What did you think of each assignment that you worked on? What did you like/dislike about each assignment? How did it (or how did it not) contribute to your learning experience in class? What would you like to change about those assignments?

----

4. How effective were the following <u>reading selections</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Writing Around the World by McCool					
Bad Ideas About Writing, edited by Ball & Loewe					
They Say, I Say by Graff et al.					
"The English-Only Movement" by Jamieson					
"Why America Should Never Make English Its Official Language" by Cremean					
"Language Difference in Writing: Toward a Translingual Approach" by Horner et al.					
"The Fortunate Traveler" by Canagarajah					
"Mother Tongue" by Amy Tan					

Please explain your answer below. What kind of readings did you expect coming to this course? What did you think of each text that we read in class? What did you like/dislike about each text? How did it (or how did it not) contribute to your learning experience in class? What would you like to change about those reading selections? Please also feel free to talk about each chapter that we have covered from the edited volume.

5. Would you describe yourself as a "multilingual" student? Would you describe yourself as an "international" student? Why or why not?

6. Some of the class readings talk about different cultural contexts using different learning styles and, by extension, different approaches to writing. If applicable, how accurate is the characterization of your culture in the text? Do you feel offended when the writing norms of your culture are explicitly compared to the writing norms of other cultures? Do you see any value in that comparison exercise?

7. Do you think our course syllabus represents your cultural and linguistic identity, and, if so, does it do that fairly? Please elaborate on your answer.

----

8. How has your understanding of the notion of "globalization" changed? Would you describe our course syllabus as "globalized"? Why or why not? What does a globalized syllabus mean to you? What components should it include?

Appendix G: Spring Feedback Survey

English 131Q - Spring 2019: **Feedback Survey**

1. How useful were the following <u>in-class activities</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Lecture & PowerPoints					
Worksheets & handouts					
Warm-ups & ice-breakers					
Small group discussions					
Peer review workshops					
Watching videos					

Please explain your answer below. What is it that made you rate an activity the way you did? How did it (or how did it not) contribute to your learning experience in class? What could have been done to make an activity better?

----

2. As applicable, how useful were the following <u>out-class activities</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Library information session					
E-portfolio training session					
Individual conferences					
Developing discussion questions					
Visiting writing centers					
Writing make-up papers					
Collaborating with a colleague to write a paper					

Please explain your answer below. What is it that made you rate an activity the way you did? How did it (or how did it not) contribute to your learning experience in class? What could have been done to make an activity better?

----

3. How effective were the following <u>types of assignments</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Critical Summary					
Close Reading					
Literacy Narrative					
Reading Response					
Documentary Review					
Research Essay					
Final Portfolio					
Writer's Memo					

Please explain your answer below. What kind of assignments did you expect coming to this course? What did you think of each assignment that you worked on? What did you like/dislike about each assignment? How did it (or how did it not) contribute to your learning experience in class? What would you like to change about those assignments?

----

4. In a composition course, how important do you think it is to include the following <u>academic skills</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Annotating a text					
Writing a summary					
Performing a close reading					
Integrating quotes (i.e., using a quote sandwich)					
Free-writing (i.e., writing a "shitty" first draft to get your ideas down)					
Developing rhetorical sensitivity (i.e., learning about the three appeals and the rhetorical situation)					
Using the library resources					
Learning about citation styles (e.g., APA, MLA, etc.)					
Learning about logical fallacies					

Please explain your answer below. What is it that made you rate a skill the way you did? What kind of skills were you hoping to develop coming into this course? What other skills would have made the course more useful for you?

----

5. How effective were the following <u>reading selections</u>?	Extremely	Moderately	Slightly	Not at all	Not sure
Writing Around the World by McCool					
Bad Ideas About Writing, edited by Ball & Loewe					
They Say, I Say by Graff et al.					
"The English-Only Movement" by Jamieson					
"Why America Should Never Make English Its Official Language" by Cremean					

"Language Difference in Writing: Toward a Translingual Approach" by Horner et al.					
"Some Enemies of Standard English" by Honey					
"The Fortunate Traveler" by Canagarajah					
"Linguicism" by Skutnabb-Kangas					
"Linguistic Imperialism" by Phillipson					
"Mother Tongue" by Amy Tan					
"Decolonizing the Mind" by wa Thiong'o					

Please explain your answer below. What kind of readings did you expect coming to this course? What did you think of each text that we read in class? What did you like/dislike about each text? How did it (or how did it not) contribute to your learning experience in class? What would you like to change about those reading selections? Please also feel free to talk about each chapter that we have covered from the edited volume.

