

©Copyright 2012
Christian D. D. Stuart

Succeeding through Uncertainty: Three L2 Students in a First-Year Composition Class

Christian D. D. Stuart

A dissertation

submitted in partial fulfillment of the
requirements for the degree of

Doctor of Philosophy

University of Washington

2012

Reading Committee:

Juan Guerra, Co-Chair

Yasuko Kanno, Co-Chair

Sandra Silberstein

Program Authorized to Offer Degree:

English

University of Washington

Abstract

Succeeding through Uncertainty: Three L2 Students in a First-Year Composition Class

Christian D. D. Stuart

Co-Chairs of the Supervisory Committee:

Associate Professor Yasuko Kanno
English Department

Associate Professor Juan Guerra
English Department

This qualitative study examines the unique challenges of multilingual students (referred to in the study as “L2 students”) in a first-year writing class at a large public U.S. university. Following a case-study approach, the experiences of three L2 students, three native English-speaking students (referred to in the study as “L1 students”), and their instructor, all in the same first-year writing class, were observed. Data for the study consisted of classroom observations, multiple interviews with each participant, and student writing samples that were collected throughout the quarter. These data were then analyzed through a grounded theory approach using the computer software program ATLAS.ti, and the student writing samples were examined through the scope of

intertextual analysis. Analysis of the data revealed that the L2 and the L1 students were surprisingly similar in their initial approach to the class: Students in both groups were clear in their early interviews that they had enrolled in the class only because it was a requirement, and they did not think the class would be relevant to their academic goals and interests. However, in the process of actually taking the class, the L1 students viewed it as familiar and predictable, while the L2 students expressed feelings of uncertainty and anxiety. For the group of L2 students, these feelings of uncertainty and anxiety prompted them to actively participate in the class, while the L1 students, in relying on a sense of familiarity in the class, were content in only minimally participating in the class. Despite this emergent difference between the L2 and the L1 students, both groups of students found institutional success in the course in that each participant earned an above-passing grade and the subsequent core credit. At the same time, only the L2 students expressed an actual sense of learning in taking the class, indicating a significant change from their initial thinking that the class was irrelevant to a new belief that the class had in fact contributed to perceptible, relevant academic literacy development.

Table of Contents

List of Figures	iii
List of Tables	iv
Chapter 1: L2 Writers and First-Year Composition.....	1
Purpose of the Study	7
Preview of the Findings	10
Theoretical Framework	12
The L2 Writer as a Social Agent.....	13
The First-Year Composition Classroom as a Community of Practice.....	17
The L2 Writer’s Text as the Product of Reading Previous Texts	19
Chapter Overview	23
Chapter 2: Review of L2 Writing Research.....	24
Historical Perspective.....	24
Recent Acknowledgement of L2 Writers.....	30
Contributions So Far	34
Studies of L2 Writers and Academic Literacy	35
Studies of L2 Writer Identity and Reception	42
L2 Writers in First-Year Composition: A Gap in Research.....	48
Chapter 3: Research Design and Methodology.....	55
Research Design.....	56
Context of the Study	58
Core Writing Requirements at Goodridge State	58
Service Learning	60
The First-Year Writing Program at Goodridge State.....	61
L2 Student Requirements and Options	68
Participants.....	69
L2 students	70
L1 students	72
The Instructor.....	74
David’s English 116 Section: The Detective Story Genre.....	75
Data Collection.....	82
Data Analysis	84
Analysis of Interviews and Observation Notes	84
Analysis of Student Essays	87
Chapter 4: Pursuing Institutional Success.....	98
Context for Findings 1 through 3.....	99
Finding 1: Both Groups of Students Played a “Game of Involvement” in the Class. 104	
For the Credit Only	105
Portfolios Mean Less Pressure.....	108
Playing a Game of Involvement.....	110
Finding 2: In Taking the Class, the L1 Students Acted on a Sense of Familiarity	112
Nick: “I’m More of a Math, Science, Computer Kind of Guy”.....	112
Josh: “It’s Cool When I Write a Good Paper and It’s Done”	115
Finding 3: In Taking the Class, the L2 Students Acted on a Sense of Uncertainty ...	120
Byron: “English Grades are Always Hard to Get”.....	120
Shin: “I Don’t Think There Is Such a Thing as Success”	123

Oscar: “Like, Dude, They’re Telling You What to Do”	127
Discussion of Findings 1 through 3	131
The Game of Involvement through a Poststructuralist Lens.....	132
L1 Students and Cultural Capital: Constructing a Familiar Writing Context	134
L2 Students and Cultural Capital: Negotiating a New Writing Context.....	138
Chapter 5: Moving Beyond Institutional Success.....	144
Context for Findings 4 and 5.....	145
Finding 4: The L1 Students Realized Institutional Success in the Class without	
Challenges to Their Initial Assumptions and without a New Sense of Learning	152
Nick: “It’s Just Practicing the Same Stuff I Already Know”	153
Kristen: “I Guess I Use a Different Style of Writing”	157
Josh: “So I Mean, No Worries and Stuff”	162
Finding 5: The L2 Students Realized Institutional Success in the Class through	
Readjustment of their Initial Assumptions and with a New Sense of Learning	166
Shin: “I Know What’s Wrong, but How Do I Fix It?”	166
Oscar: “I Guess I Enjoyed the Fact That I was Kind of Forced to Read”	175
Byron: “Instructor Comments Definitely Help Me in Writing Future	
Assignments”	183
Discussion of Findings 4 and 5	196
English 116 as a Community of Practice	197
L2 Students: Active Legitimate Participation through Intertextual Dialogue	203
Chapter 6: Conclusions and Pedagogical Implications	206
Summary of Findings	207
Pedagogical Implications	210
Understand that the “ESL” Label is Complex, Contradictory, and Perhaps	
Even Counterproductive.....	211
Use Written Feedback to Establish Clarity, Transparency, and Intertextual	
Dialogue	215
Debunk the “Myth of Linguistic Homogeneity” with the Help of Students	
Themselves.....	220
Recognize that First-year Composition Courses are About More than Just the	
Teaching and Learning of Academic Writing.....	224
References.....	229
Appendix A: Student Interview Protocols	242
Appendix B: Instructor Interview Protocols	247
Appendix C: Writing Program Director Interview Protocols	252
Appendix D: List of Themes for Participants	254
Appendix E: Intertextual Analysis Data for L2 Students	257
Appendix F: Intertextual Analysis Data for L1 Students.....	272

List of Figures

Figure 1 English 116 Classroom Intertextuality	21
Figure 2 English 116 Community of Practice.....	198
Figure 3 L1 Students in the English 116 Community of Practice	202
Figure 4 L2 Students in the English 116 Community of Practice	204

List of Tables

Table 1 Goodridge State Composition (“C”) Credit Options	60
Table 2 Goodridge State First-Year Writing Program Course Outcomes	64
Table 3 L2 Student Backgrounds.....	72
Table 4 L1 Student Backgrounds.....	74
Table 5 David’s Rubric	77
Table 6 Assignment Sequence 1	79
Table 7 Assignment Sequence 2	80
Table 8 Bazerman’s Levels of Intertextuality (2003, pp. 86-88).....	88
Table 9 Levels of Intertextuality in This Study	92
Table 10 Student Essay Samples for Intertextual Analysis	95

Acknowledgements

This dissertation would never have been completed if it were not for the help and insight of many people. I am especially grateful to Dr. Yasuko Kanno and Dr. Juan Guerra. They were both there with me at the beginning of the process and saw me through to the end. I learned an immense amount from each of them about scholarship, pedagogy, and meaningful academic inquiry. They also lent their support in ways that accommodated my personality and style: Dr. Guerra kept me focused and sane in the midst of several storms along the way; Dr. Kanno kept me on task and insisted that the work I produce be to the best of my ability. I am also extremely grateful to Dr. Sandra Silberstein, who offered clear, thoughtful feedback that has made me a better scholar and teacher.

Furthermore, the participants in this study—Byron, David, Josh, Kristen, Nick, Oscar, and Shin—deserve special recognition. Quite simply, this dissertation would not exist without them. I will always be thankful for both their willingness to participate in the first place, before they fully understood what the project entailed, and their willingness to then let me hover over them for an entire quarter of their academic lives. Indeed, I was continually surprised by the openness and goodwill that they bestowed upon me in the course of this project. I learned much from each of them, and their contributions are what give this dissertation its value.