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6. Would you describe yourself as a "multilingual" student? Would you describe yourself as an "international" student? Why or why not?

----

7. Some of the class readings talk about different cultural contexts using different learning styles and, by extension, different approaches to writing. If applicable, how accurate is the characterization of your culture in the text? Do you feel offended when the writing norms of your culture are explicitly compared to the writing norms of other cultures? Do you see any value in that comparison exercise?

----

8. Do you think our course syllabus represents your cultural and linguistic identity, and, if so, does it do that fairly? Please elaborate on your answer.

----

9. How has your understanding of the notion of “globalization” changed? Would you describe our course syllabus as “globalized”? Why or why not? What does a globalized syllabus mean to you? What components should it include?

Appendix H: List of Assignments[154]

Critical Summary

Description

By next week, we will have read and discussed two essays that address the issue of English-only policies: One is titled "The English-Only Movement: Can America Proscribe Language with a Clear Conscience?" written by Jake Jamieson; the other "Why America Should Never Make English Its Official Language," written by Samantha Yenger Cremean. Given the importance of summarizing as a skill that is central to academic writing, this assignment asks you to provide a summary of those two essays, explaining their key ideas and main points in your own words. The word "critical" in the assignment title adds another requirement, which is for you to express your own position (i.e., where you stand) regarding the issue at hand.

Helpful Points to Consider

- A good summary includes both the title of the article and the name of the author.
- A good summary is much shorter than the original writing.
- A good summary contains only the most important information, i.e., the main arguments and key sub-points.
- A good summary paraphrases the information taken from the original writing.
- A good summary remains true to author's original thoughts (e.g., emphasis, closing remarks, the evidence used to support his/her arguments, etc.)
- A good summary does not include one's own opinion.
- Once done with the summary part, you can then move on to talk about your own position, keeping in mind the strengths and weaknesses of the arguments made or evidence used by the writers. If relevant, you can also talk about your own personal experience at this point.

[154] Some of the assignments below were adapted from versions developed by previous instructors in the program.

Close Reading

Description

The term “close reading” refers to an analytical technique and a writing strategy that we use when dealing with texts that are multifaceted and multi-layered. It involves a number of related processes including reading a text actively, paying close attention to its details, asking questions, and formulating interpretations. In short, it simply means analyzing a text critically. The article written by Horner et al. titled “Language Difference in Writing: Toward a Translingual Approach” (which we will read next week) is an example of those texts. The authors make multiple complex arguments, using several interesting ideas to support their position. As such, this assignment asks you to use your annotating skills in order to better understand what the authors are trying to say and how they are saying it.

Task

- Start with a very brief summary that explains to your reader what Horner et al.’s text is about.
- Identify the purpose of this text. Why do you think Horner et al. wrote this article? Is their purpose to persuade, inform, entertain, inspire, none or all of the above? Is this purpose achieved in your opinion?
- Discuss at least one type of evidence/example that was used to convey the authors’ main points. How persuasive is that evidence/example?
- Include one quotation of a phrase or a sentence in your discussion, keeping in mind how a “quotation sandwich” works.
- You may focus on any particular passage or on the text as a whole -- it’s up to you!
- Please note that your paper must make an arguable statement about the text. In other words, make sure that you not only summarize the text, but also take a position on the issue(s) raised there. For example, you can agree (with explanation); disagree (with reason); hold both positions (i.e., agreeing with modification and/or disagreeing with concession).

Helpful Points to Consider

- Start by annotating the text in question, highlighting keywords and phrases, and making notes in the margins about any part that you think is significant.
- Remember that there are three steps involved in “close reading”: 1) observing what the text says (in terms of key ideas and main points); 2) examining how the text works (in terms of rhetorical features and supporting evidence); 3) evaluating the value and quality of the text.
- The part(s) you choose to analyze can be one that you find particularly interesting, or one that is confusing or difficult, or one that you agree or disagree with -- again, it’s up you!
- For further explanation and tips, please refer to the handout about “close reading,” which I will give you along with this prompt.

Literacy Narrative

Description

Now that we have read a few articles discussing language policies (each with different takes, concerns, and arguments), this assignment asks you to consider some of those ideas as they relate to your own experience. Modeling Canagarajah's article and using some of your answers to the literacy questionnaire document, write a reflective essay about your literacy development across your years of schooling. In your essay, I'd like you to further consider the role of language in your life and what you have witnessed or experienced about the relationship of language to aspects of identity. As applicable, try to include specific examples of spoken or written language use to support and/or explain your points. Please remember to be as authentic as possible, telling your reader about your own life experiences.

Helpful Points to Consider

Aside from the questions listed in the literacy questionnaire, you may want to address some of the points listed below. You don't have to use all of the questions in the questionnaire or address all of the points below. Simply use some of the information that you think is helpful and relevant.

- Your control of dialect(s) and/or language(s): Do you control more than one dialect? How would you describe your dialect(s)? Are you multilingual? How do others respond to your dialect(s) and/or language(s)? When did you become aware of dialect and/or accent differences? Have you witnessed or experienced discrimination based on language? What was your response?
- Your control of different spoken registers and styles: Do you find that you speak differently in different circumstances? If so, what effects does this have as you navigate your social worlds? Are you aware of changing your speech style? How do you feel about your spoken language?
- Your control of different written registers: Do you find that you write differently in different circumstances? How do your email and texting, for example, compare to your academic work? How would you characterize your "written style"? How do you feel about your written language?
- Your language education: What have teachers told you about language? What have teachers told you about your use of language (written and spoken)? What was your response?
- Your early formative years: What dialect(s) or language(s) do/did your parents speak? Was language ever discussed in your house when you were growing up and, if so, how? What other circumstances and considerations may have affected your language development?
- Your pet peeves: Are there examples of language use that really bother you? Do you ever find yourself correcting others, or yourself? If so, how do they respond? And what do you make of your desire to "fix" the language of others?
- Power of language: Are there words you will not use? If so, why not? Are there words that you find particularly jarring or offensive if you hear others use them? If so, why?

Reading Response

Description

Having now read a good chunk of the book *Writing Around the World: A Guide to Writing Across Cultures*, this assignment asks you to verbally discuss and closely reflect on your main takeaways from this text. You can think of this assignment as a semi-formal space where you comment on what you did or did not like, jot down what you agree or disagree with, explore your interests, summarize the main points, paraphrase passages, extend arguments, identify confusions, voice concerns, puzzle over ideas, pose questions, make objections, or do some combination of these. As the title of this assignment indicates, I'd like you to also try and think about the type of reaction and impression that this text has left you with. So, while your options about what to write on are limitless, you may find the questions below to be useful as departure points in planning your paper.

Some Guiding Questions to Consider

You may already have ideas about what you want to talk about in this paper. If you don't, here are some areas to think about. You don't have to use all of the questions below. Simply use some of the information that you think is helpful and relevant to you.

- What is the author's purpose in writing his book? How would you describe his writing style?
- What does the author appear to value? What kind of assumptions is he making? Do you share those same assumptions?
- Who is the audience of this book? In other words, for whom is this topic important and why?
- How is the book structured? Were there any textual features that helped you better understand its content? What were they and how did they help you?
- What was your initial reaction to this text? What impression did it leave you with? What was significant about it? What was amusing or confusing to you about it?
- What have you learned from reading this book? Which part do you think was insightful (or not)? Which part resonates with you and why?
- Are there any specific passages/sections you enjoyed in the text? What do they mean to you? Why did you enjoy each?
- As applicable, what changed, challenged, or confirmed what you already knew about the topic?
- What connections can you make between this text and something else that we have discussed in this course?
- What questions do you still have about the topic of this book? How could you find answers to your questions?
- If the opportunity arose, what questions would you pose to the author?
- Who would you recommend to read this book and why?