I would also like to thank others at the University of Washington who helped in a variety of ways during the writing of this dissertation. Dr. Dafney Blanca Dabach graciously stepped in at the last moment to serve at my defense, and her questions simultaneously set me at ease and forced me to think, which is the point of all of this. Kathy Mork made sure I was on track at all times and always let me know exactly what I needed to do next. Dr. Anis Bawarshi helped me when I was looking for a new means of analyzing my data rather late in the game. Dr. Gail Stygall gave me valuable historical perspective on L2 students and college writing programs in the Pacific Northwest. And Dr. Suhanthie Motha was there for me on several occasions with kind words that both inspired me and encouraged me.

In addition, I owe a word of thanks to fellow graduate students and colleagues who offered advice and moral support throughout the process of writing this dissertation. Peter Clements was generous with his time early in the planning stages. Those spontaneous chats at the coffee machine in between Text Skills classes at the International University of Japan gave me a lot of confidence to proceed with my plans. Yvert De Souza and Ron Fuentes also each played a big role in helping me keep perspective, especially during the summers in Japan when my dissertation work began to feel surreal and distant. In addition, Corey Muench, Duane Kindt, Hee Seung Kang, Tim Murphey, Kelly Walsh, Shawna Shapiro, Tae youn Ahn, and Yu-jung Chang all showed interest in my work that helped me, whether they know it or not, to keep writing.

Finally, I acknowledge my family, who has always believed in me even when I was unbelievable. I am thankful to my wife and best friend, who has been the one shining the light, both figuratively and literally, on the pages I have written from day one. She has endured the stress and experienced the emotion of this project right alongside me, and she has been there for me when nobody else could have or would have. I also remember my father, who instilled in me an interest in the world and a respect for diversity; he would have been very proud of the fact that

my life's work is all about writing. I am grateful to my mother, who has been my number one fan from day one, and from whom I have learned that compassion and sensitivity are both essential for success in this life. I look up to my sister, the cool one in the family and the one I have always tried to impress, for she has taught me a great deal about perseverance. And I look up to my brother, the one who has always had my best interest at heart and the one who has given me valuable advice many times over.

Dedication

For Jiyeon, who is the loveliest person I know.
This dissertation is as much yours as it is mine.

사랑해.

Chapter 1: L2 Writers and First-Year Composition

The field of second language (L2) writing, as it has emerged in the last fifty years, has done much to establish and further an understanding of the issues L2 students¹ face as they learn to write in English. Casanave (2004) offers an overview of the field, showing how it has progressed since Robert Kaplan's 1966 article on the differences in "cultural thought patterns" between the texts of non-native English speakers and native English speakers. Casanave's title for her book—*Controversies in Second Language Writing*—is apt because the field of L2 writing has been driven and shaped by controversy, beginning with Kaplan himself, whose ideas about distinct, culturally constructed rhetorical patterns in writing paradoxically prompted new thinking about the challenges and needs of L2 writers while simultaneously generalizing these same writers into prescribed writing identities.

Nonetheless, as Leki (1991) reflected in her then twenty-five-year overview of contrastive rhetoric as a field in its own right, it would be a disservice for researchers and teachers to "turn their back" on Kaplan's contributions in favor of criticism, however well-reasoned and intentioned, because doing so would be to ignore the challenges unique to L2 writers (p. 25).

¹ I use "L2 student" as an umbrella term in this dissertation to describe any student in a U.S. college or university setting who self-identifies as a speaker of a first language other than English. This includes international students who come to the U.S. for the specific purpose of studying at the college level and L2 students who were either born in the U.S. or raised in the U.S. for a significant period of time—at least since middle school. In my mind, the term "L2" is interchangeable with "ESL," "English Language Learner" (ELL), "Non-native English Speaker" (NNES), and "multilingual student," all terms that have been used in L2 writing scholarship to describe students with diverse linguistic and cultural backgrounds like the three L2 students who served as participants in this study. Likewise, I use "L1" as an umbrella term to describe students who have grown up in the U.S. speaking English as their first language. Thus, "L2" and "L1" serve as two polar opposites, somewhat artificially, in order to facilitate the comparative nature of this dissertation. Nonetheless, neither of these terms accurately account for students who came to the U.S. at a very early age or were born in the U.S. and thus "[share] characteristics of both first and second generation" (Harklau, Siegal, & Losey, 1999, p. 4). In this dissertation, my tendency is to classify these students in the "L2" group, but whenever relevant, I also identify these students as "generation 1.5" (see Rumbaut and Ima, 1988, for the origin of this term).

The field of L2 writing, then, emerging out of contrastive rhetoric, and originally taking shape in theoretical and pedagogical frameworks borrowed from L1 writing, has flourished into a distinct body of scholarship that has illuminated the special needs of L2 writers. Ironically, now, one decade into the 21st century, with a record number of L2 undergraduate students enrolled in universities and colleges across the U.S., this very distinctiveness is creating new questions and new challenges. In short, understanding the needs of L2 writers in the context of English-as-a-second-language (ESL) academic writing classes taught by ESL instructors does not necessarily translate into an understanding of the challenges these writers face when taking core college writing courses such as first-year composition², which traditionally have been designed for native English-speaking students and taught by native English-speaking instructors.

Several accounts of the development of L2 writing as a distinct discipline have shown that much of the early research in the field was influenced by designs and methodology from composition studies (hereafter “L1 writing”) (Krapels, 1990; Leki, 1992; Matsuda & Silva, 2001). In the early 1980s, scholars like Raimes (1979, 1985) began to press for research specifically tailored to the unique needs of L2 students as college writers. Though an important and necessary first step in the establishment of L2 writing as a field in its own right, this proved to be a complicated process. Some L2 writing scholars (Krapels, 1990; Silva, 1993) have argued that the result of breaking away from L1 writing research frameworks initially resulted in a disparate, mediocre body of research that produced more questions than answers.

Nonetheless, as Casanave (2003) shows, the “controversies” in L2 writing ultimately worked to solidify a distinct, vibrant field with rich theoretical inquiry and a growing body of

² When describing the course that is the focus of this study, I call it a “first-year composition” or “first-year writing” course in order to acknowledge the obvious fact that college writers are not all male, though they certainly were at one point (see Berlin 1987; Connors, 1997). Nevertheless, in certain places in this dissertation, the terms “freshman” or “freshman composition” are used to either describe the course in its historical context or to reflect the fact that the term “freshman” is still used—in certain situations— at the university that is described in this study.

empirical research specifically tailored to the unique needs of L2 students. However, the work in L2 writing has mostly focused on L2 students *in L2 contexts* like English Language Program (ELP) or Intensive English Program (IEP) writing courses rather than in native English-speaking contexts like the first-year composition course. It seems that in establishing its own identity, L2 writing has also emerged as a field that is detached from L1 writing. Indeed, in the last two decades, scholarship in L1 writing and scholarship in L2 writing have largely gone their separate ways. In a now often-quoted assessment of this situation, Matsuda (1999) determined that the relationship between the two fields represents a “disciplinary division of labor” that has resulted in a lack of concern for L2 writers on the part of composition specialists (p. 714).

The problem, therefore, is that mainstream composition courses in higher education settings across the U.S., informed by and evolving through scholarship in L1 writing, have traditionally been designed for native English-speaking students to be taught by native English-speaking instructors. Indeed, the idea of going to college and taking a class that explicitly teaches one how to write is quintessentially American. Scholars looking specifically at the history of L1 writing in the U.S. (Berlin, 1987; Connors, 1997; Goggin, 2000; Miller, 1992) have shown that the evolution of composition as a “teaching subject” (Harris, 1997), chiefly in the form of the first-year composition course, has corresponded with defining moments in U.S. history.

Furthermore, Miller (1992) argues that the formation of L1 writing as a field, with the founding of Freshman English at Harvard in the 1870s as its formally recognized beginning, is “truly American” because literacy, and the ability to write, specifically, was thought of as “necessary equipment for citizenship” in the young developing nation (p. 32). This echoes Berlin’s (1987) argument that first-year composition emerged as a vehicle for the elevation and

refinement of English rather than Greek, Latin, or German as the language of the “new American university” (p. 21-22). Thus, the presence of the first-year composition course as a core tradition in colleges and universities across the U.S. today is rooted in a historical context largely shaped and defined by the discursive creation of a unique American identity.

In the last sixty years, the demographics of U.S. higher education have changed significantly. This reflects an influx of international students who have come to study in U.S. colleges and universities, increasing numbers of ESL U.S. immigrants, and the subsequent growing presence of U.S.-born citizens who self-identify as ESL learners, including the so-called generation 1.5. The 2000 U.S. Census reported that nearly one in ten U.S. residents was foreign-born, and that this represented a 57% increase between 1990 and 2000, with 10.4% of the total U.S. population reported as being born outside of the U.S. The report also showed that foreign-born residents at the college age (19 to 24) numbered some 3.5 million (U.S. Census, 2001).

Additionally, according to data from the Institute of International Education (IIE), a U.S. non-profit organization committed to the study and promotion of relations between higher education institutions in the U.S. with students, scholars, and institutions internationally, a record number of international students are currently enrolled in U.S. colleges and universities. In their annual *Open Doors* study, funded by the Bureau of Educational and Cultural Affairs (ECA), the IIE found in 2008 that over the previous four years, international student enrollment in U.S. higher education institutions steadily increased after a slight period of decrease post 9/11, and that in the 2007-2008 academic year, the total number of matriculated international college students was a record high with 623, 805 enrolled (3.5% of total enrollment). To understand the full significance of this, it is important to realize that in 1953 there were less than 50,000 foreign-born undergraduate students studying in the U.S. and that, furthermore, the current number of

623, 805 represents an increase of 7.0% in total enrolled international students over the previous academic year (2006-2007), and an increase of 10.1 % in *new* enrolled international students over the previous academic year (Institute of International Education, 2008).

As these data show, international students and foreign-born residents are becoming a permanent and significant part of U.S. higher education. Furthermore, these data do not account for the children of foreign-born parents, U.S. citizens who self-identify as ESL speakers, because U.S. colleges and universities typically do not track the first language status of ESL students (Harklau, Siegal, & Losey, 1999, p. 2). Nonetheless, this so-called generation 1.5 is a significant part of the growing diversity in higher education institutions across the U.S. For these L2 college and university students, then, having to take first-year composition, a core course that is so heavily situated in the implicit discourses of a U.S. national identity, has proved to be problematic.

Consequently, in response to the increasing numbers of students who self-identify as ESL speakers enrolling in first-year composition courses to fulfill core undergraduate requirements, those in the field of L1 writing have begun to more constructively ponder the place of L2 students in first-year composition programs. This is most explicitly and formally seen in the 2001 statement by the Conference on College Composition and Communication (CCCC), which called for formal recognition of and support for the needs of L2 students, presumably opening the door for a new understanding of the challenges these writers face in mainstream composition courses. What is most striking about this statement is the organization's acknowledgement that additional, special, or remedial support is not enough to meet the needs of these students and that it is the direct responsibility of writing instructors to meet the needs of these students.

In an apparent heed to this call, scholars in both L1 writing and L2 writing have come together to actively acknowledge and respond to the growing presence of L2 writers in mainstream composition courses. Bruce Horner, for instance, in his introduction to a special issue of *College English* on “cross-language relations in composition” (p. 569) in 2006, calls attention to “the fact that within much composition teaching and scholarship, both the context of writing and writing itself are imagined to be monolingual,” and explains that the essays in this special issue are meant to contest this mode of thinking. In the same issue, Paul Kei Matsuda, whose work has largely focused on L2 writers in mainstream composition contexts, laments the “myth of linguistic homogeneity in U.S. college composition” and traces the history of this myth to the explicit practice of “linguistic containment” in the formative years of first-year composition programs (p. 642).

Furthermore, calls for attention to the reality of linguistic and cultural diversity in mainstream college composition courses have begun to go beyond pedagogical practices in the classroom. Writing program administrators, for one, have begun to acknowledge the outdated curricula of traditional first-year writing programs that do not meet the needs of increasing linguistically and culturally diverse student populations. For example, Preto-Bay and Hansen (2006) argue for the need to redesign writing program curricula, or, in their words, “rethink the whole system” (p. 43). Likewise, L2 writing specialists have also moved beyond the classroom to address broader institutional matters. In their edited volume, *The Politics of Second Language Writing: In Search of the Promised Land* (2006), Matsuda, Ortmeier-Hooper, and You present a body of work by leading scholars in the field that addresses the intricacies and complexities of the politics involved in actually updating and redesigning writing program curricula to meet the needs of L2 writers as opposed to merely theorizing about such changes.

Thus, new attention is being given to the needs of L2 writers in mainstream composition courses, and this is significant because it represents long overdue collaboration between scholars and researchers in L2 and L1 writing. However, the door has only been opened. New empirical research is now needed to better understand the actual experiences and challenges of these students as they take core required first-year composition classes.

Purpose of the Study

Although L2 writing as a field has grown and evolved through nearly fifty years of research and scholarship, only recently has attention been given to L2 writers' experiences and challenges specifically in the context of taking first-year composition, a ubiquitous core requirement at colleges and universities across the United States. While it is encouraging to see that in the last decade, scholars, researchers, and instructors, both in the fields of L1 writing and in L2 writing, have come together to make various calls to explicitly acknowledge that L2 students have "become an integral part of higher education, including writing programs" (CCCC Statement, 2001, p. 669), we are only at the beginning stages of answering these calls. Indeed, while there is a wealth of research documenting the challenges and special needs of L2 writers in ESL program contexts, only a handful of researchers have looked at the experiences of L2 writers in actual college and university classroom settings, and only a very few have looked at the experiences of these students in the context of mainstream first-year composition. As admirable as the calls for change in classroom practice and institutional redesign have been in the last decade, it is now time to thoroughly answer them.

There is a particular gap in empirical-based research documenting the expectations, challenges, and *successes* of L2 writers taking first-year composition for core required credit. As Leki (2007) notes, qualitative research is the only means of understanding the "complex,

sometimes hidden, often unpredictable processes that student writers experience as they gradually develop academic literacy, that is, membership in communities of academic readers and writers” (p. 1). The purpose of this dissertation, therefore, is to use qualitative methodology to observe the experiences of L2 students in a first-year composition course at a major U.S. university to reveal these complex and hidden processes. Specifically, through a case-study approach, I followed three L2 student writers, three native English-speaking student writers (to serve as a control group), and their instructor over the span of one quarter in the same first-year writing course, English 116, at Goodridge State University, a large public university in the Pacific Northwest. Data for the study consisted of classroom observations, multiple interviews with each participant, and document collection.

The intention of this dissertation, then, is to offer an understanding of the challenges that taking a first-year composition class presents for L2 students and an understanding of how these experiences may be unique to L2 students and consequently contribute to or prevent their success in the class. While recent qualitative research has already shed light on the experiences of L2 students in mainstream U.S. academic writing situations (e.g. Casanave, 2002; Leki, 2007; Zamel and Spack, 2004), these studies have tended to focus on the development of academic literacy skills in a variety of college courses where writing was assigned but was not necessarily the focus of instruction. Therefore, this dissertation fills a gap in research by offering a glimpse into the experiences of L2 students in the process of taking a core required first-year composition course.

Specifically, the study is guided by the following research questions:

1. What are the challenges and successes L2 students experience in a typical first-year composition program over the course of one quarter?

2. How are these experiences similar to and different from native English-speaking students' experiences in the same class?
3. To what extent is the instructor aware of the L2 students' needs and equipped to respond to them?
4. How do these L2 students' perceptions of their writing change over the course of one quarter?
5. How do these experiences and perceptions help or hinder these L2 students' ultimate success in the class?

These research questions evolved from my interest in uncovering experiences and challenges unique to L2 students as they took a first-year composition class. Therefore, in designing the study, my central purpose was to comparatively look at the experiences and challenges of a group of focal L2 students alongside a group of L1 peers to find commonalities and isolate differences. Hence, Research Questions 1 and 2 are complementary, with the focal L1 participants serving as a control group.

Furthermore, I was also interested in uncovering the role that the instructor of the class played in the degree of success that the focal L2 participants experienced in the class. Research Question 3 was thus designed to discover any awareness of L2 student needs that the instructor brought to the class at the beginning of the quarter and how the instructor interacted with and guided these students during the process of teaching the course.

Finally, I was particularly interested in identifying the expectations that the focal L2 students brought to the class and how these expectations might create certain perceptions of how "good writing" was defined in the class and to what degree these L2 students viewed themselves as capable of producing this kind of writing. Research Questions 4 and 5 were thus designed to

uncover how these perceptions of what “good writing” was in the class compared with both the focal L1 students’ and the instructor’s perceptions, how these perceptions evolved over time through the course of the quarter, and how these changing perceptions contributed to a successful outcome in the course.

Preview of the Findings

What I ultimately found in this study confirmed some of my expectations about the experiences and challenges of L2 students in a first-year composition class, but the findings also surprised me. I expected, for instance, to see a clear distinction between the focal L2 students and their L1 peers in the challenges they faced taking the class. Ultimately this was the case, but a distinction was not immediately obvious, and I was surprised to find that the two groups of students were remarkably similar in their initial approach to the class.