Topic Proposal

Description

In academic and professional contexts, proposals are often used as a way to plan larger projects, as well as to gain support for them (in the form of money, institutional legibility, and other resources). As such, a successful proposal situates the author as credible, and the project as both feasible and valuable. For this assignment, you will write a proposal that outlines your goals for the second Major Paper, why your argument matters (and for whom), and how you plan to accomplish the task. This is a moment for you to pause and reflect on exactly what you are planning so that you can identify areas that may need more work, or things you want to explore from a different perspective.

Task

- Sate the **topic**, **research question**, and **working thesis** of your final research project.
- Give a very brief overview of the **sources** you plan to work with, naming at least three scholarly sources.
- Think of a tentative, very general **outline** for how you might build your argument, drawing on the following prompts: What shape do you imagine the paper taking? How are you going to answer your question? How are you going to define your thesis?
- Address the **stakes** of your topic, identifying possible **counter-arguments** and how you might address them.
- Include a working **title** for your research project and a **works cited** page with at least three sources.

Helpful Points to Keep in Mind

- The topic is the general area that you want to write about. An example would be "Ebola in America."
- Questions are different from topics. You ask a question within the area of a topic. One topic could lead to so many different questions. For example, the topic above could lead to any of the following questions: "What are the chances of Ebola becoming a real epidemic in America?", "How did Ebola come to the United States?", "What is the government doing to prevent the spread of Ebola?", "What myths are being spread about Ebola?", or "Is Ebola something we should truly be worried about?"
- When you find a question(s) that interest(s) you, you should immediately start with your analysis, thinking in the following terms: Is my question too vague? Is it too narrow? Can it be answered with a "yes" or a "no", or does it demand a more complex answer?
- Think about other ways to ask the same question (i.e., reword it). Be sure to ask a question that can produce a complex answer. You could try: "why", "what", "to what extent", etc.
- Remember that a good complex claim will come from good questions; a poor complex claim will come from unclear questions.

- The working thesis should attempt to answer your question based on some preliminary research (i.e., information you have started to analyze and synthesize). It should not be based simply on a hunch. A good proposal will, therefore, incorporate relevant information from scholarly sources.
- As you think about and research your topic, you may find yourself using different sources, making different arguments or even asking different questions, thus deviating from your original proposal. That is entirely normal and is part of an inquiry-based process.

Research Essay [Winter Version]

Description

Recall that in the first sequence, you learned how to summarize, paraphrase, and analyze various texts in strategic and focused ways in order to advance a complex claim. You also learned how to incorporate personal narratives into an academic essay in meaningful and relevant ways in order to support your claim. By writing on a topic of your choice, this assignment will help you integrate the writing and critical thinking skills that you have developed throughout the course, as well as learn and develop new skills in research.

Task

- Write an academic research essay on a **topic** that you are interested in and would like to explore further. (Hint: you may want – but don't have – to choose a topic that is related to your prospective major.)
- Make an **argument** about your topic, to which all the body paragraphs will relate.
- Research at least **six external sources** appropriate to your topic, using and synthesizing those sources as evidence to support your claims. Of those six sources, at least **three must be scholarly, secondary sources**.
- Situate your argument in the conversations, clearly articulating your own position on the issue being discussed, and taking into consideration at least **one counter-argument**.
- Explain **technical terms** so that people with no background in your prospective major would be able to understand.
- Cite all sources using **APA format**
- Include a **title** for your paper and a **works cited page**.

Guiding Questions

- Why are you invested in the question you chose to consider? How, if so, have the sources that you've read changed your mind about the issue?
- What do your sources say about your topic? After seeing the connections in the text, how can you use intertextuality to synthesize your topic?
- Do your sources suggest a solution or a variety of solutions? Do you agree with any? Do you think we can or should modify the solutions proposed or possibly come up with a new solution?
- How can you make use of your knowledge of the audience to appeal to pathos, while also appealing to ethos and logos?
- (Please also refer to the "helpful points" section in SA4.)