Both groups, for instance, were very open and even adamant about the fact that they were in a first-year composition class *only* because it was a core requirement, and they each insisted that the subject matter of the course was irrelevant to their chosen areas of study—engineering for five of the participants and social work for one. It quickly grew apparent that the two groups of students were both after the same thing: a passing grade and the earned composition credit to fulfill a core requirement. The idea that they were in the class to learn, develop, and hone new academic literacy skills seemed not to occur to them, at least in the first few weeks of the class.

This sentiment remained largely unchanged by the final week of class for the L1 participants who served as the control group in this study. These L1 students, all of whom expressed confidence about their abilities, nonetheless felt that they had learned very little in the class and that what they had learned was not terribly practical to the courses they were taking and would have to take for their own majors. On the other hand, the L2 students expressed a

positive shift in thinking about their own learning in the class in their final interviews with me, and one of the L2 participants felt that he had come to fully realize that the course *was* relevant to his academic pursuits and that his writing had indeed improved over the span of the quarter.

Despite this noticeable difference between the L2 and L1 students at the end of the quarter, both groups of participants found success in the class, as indicated by the fact that each of the focal participants ultimately passed the class and earned the core credit for taking the class. Solely based on this successful outcome, it might appear reasonable to assume that these six students, L2 and L1 alike, shared an unproblematic, albeit uneventful, experience in the class, for each came into the class with the goal of passing it and earning the composition credit, and each did exactly that.

Yet, when looking closer at what it meant to succeed in this class, it became clear that the success shared by each of these students was entirely an *institutional* success, one defined and shaped by the fact that the class was both a core requirement and a subject area outside of the students' own academic interests. Simply earning this core requirement represented a successful outcome for each of the focal students, even if the students never saw relevance in what they were tasked with learning in the class. From this perspective, actual learning was not a part of the definition of success nor was it necessarily a component for achieving it.

Therefore, it is through these findings—some expected, many surprising, and all revealing—that I argue in this dissertation that a first-year composition class like the one focused upon here actually presents the possibility for two kinds of success: one that is defined by institutional requirements and one that is defined by actual learning. All of the participants in this study realized the first kind of success: The three focal L1 students earned an A, a B+, and a C+; the three focal L2 students earned an A-, a B+, and a B. At the same time, however, only the L2

students demonstrated a new sense of learning in the class, and the reason for this new sense of learning is perhaps the most surprising finding of all: Where the focal L1 students approached the class with a sense of familiarity based on their experiences taking English classes in high school, the focal L2 students operated largely on a sense of uncertainty in the class, and this sense of uncertainty prompted these students to actively participate in class. Hence, there was a paradox of uncertainty for the L2 students in this study: In their negotiation of the unknown, these students were, in a sense, *forced* to learn, whereas their L1 peers, in relying on a sense of familiarity, were entirely content with simply coasting through the class.

Theoretical Framework

In observing the experiences of L2 writers in a first-year composition class at a large public U.S. university and in constructing a theoretical framework for making sense of these observations, it is important to not just consider the participants in the study but also the classroom context and, because this context is a writing course, the texts that are produced. Furthermore, it is important to account for how these aspects relate to one another and overlap; how, for instance, the context of the composition classroom shapes the participants, which in turn, also shapes the texts that these participants produce. Therefore, to address these dynamics, the theoretical framework for this study focuses on these three distinct but interrelated components:

- 1) The L2 writer as a social agent in the poststructuralist sense who must interact with peers, the instructor, and the various texts that make up a first-year composition class
- 2) The first-year composition class as a delineated academic community with a culture of its own in which the L2 writer must participate in order to learn

- 3) The L2 writer's own texts in a first-year composition class as the product of reading and processing previous texts

To help address the notion of the L2 writer as a social agent, I turn to Pierre Bourdieu's (1977; 1991; Bourdieu & Wacquant, 1992) poststructuralist notions of *habitus*, *field*, and *cultural capital* to explain the objectivist-subjectivist continuum along which L2 writers must negotiate the complex social milieu of the first-year composition classroom with varying degrees of *agency*, at times being constrained and hindered by this context (lacking capital), while at other times being empowered by the ability to make strategic choices (acquiring capital). As a means of understanding the agency that defines this negotiation, I turn to the work of feminist anthropologist Sherry Ortner (1996). To understand the first-year composition course as a community with a culture of its own, I use the *community of practice* paradigm described by Lave and Wenger (1991; Wenger, 1998) to investigate how the L2 writers' experiences in the class are defined by their participation in the class as "novice" writers learning alongside the instructor, who necessarily embodies the identity of an "expert" writer. Finally, to analyze the L2 writers' own texts, I focus on the *intertextuality* (Bazerman, 2003; Fairclough, 2003; Kristeva, 1980) of writing—the realization that a single text is necessarily situated in a greater web of previous texts—a concept that sees the development of one's writing abilities as a process that is necessarily contingent upon the ability to read and understand previous texts.

The L2 Writer as a Social Agent

In understanding the unique experiences of L2 students taking a first-year composition class, it is necessary to look at the dynamics that shape and constrain their performance in such a class; at the same time, it is also important to consider dynamics that open up possibilities for success. For this purpose, I turn to a poststructuralist framework, particularly Bourdieu's (1977;

1991; Bourdieu & Wacquant, 1992) *theory of cultural reproduction*. In addition, as a means of understanding the notion of *agency* to which Bourdieu's theory implicitly points (i.e., using cultural capital to succeed in social contexts), I turn to Ortner's (1996) concept of "serious games," within which she sees the notion of agency as "motivated, organized, and socially complex ways of going about life in particular times and places" (p. 12).

Bourdieu imagines a social agent as necessarily and continuously existing in an endless number of social spheres, which he calls *fields*. These fields are the social arenas in which agents enact their lives based on their particular *habitus*s, which Bourdieu describes as the internalized dispositions of these agents—their ways of acting, doing, and thinking that come naturally in their everyday lives. Bourdieu sees field and habitus as necessarily relational:

The relation between habitus and field operates in two ways. On one side, it is a relation of *conditioning*: the field structures the habitus, which is the product of the embodiment of the immanent necessity of a field (or of a set of intersecting fields, the extent of their intersection or discrepancy being at the root of a divided or even torn habitus). On the other side, it is a relation of knowledge or *cognitive construction*. Habitus contributes to constituting the field as a meaningful world, a world endowed with sense and value, in which it is worth investing one's energy. (Bourdieu & Wacquant, 1992, p. 127)

In other words, Bourdieu sees the subjective, internalized world of the social agent and the objective externalized world of the social context in which the social agent exists not as a clear dichotomy but one that is always relational.

Bourdieu's notion of *cultural capital* is the third aspect of his interconnected theory of cultural reproduction. Bourdieu defines cultural capital as an encapsulation of "all goods, material and symbolic, without distinction, that present themselves as rare and worthy of being

sought after in a particular social formation” (1984, p. 178). Specifically, cultural capital constitutes value that produces advantages for social agents in a particular field and puts other social agents who do not have this cultural capital at a disadvantage. Thus, Bourdieu’s understanding of social context is one that is necessarily defined by unequal power relations: In order to succeed in a specific social context (field), a social agent must have a certain disposition (habitus) and must have certain advantages (cultural capital) that will translate into success, but not all social agents have equal access to cultural capital.

Bourdieu’s work largely focuses on schools as sites that privilege students from middle and upper social classes who have already acquired cultural capital through their upbringing. In this thinking, then, schools reproduce and uphold the unequal power dynamics of the greater socio-cultural contexts that surround them. Thus, Bourdieu’s theory of cultural reproduction can be used to envision the first-year composition classroom as a site (field) where the ability to enact culturally dominant sets of literacy practices (cultural capital) reflects but also shapes and informs how students think, act, and perform (habitus). For these students, finding success in a first-year composition class means using necessary background knowledge, advancing accepted attitudes and beliefs, and demonstrating the appropriate literacy skills—all of which constitute cultural capital—that are deemed important and necessary in this particular academic context. This also implies that those not in possession of this cultural capital, those that have certain forms of cultural capital that are not entirely feasible in this particular academic context, or those that have cultural capital but do not act on it, for whatever reason, are disadvantaged in certain varying ways.

Scholars in L2 education have used Bourdieu’s ideas as a theoretical lens for interpreting L2 learners’ experiences in academic settings across the curriculum. In providing a theoretical

basis for her collection of case studies documenting how L2 writers negotiate academic literacy practices in higher education, Casanave (2002) draws on Bourdieu but she also expresses “irritation” with his tendency to “draw on general observations and anecdotes for [his] examples rather than empirical data from the lives of particular individuals” (p. 15). Casanave points to Ortner (1996) to show how the abstract can be made “concrete” with “emphasis on practice as situated in the realities of people’s lives” (Ortner, in Casanave, 2002, p. 14). Likewise, I find Ortner’s views complementary to Bourdieu, especially in how she stresses the need to examine these real-life experiences in theories of practice. Specifically in regard to Bourdieu, Ortner finds that his understanding of the power relations that must accompany his theory of cultural reproduction are “in some sense offstage” in that they are “largely utilitarian and economic” rather than focusing on actual practices of and around power such as exercising authority and conforming to or resisting that authority (p. 4)..

Ortner contributes a valuable dimension to Bourdieu’s theory of cultural reproduction by advancing a theory of agency that helps explain how social agents use cultural capital in actual everyday situations. Namely, she sees agency as the notion of playing “serious games” with “skill, intention, wit, knowledge, intelligence,” (p. 12). She is careful to explain that her choice of the term “game” should not take away from understanding that high stakes surround these games (hence “serious” games); at the same time, this metaphor evokes a sense of agency because it brings to mind a social context that is defined by rules yet also shaped and even changed by social agents who not only follow these rules but follow them with ability and even creativity. This concept of agency is necessarily tied to Bourdieu’s notion of cultural capital in at least two important ways. First, social agents in a particular social context possessing cultural capital that grants them advantage in that context can demonstrate agency and play these serious

games well. On the flipside, those with limited access to cultural capital or those who have less feasible forms of cultural capital in a particular social context are necessarily disadvantaged in that context and find that paths to success are obstructed in certain ways.

The First-Year Composition Classroom as a Community of Practice

In understanding the social environment surrounding L2 students taking a first-year composition class, it is important to imagine the classroom they are entering as a community with a culture of its own and learning as an act of both integrating into and participating in this culture. In other words, the first-year composition classroom represents a social sphere that is co-constructed by shared assumptions between the students and the instructor in regard to what is supposed to happen in the day-to-day process of taking (the students) and teaching (the instructor) the course. These assumptions construct the classroom as a site where success depends on the ability to “share language, knowledge, and values with a large, fairly heterogeneous group” (Johns, 1997, p. 57). This ability comes largely from past experiences as “insiders” in similar communities (Kutz, 2004, p. 75). For L2 students who have limited past experiences in these contexts (or none at all), the challenges of learning a particular subject (i.e., English composition) are suddenly compounded exponentially into the challenges of learning the tacit knowledge needed to function in this academic community.

To fully capture the experiences of *real individuals* and the unpredictable, sometimes contradictory, nature of active social interaction in communities like a first-year composition class, I am drawn to the notion of *community of practice* (Lave & Wenger, 1991; Wenger, 1998), a theoretical paradigm that I find highly relevant in examining the challenging dynamics that await L2 learners in first-year composition classes. In looking at various occupations and other social roles such as midwives, tailors, butchers, and non-drinking alcoholics, Lave and Wenger

explore participants' membership in communities of practice through the lens of "situatedness" (pp. 32-33). As they explain, this notion of being situated in a particular community of practice enables the shift from viewing learning as a purely cognitive process to learning as a complex, social practice; this consequently moves the learner from being seen as a passive receiver of knowledge to a social being who learns primarily through active *legitimate* participation (pp. 34-37).

In this paradigm, then, Lave and Wenger view the learner as a "newcomer" starting out at the periphery of the community of practice as an apprentice who, through active legitimate participation alongside "old timers" or masters, moves gradually toward full participation in the community (p. 37). Learning is more about an active participation in a sphere of knowledge than it is the cognitive process of developing an understanding of this knowledge. In short, learning is doing and doing is learning:

The notion of situated learning now appears to be a transitory concept, a bridge, between a view according to which cognitive processes (and thus learning) are primary and a view according to which social practice is the primary, generative phenomenon, and learning is one of its characteristics. (p. 34)

Of course, the inner-workings of a particular community of practice are not always conducive to legitimate peripheral participation and, in these cases, the learner may never reach full participation. Lave and Wenger illustrate this through their example of apprentice meat cutters who have trouble gaining full membership at a supermarket meat department because the old timers, the department manager and his experienced butchers, have set up certain barriers preventing full membership (pp. 76-79). Therefore, successfully negotiating one's way through a community of practice is a process where successful learners are able to actively participate in

what they are learning and gradually move from the periphery toward full membership, ultimately replacing the old timers in the community.

As appropriate as the community of practice model is for exploring the general notion of learning, I also find this paradigm especially fitting for a study such as this present one that looks specifically at the learning of writing. With current writing pedagogies—both L1 and L2—so heavily rooted in the notion of the *process* of writing, which views the student writer as moving through several drafts as they compose, I find the community of practice paradigm theoretically in synch with writing scholarship. Specifically, I view the process of successfully learning to write as essentially *legitimate participation* in both writing and the meta-discourse on writing practices that make up typical first-year composition courses. A successful writing instructor, then, can be seen as the writing expert (i.e., old timer) who gives students (i.e., newcomers) plenty of opportunity to *legitimately participate* in a classroom community of writers through formal and informal writing activities, peer review, revision, and one-on-one conferencing.

In order for this process to be completely successful, however, a student in this community of writers must legitimately participate. One way of looking at a student writer's struggles in a first-year writing course, then, is to imagine that, for one reason or another, there is little or no opportunity to legitimately participate. I find this especially relevant for examining the experiences and struggles of L2 writers in a first-year writing course. Viewing the first-year composition classroom as a community of practice, therefore, complements nicely the communicative and participatory nature of writing pedagogy.

The L2 Writer's Text as the Product of Reading Previous Texts

In understanding the writing that L2 students produce in taking a first-year composition class, it is helpful to see the L2 writer's text as part of a greater network of previously produced

texts. Focusing on this intertextuality of writing can uncover how previous texts both explicitly and implicitly surround and shape the production of new texts. The theory of intertextuality sees writing as the act of piecing together previously communicated ideas by directly quoting or paraphrasing other texts and, more implicitly, by appealing to socially accepted values and norms that have been repeatedly communicated in a variety of different texts to the point that “they can no longer be associated with a particular time, place, group, or writer” (Bazerman, 2003, p. 84). The production of a single text (i.e., writing something), therefore, is necessarily the act of situating that text within the greater web of previous texts that influence the new text directly and indirectly. Analyzing the intertextuality of L2 students’ writing, therefore, offers a glimpse into their knowledge of these previous texts, both in a direct and indirect sense, and their ability to strategically use this knowledge in their production of original texts.

Intertextuality as a theoretical paradigm has its roots in a poststructuralist examination of how texts communicate meaning. This line of inquiry essentially envisions texts not as independent semantic units but as necessarily connected to and dependent on forms and ideas that already exist in a broadly surrounding textual landscape. The term “intertextuality” comes from the work of theorist Julia Kristeva, who was, herself, influenced by literary critic Mikhail Bakhtin’s (1981, 1986) work on how literary texts borrow from and are shaped by previous literary texts (i.e., “dialogism”). In defining “intertextuality” as an extension of Bakhtin’s theory of dialogism, Kristeva writes, “Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (1980, p. 66). A given text is therefore an extension of previous texts, in terms of explicit form and structure (e.g., quotations, paraphrases, rhetorical devices, and other conventions), and also in terms of broader socially accepted values that are recycled and transmitted “out of a sea of former texts” (Bazerman, 2003, p. 83).