Documentary Review

Description

In class, we have watched episode eight, titled "Many Tongues Called English, One World Language," of the series *The Adventure of English*, which is a documentary about the history of English from its birth in the fifth century all the way to its current status as the world's international language. If you took good notes while watching, great! If you didn't, please watch the episode again, taking into account some or all of the points mentioned below. The episode can be found through this link (https://www.youtube.com/watch?v=8xJVLnoY-cM). You can also use the words making up the title of the episode to easily find it on YouTube or Google. Please note that a review is a little different from a summary in that it includes (beside some information about the documentary at hand) your own opinion of and reaction to it, evaluating its strong and weak points, and presenting appropriate evidence to support that evaluation.

Some Guiding Questions to Consider

While you don't have to address all of the questions listed below, some of them are necessary for a good review. Please check the rubric below to see what is considered most important. Please also feel free to go beyond those questions and discuss points that resonated with you personally.

- Who is the intended audience and what is the purpose of this series? What is the main message the director wants to get across to the audience?
- What is the subject of the series? Did you know anything about that subject before you watched the episode in question? If so, what questions did you have about the subject? What other questions did the episode leave you with?
- Which part of the episode did you like most? What have you learned from it? Was there anything that surprised you?
- Which part of the episode did you not find helpful and why? What could have been done to make that part stronger and more useful?
- What about the interviews included in the episode: Did you like the interviews? What have you learned from those interviews?
- In what way is the documentary relevant to the course content (e.g., class readings, weekly assignments, etc.)? If at all, how did it change your views about the English language?
- Who would you recommend to watch this series and why? If you wouldn't recommend it to anyone, why not?

Research Essay [Spring Version]

Description

Recall that in the first sequence, you learned how to summarize, paraphrase, and analyze various texts in strategic and focused ways in order to advance a complex claim. You also learned how to incorporate personal narratives into an academic essay in meaningful and relevant ways in order to support your claim. By writing on a topic of your choice, this assignment will help you integrate the writing and critical thinking skills that you have developed throughout the course, as well as learn and develop new skills in research.

Task for the First Draft

- Sate the **topic**, **research question**, and **working thesis** of your final research paper.
- Give a very brief overview of the **sources** you plan to work with, naming at least three scholarly sources.
- Think of a tentative, very general **outline** for how you might build your argument, drawing on the following prompts: What shape do you imagine the paper taking? How are you going to answer your question? How are you going to define your thesis?
- Address the **stakes** of your topic, identifying possible **counter-arguments** and how you might address them.
- Include a working **title** for your research paper and a **works cited** page with at least three sources.

Task for the Second Draft

- Write an academic research essay on a **topic** that you are interested in and would like to explore further. (Hint: you may want to – but don't have to – choose a topic that is related to your prospective major.)
- Make an **argument** about your topic, to which all the body paragraphs will relate.
- Research at least **six external sources** appropriate to your topic, using and synthesizing those sources as evidence to support your claims. Of those six sources, at least **three must be scholarly, secondary sources**.
- Situate your argument in the conversations, clearly articulating your own position on the issue being discussed, and taking into consideration at least **one counter-argument**.
- Explain **technical terms** so that people with no background in your prospective major would be able to understand.
- Cite all sources using **APA format** or **MLA format**.
- Include a **title** for your paper and a **works cited page**.

Guiding Questions

- Why are you invested in the question you chose to consider? How, if so, have the sources that you've read changed your mind about the issue?
- What do your sources say about your topic? After seeing the connections in the text, how can you use intertextuality to synthesize your topic?
- Do your sources suggest a solution or a variety of solutions? Do you agree with any? Do you think we can or should modify the solutions proposed or possibly come up with a new solution?
- How can you make use of your knowledge of the audience to appeal to pathos, while also appealing to ethos and logos?
- (Please also refer to the "helpful points" section below.)

Helpful Points to Keep in Mind

- The topic is the general area that you want to write about. An example would be "Ebola in America."
- Questions are different from topics. You ask a question within the area of a topic. One topic could lead to so many different questions. For example, the topic above could lead to any of the following questions: "What are the chances of Ebola becoming a real epidemic in America?", "How did Ebola come to the United States?", "What is the government doing to prevent the spread of Ebola?", "What myths are being spread about Ebola?", or "Is Ebola something we should truly be worried about?"
- When you find a question(s) that interest(s) you, you should immediately start with your analysis, thinking in the following terms: Is my question too vague? Is it too narrow? Can it be answered with a "yes" or a "no", or does it demand a more complex answer?
- Think about other ways to ask the same question (i.e., reword it). Be sure to ask a question that can produce a complex answer. You could try: "why", "what", "to what extent", etc.
- Remember that a good complex claim will come from good questions; a poor complex claim will come from unclear questions.
- The working thesis should attempt to answer your question based on some preliminary research (i.e., information you have started to analyze and synthesize). It should not be based simply on a hunch.
- As you think about and research your topic, you may find yourself using different sources, making different arguments or even asking different questions, thus deviating from your original plan. That is entirely normal and is part of an inquiry-based process.