In the specific context of this study, the theory of intertextuality is used as a means of illuminating how the central texts in a composition class—the syllabus, the writing assignment prompts, the instructor’s feedback on the writing assignments, and, of course, the class readings—necessarily surround the texts that the students produce in their writing, as illustrated in the following figure:

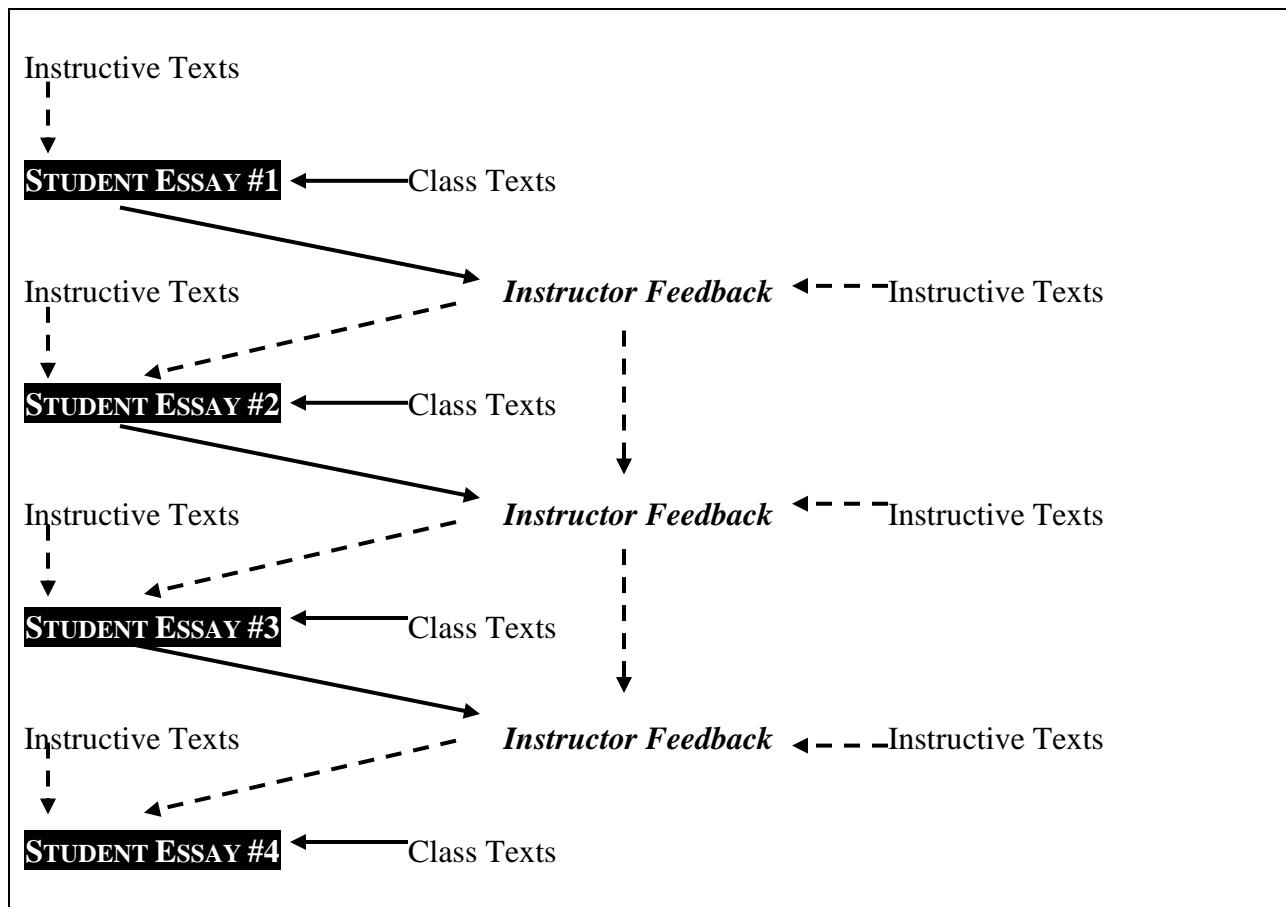


Figure 1 English 116 Classroom Intertextuality

Through this theoretical scope, student essays can be defined as the product of the texts that surround them, both in explicit and implicit ways. Explicitly, students are required to draw on the class readings in writing the essays, both in the form of direct quotations and paraphrases. This explicit “textual borrowing” is noted in the figure above in the solid arrows that connect the

class texts to the student essays. The intertextual network that makes up the class is further complicated by the fact that the student essays themselves become texts that the instructor explicitly “borrows” in his or her process of highlighting certain words, sentences, and paragraphs for comments and suggestions in his or her feedback to the student writers. This feedback, in turn, becomes an additional text that students draw on more implicitly in subsequent revisions of the essays.

Instructor feedback, however, is only one of many texts from which students must implicitly borrow in writing essays. Namely, essays must reflect the values that shape and define the class, particularly those values that constitute “good writing” in the class. As the dashed arrows show in the figure above, instructive texts (e.g., the syllabus, course outcomes listed in the syllabus, and grading rubrics) define these values and students are responsible for reading the instructive texts and reflecting these values in their writing. Granted, borrowing from these instructive texts can be an abstract and hazy process. For instance, the outcomes listed in the syllabus for the course at the focus of this study ask students to produce writing that is described by terms such as “strategic” and “focused”; how a student interprets this instructive text and translates “strategic” and “focused” into his or her own writing can vary, as can the instructor’s own interpretation of these terms (note in the figure above that the instructive texts also implicitly influence the instructor feedback). Hence, the instructive texts in a first-year composition class contribute significantly to the intertextual web that surrounds the original texts that students produce in their writing, but this textual borrowing is more implicit than the direct quoting and paraphrasing of class readings.

Chapter Overview

This dissertation is organized into six chapters. Chapter 2 offers a review of the literature, specifically in how L2 writing scholarship has both emerged out of and diverged from L1 writing scholarship. Chapter 3 outlines the study's methodology by first situating the first-year composition class at the focus of this study in its institutional context and then by offering a detailed description of the participants, data collection, and data analysis procedures. Chapter 4 and 5 present the study's core findings and analysis of these findings: Chapter 4 examines the initial assumptions of the focal L2 and L1 students in taking English 116, showing that the two groups of students both played a "game of involvement" in their pursuit of institutional success in the class, but the path to this success was ultimately defined by different experiences for the two groups of students; Chapter 5 presents an in-depth look at the focal students' engagement with the reading and writing tasks in the class and shows through intertextual analysis how the L1 students' sense of familiarity in the class kept them focused only on the pursuit of institutional success while the L2 students' sense of uncertainty in the class paradoxically allowed them to move beyond the pursuit of institutional success to a new sense of learning. Chapter 6 concludes the dissertation and offers several pedagogical implications.

Chapter 2: Review of L2 Writing Research

In its short history of development, the field of L2 writing has emerged in a non-linear, complex fashion. Though at times the field borrowed heavily from L1 writing while trying to remain relevant to applied linguistics, L2 writing has nonetheless remained somewhat independent of and peripheral to these older and more established fields. In order to understand the current state of things in regard to L2 writers in first-year writing situations, therefore, it is necessary to first understand how L2 writing moved away from L1 writing, evolved, and eventually established itself as an institution of important, vibrant research, now very relevant, in full-circle fashion, to the field of L1 writing.

This chapter first offers a brief historical overview of L2 writing as a field. The next section discusses the recent acknowledgements of L2 writers by those in the field of L1 writing. The heart of the chapter then follows, giving an overview of recent studies in L2 writing that have looked at L2 writers in L1 writing contexts, specifically from the perspective of academic literacy development and the negotiation of identity. The chapter then concludes with an outline of the lack in qualitative research looking specifically at L2 writers in first-year writing classes and the consequent need for such research.

Historical Perspective

In the past twenty years, as the field of L2 writing developed its own identity separate from L1 writing, several volumes have worked to capture this identity by tracing the history of second L2 writing scholarship and teaching (Grabe & Kaplan, 1996; Kroll, Ed., 1990; Leki, Cumming, & Silva, 2008; Matsuda & Silva, 2001). Inevitably, these histories point out that L2 writing moved from the speculative and highly theoretical research models of structural

linguistics in the early 1960s (e.g. Kaplan, 1966; Pincas, 1962) to research frameworks borrowed from L1 writing scholarship in the 1970s and 1980s.

Paradoxically, while dependent upon L1 writing theories and teaching methods, L2 writing simultaneously evolved as a detached field, making the transfer of L1 theory and pedagogy problematic. Krapels (1990), for example, makes the claim that in adopting L1 research designs, L2 researchers in the 1980s consequently “lagged behind” in producing research uniquely relevant to the L2 writing classroom (p. 38). Similarly, in an early assessment of this attempt for L2 writing to “break away” from L1 writing, Silva (1993) argued that L2 writing research to date was a shoddy and sketchy “merry-go-round of approaches [having] a number of negative effects on the discipline” (p. 18). Silva and others, therefore, called for more quality research that would bring the emerging field of L2 writing together with shared goals marked by tried and true research methodologies.

Also, Leki (1992) notes that because of little training in teaching writing and because they are primarily *language* teachers, L2 teachers’ use of L1 composition theories has had only limited impact in the second language classroom (p. 6). Indeed, Ferris and Hedgcock (1998), in the introduction to their book on teaching L2 composition, argue that in “imitating L1 classroom practices” L2 writing emerged as a “subdiscipline,” implying that its identity as a separate field of practice was initially in question (p. 5). As a consequence of this, while acknowledging the heavy influence of L1 writing scholarship on L2 writing, L2 writing scholars also began to push for the establishment of L2 writing as an independent field of inquiry in its own right.