Appendix I: Template Development

Version 1 (Initial Template)

- 1. Curriculum Design
  - 1.1 Critical Language Awareness
    - 1.1.1 Translingualism
    - 1.1.2 English as a Lingua Franca
  - 1.2 Practical Concerns
    - 1.2.1 Intercultural Rhetoric
    - 1.2.2 Grammar

- 2. Assignment Design
  - 2.1 Critical Summary
  - 2.2 Close Reading
  - 2.3 Literacy Narrative
  - 2.4 Reading Response
  - 2.5 Topic Proposal
  - 2.6 Research Essay

- 3. Classroom Activities
  - 3.1 Peer Review Workshops
  - 3.2 Individual Conferences
  - 3.3 Videos
  - 3.4 Classroom Discussions

Version 2

- 1. Curriculum Design
  - 1.1 Critical Language Awareness
    - 1.1.1 Translingualism
    - 1.1.2 English as a Lingua Franca
    - 1.1.3 English-only vs. Multilingualism
  - 1.2 Intercultural Rhetoric

- 2. Assignment Design
  - 2.1 Literacy Narrative
    - 2.1.1 Critical Summary
    - 2.1.2 Close Reading
  - 2.2 Research Essay
    - 2.2.1 Topic Proposal
  - 2.3 Reading Response

- 3. Classroom Activities
  - 3.1 Peer Review Workshops
  - 3.2 Videos
  - 3.3 Classroom Discussions

Version 3

- 1. Curriculum Design
  - 1.1 Translingualism
    - 1.1.1 English-only vs. Multilingualism
    - 1.1.2 Code-Switching/Translation
    - 1.1.3 Autobiographical Writing
    - 1.1.4 Merits and Demerits
  - 1.2 English as a Lingua Franca
  - 1.3 Intercultural Rhetoric
    - 1.3.1 Comparative Exercise
    - 1.3.2 Accurate Description

- 2. Assignment Design
  - 2.1 Critical Thinking
    - 2.1.1 Critical Summary
    - 2.1.2 Close Reading
  - 2.2 Critical Practice
    - 2.2.1 Literacy Narrative
  - 2.3 Foundational Skills
    - 2.3.1 Reading Response
    - 2.3.2 Topic Proposal
    - 2.3.3Research Essay

- 3. Classroom Activities
  - 3.1 Educational Videos
  - 3.2 Classroom Discussions
  - 3.3 Peer Review Sessions

Version 4 (Final Template)

- 1. Curriculum Design
  - 1.1 Translingualism
    - 1.1.1 Multilingualism
    - 1.1.2 Fuzzy Boundaries
    - 1.1.3 Autobiographical Writing
  - 1.2 English as a Lingua Franca
  - 1.3 Intercultural Rhetoric

- 2. Assignment Design
  - 2.1 Microtheme Assignments
    - 2.1.1 Critical Summary
    - 2.1.2 Close Reading
    - 2.1.3 Reading Response
  - 2.2 Academic Writing
    - 2.2.1 Topic Proposal
    - 2.2.2 Research Essay
  - 2.3 Critical Practice
    - 2.3.1 Literacy Narrative

- 3. Classroom Activities
  - 3.1 Educational Videos
  - 3.2 Classroom Discussions
  - 3.3 Peer Review Sessions

VITA

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Ahmad's work has appeared in edited volumes by IGI Global, Multilingual Matters, Routledge, Brill, and Mason Publishing. He taught at various places, including Prince Sattam bin Abdulaziz University (Saudi Arabia), King Saud University (Saudi Arabia), Ibn Zohr University (Morocco), Seattle University (USA), and the University of Washington (USA).