Raimes (1979, 1985) was probably the most vocal in her call for new research practices that specifically address L2 writing. In a study meant to reproduce Perl’s (1979) influential work on the composing processes of unskilled L1 writers but in an L2 writing context, Raimes (1985)

showed that unskilled L2 writers differed greatly in their classroom writing practices from unskilled L1 writers and thus a new model was needed for L2 writing research. Matsuda and Silva (2001), in their introduction to their edited volume *Landmark Essays on ESL Writing*, claim that Raimes' study helped

[inspire] a new research agenda that sought to provide an understanding of second language composing processes and other characteristics of second language writers and writing, contributing to the emergence of second language writing as a field of inquiry.

(Matsuda and Silva, 2001, p. xvi)

Thus, Raimes, and other scholars who argued that attention should be given to the unique needs of L2 writers did much to initiate an understanding of these writers and the challenges they faced learning to write in English.

With the goal of moving beyond a reliance solely on L1 research frameworks, these new lines of inquiry opened the door to a better understanding of L2 writers and their unique needs. Leki (1992), in her book for ESL teachers on understanding L2 writers, points out that L2 writers entering the writing classroom are defined by differences from L1 writers even before they begin to write: diverse cultural backgrounds, differing expectations of classroom behavior, and general culture shock are all factors. Furthermore, Silva (1993) points out that comparative research looking at actual composing processes and textual features show that "L2 writing is strategically, rhetorically, and linguistically different in important ways from L1 writing" (p. 669). Ferris and Hedgcock (1998) interpret these findings to mean that L2 students in college composition classes face challenges of "enormous complexity" (p. 14) and, citing Raimes (1985), L2 writers need "more of everything" compared to L1 writers when it comes to "procedures, heuristics, content, practice, and feedback" (p. 17).

The 1990s, therefore, was a decade of growing pains for the field of L2 writing as L2 writing scholars attempted to move beyond L1 writing research paradigms and improve the quality of empirical research that focused on L2 writing issues. Out of this, the field shaped and crafted an identity of its own and a growing body of work has begun to explore various aspects of the challenges L2 students face as they learn to write in English. This has led to a better understanding of L2 writers both from a theoretical perspective, and perhaps more importantly, from a pedagogical perspective. For instance, the 1990s and early 2000s saw the publication of several texts that outlined writing pedagogy specifically for L2 students and the L2 writing instructors who teach them (Ferris & Hedgcock, 1998; Hinkel, 2003; Reid, 1993; Swales & Feak, 1994) While still acknowledging the influence of L1 writing theory, these texts have also worked to move beyond L1 writing by offering teaching practices tailored to the needs of L2 students.

Ferris and Hedgcock (1998) do this in their book *Teaching ESL Composition* by blending an overview of L2 writing theory with practical teaching chapters on issues such as planning a syllabus, selecting texts and materials, and responding to student writing. In doing so, they are careful to bridge L1 writing theories with theories and issues from the field of applied linguistics. In discussing the process movement of the 1970s, for example, Ferris and Hedgcock argue that the cognitivist approach of Flower and Hayes (1981) mirrors the English for Academic Purposes (EAP) movement in applied linguistics because both are open to criticism for not acknowledging social dimensions in addition to the cognitive dimensions of learning (p. 39). Thus, practical teaching guides like this successfully move beyond simply transposing L1 writing theory onto L2 writing issues; instead, L1 writing theory, while still acknowledged, is synthesized with approaches and practices in applied linguistics in order to create new lines of inquiry and new understandings.

Furthermore, recent empirical research in L2 writing has shed light on several different aspects of writing and writing pedagogy unique to L2 writers. For instance, L2 writing scholars' work on error correction and feedback (Ferris, 1999, 2002, 2003, 2004; Radecki & Swales, 1988; Truscott, 1996, 1999) has done much to fill the void of the "dismal" 1980s in L1 writing feedback research (Ferris, 2003, p. 2). Ferris (1999), in countering Truscott's (1996, 1999) stance that error correction on student papers does more harm than good, initiated a dialogue not just about whether error correction is valuable or not, but about how error correction (assuming it is valuable) can and should be tailored specifically to meet the needs of L2 writers. In response to this, Ferris showed in her own work (2002) that L2 writing teachers must be able to differentiate L2 students' abilities as critical thinkers in their writing from the grammar errors they make (p. 55) and, consequently, must develop an understanding of the kinds of errors L2 students commonly make in their writing (2002, p. 53).

Another area of specialization that L2 writing scholarship has contributed to without relying solely on L1 writing research is the reading-writing connection and the importance of this for L2 writers. Ferris and Hedgcock (1998), in their overview of the directional, bidirectional, and non-directional hypotheses of the reading-writing connection (see Cummins, 1981, 1989; Eisterhold, 1990; Leki, 1993; McLaughlin, 1987) argue that the reading-writing connection is uniquely important for L2 writing because of its role in facilitating language acquisition (pp. 34-35). More recently, Hirvela (2004) is able to use the reading-writing connection as a means of tying L2 writing pedagogy to the broader field of second language acquisition by arguing that reading provides "comprehensible input" (see Krashen, 1985) because it gives the L2 writer the "feel" for the look and texture of written language (p. 112).

Thus, as seen in the previous two examples—error correction and the reading-writing connection—the field of L2 writing has contributed to a growing body of theory and research that is far from the “shoddiness” that Silva (1993) charged the emerging field with nearly twenty years ago. However, though L2 writers are now better understood within the scope of L2 writing scholarship, this new understanding is primarily from the perspective of L2 writers in *L2 writing classroom contexts*. Understanding L2 writers in L1 writing contexts is another matter altogether, for there remains a distinct and ongoing gap in scholarship between L1 and L2 writing. More recent attempts to account for L2 writing as a field have pointed to the distinct nature of second language teaching and its grounding in linguistics as a primary reason for this. L2 writing scholars (Leki, 1992; Matsuda 1999, 2006) have argued the post-World War II emergence of applied linguistics as a profession played a large role in the separation of L1 and L2 writing studies. Major L1 writing organizations like the Conference on College Composition and Communication (CCCC) originally pondered what to do with L2 writers but left it to the new profession of applied linguistics, which, based in structuralism, initially focused on spoken rather than written language teaching (Matsuda, 1999). L2 writing, thus, was initially ignored on both sides, essentially, while L1 writing scholarship continued to develop.

The consequence of this, as Matsuda (1999, 2006) points out, is a “disciplinary division of labor” where L2 writing scholarship has remained largely in a vacuum, struggling to be a profession of its own and going unnoticed by L1 scholars and teachers, who continue to face composition courses with more and more L2 writers. This separation is most felt at the classroom level, where L2 writers are faced with two very different writing environments when going from typical L2 writing courses in ESL programs to first-year composition courses as matriculated university students.

Atkinson and Ramanathan's (1995) ethnographic study, which documented these different "cultures" of writing, revealed that a typical university first-year composition course and a typical English Language Program (ELP) writing course have different goals and agendas, with the former taking an inductive approach, emphasizing critical thinking and avoidance of formulaic writing (i.e. the five-paragraph essay), while the latter emphasizes a deductive approach by *teaching* formulaic writing and giving priority to communication rather than critical thinking. Ultimately, Atkinson and Ramanathan and others (Zamel, 1995; Santos, 1992; Silva, 1997; Matsuda, 1999, 2006) have stressed the problematic implications of these kinds of findings for L2 writers moving from L2 writing contexts to traditional first-year composition courses (and beyond). All echo the need for L2 writers to be better understood by L1 writing specialists and the need for bridging L1 and L2 scholarship with the goal of achieving greater awareness on both sides.

Recent Acknowledgement of L2 Writers

The need for L1 writing teachers to come to a better understanding of L2 writers is rapidly moving beyond being just an "ethical" matter (Silva, 1997, p. 359). Because of growing numbers of international students enrolling in U.S. universities each year, the issue is now a pragmatic one. According to the Institute of International Education, more than a half million international students are currently enrolled in U.S. universities (Institute of International Education) and the 2000 census shows that there are 3.5 million foreign-born college age L2 learners residing in the United States as permanent residents (United States Census, 2001). Because these students are required to take core first-year writing courses in most colleges and universities across the United States, it is of paramount importance that researchers in both L1

and L2 writing and that all of those affiliated with first-year writing programs—directors, instructors, tutors—are invested in meeting the needs of these L2 students.

The “CCCC Statement on Second-Language Writing and Writers,” originally published in 2001 and later revised in 2009, serves as a testament to the gravity of the situation and shows, encouragingly, that L1 writing scholarship is beginning to take notice of these increasing numbers of L2 writers. In it, CCCC acknowledges a “growing number of second-language writers in institutions of higher education across North America” and have consequently “become an integral part of higher education, including writing programs” (p. 669). The Statement urges writing specialists—scholars, teachers, and program directors—to recognize “the regular presence of second-language writers in writing classes, to understand their characteristics, and to develop instructional and administrative practices that are sensitive to their linguistic and cultural needs” (p. 670). Specifically, the Statement identifies placement, assessment, class size, credit, teacher preparation, and teacher support as the areas where awareness is most needed.

In the years since the Statement was originally published in 2001, there has been evidence that many L1 writing scholars and educators are taking its message seriously. For example, a special issue of *College English* on “cross-language relations in composition” in 2006 brought together L1 writing scholars such as John Trimbur and Bruce Horner with L2 writing scholars such as Paul Kei Matsuda and A. Suresh Canagarajah to acknowledge and explore issues relating to the growing presence of L2 writers in “mainstream” writing courses. Collectively, the special issue makes a strong call for “a radical shift from composition’s tacit policy of monolingualism to an explicit policy that embraces multilingual, cross-language writing as the norm for our teaching and research” (Horner, 2006, p. 571). Hence, the last decade

has seen, encouragingly, that L1 writing scholarship and L2 writing scholarship have begun to jointly acknowledge the challenges of L2 writers in L1 writing classroom contexts.

As admirable as these calls to action are and despite the encouraging response from many in L1 writing, actually putting these suggestions into practice is not an easy process nor is it guaranteed that all L1 writing specialists view this matter with the same degree of importance. Zamel (1995) cites examples of instructors across the curriculum who view the presence of international students as “the ESL problem” (p. 507). Matsuda (1999) also notes a general lack of concern for L2 writers specifically on the part of composition specialists (p. 714).

Furthermore, Leki (1992) criticizes the tendency for many writing programs to “lump” L2 students in with basic writers, which consequently positions them as lacking and remedial; she finds this problematic for several reasons, the most obvious being that there are major differences between L2 writers and basic writers (p. 30). However, she also points to the fact that L2 students come from diverse backgrounds and are thus *different from each other*. These differences create for L2 students very different expectations of what will happen in a writing class and can cause them to experience different degrees of motivation and culture shock (p. 43). By forcing the label “basic writer” on these students, instructors are necessarily failing to see the unique and very real challenges these students face and instructors are thus necessarily failing to address these challenges. While in recent years there has been growing awareness among writing instructors and researchers in both L1 writing and L2 writing about the problematic nature of integrating L2 students with basic writers (see DeLuca, Fox, Johnson, & Kogen, Eds., 2002; Zamel & Spack, Eds., 2004), simply recognizing that L2 writers have special needs is only a start.

Moreover, even for those L1 writing scholars and instructors who fully accept the need for greater awareness of L2 writers and their needs (and it is reasonable to expect that many do),

acquiring this awareness is not a simple process. Reid (1998), for example, notes the problematic notion of labeling L2 writers simply as “ESL” or “international” students and assuming that their needs are shared or are even the same. In her study of two different populations of L2 writers, Reid found that U.S. citizen L2 writers (those whose parents came to the U.S. before or soon after they were born) are “ear learners,” meaning that they are usually orally fluent in English having “subconsciously [begun] to form vocabulary, grammar, and syntax rules, learning English primarily through oral trial and error” (pp. 76-77). On the other hand, true international L2 writers (those who have chosen to attend college from abroad) are “eye learners,” meaning they are skilled in “textbook” English, having extensively studied vocabulary and grammar rules, but are limited in their ability to use and produce this vocabulary and grammar through meaningful oral or written communication (p. 79). Thus, “awareness” of L2 writers is certainly a more complex and problematic process than simply identifying and labeling L2 writers as “ESL” or “multilingual” and assuming that they have a particular, predetermined set of needs.

In response to these growing numbers of L2 writers in postsecondary U.S. institutions—both international students and U.S. citizen or “generation 1.5” students—and the complexity involved in understanding and meeting their various needs, certain L2 writing scholars have begun to call for the continued conflation of L1 and L2 writing scholarship and a better understanding of L2 writing issues across this boundary. Matsuda, Cox, Jordan, and Ormeier-Hooper (2006), for example, bring together in their edited volume an impressive collection of recent work done to bring L2 writers and their needs to the forefront of writing scholarship particularly as it relates to L1 writing. Admittedly, though, there is still much work to be done in this area. For example, in the introduction, the editors note that “despite the growing presence of second-language writers and the increased awareness of second language writing issues in

academia, many conscientious teachers continue to feel underprepared to work with them” (p. 2). And as the editors also point out, the reasons for this are arguably many—lack of familiarity with L2 issues, lack of graduate courses on L2 composition, belief that L2 writing specialists and ESL centers should exclusively be responsible for L2 writers, and so on (p.2).

In summary, then, scholars in the field of L2 writing have done much to successfully develop lines of inquiry that explore various issues relating to the challenges L2 students face in their writing classes. Though early L2 writing scholarship focused only on L2 writing contexts, increasing numbers of L2 students from various backgrounds enrolling in colleges and universities across the U.S. has prompted a shift in inquiry to L2 writers in L1 writing contexts. While the recent acknowledgement of L2 writers and their unique needs by scholars in L1 writing is an important development, L2 writing scholars, to date, have provided the bulk of research examining the challenges that await L2 students in their undergraduate careers. The following section offers a brief overview of recent studies that have begun to construct an understanding of what these challenges actually look like, and consequently, have begun to illuminate possible strategies and modes of negotiation for meeting and overcoming these challenges.

Contributions So Far

To date, studies exploring the experiences of L2 students in L1 writing situations have tended to focus on a variety of academic contexts. Many of these studies have followed qualitative research methodologies. Though textual analysis and other quantitative analyses have done much to shed light on the texts L2 writers produce (e.g., in the field of contrastive rhetoric), the move toward qualitative research in L2 writing, especially qualitative research looking at L2 students’ experiences in L1 writing contexts, has allowed “for more detailed descriptions of

student writers as people and at the same time [has required] those descriptions to be set in a broadened context of when, where, and how their writing takes place” (Leki, 2007, p. 1).

A bulk of this research has concentrated on the concept of academic literacy and the ways in which writing experiences enable or inhibit L2 students from developing academic literacy.

Other qualitative studies have examined how socio-cultural issues in the classroom affect L2 student identity and how the reception of these students and their writing by instructors and L1 classmates serve to uphold and even favor certain identities over others. Finally, only a very few number of studies have begun to look specifically at the experiences of L2 writers in first-year writing contexts, and, as a result, there presently remains a paucity of research in this specific area.

Studies of L2 Writers and Academic Literacy

The concept of academic literacy has played an important role in developing an understanding of how L2 students learn and even master composition skills in English. For instance, Grabe and Kaplan (1996) connect the notion of literacy with writing, asserting that they are a set of related skills, and L2 writers come into academic situations with “many different literacy practices and many different views on the purpose of reading and writing” (p. 7). In doing so, Grabe and Kaplan offer an understanding of L2 writing by connecting it to literacy and addressing the implications this connection has for L2 students entering academic institutions with the “wrong” set of literacy skills.

Furthermore, one of the main aims of Johns in *Text, Role, and Context* (1997) is to provide a framework from which to understand literacy and literacy practices as they relate to L2 writers within mainstream (western) academic contexts. In setting up her study, Johns defines academic literacy as a concept moving beyond the traditional notion of “reading and writing” to

something more complex: “What this term does is integrate into one concept the many and varied social, historical, and cognitive influences on readers and writers as they attempt to process and produce texts” (p. 2). In pointing to the social and historical in tandem with the cognitive, Johns moves past the static implications of traditional understandings of literacy and opens up the more dynamic landscape of literacy as something changeable and contingent on social context.

Scholars in the field of L2 writing have thus approached the notion of academic literacy in diverse, yet complementary ways. In specifically defining *academic* literacy, however, one must address the role of academic institutions in determining and defining the shared context between reader and writer. Many scholars have addressed the role of institutional power by looking to genre theory and the idea of *discourse communities* (Swales, 1990; Johns, 1997; Ramanathan and Kaplan, 2000). Through the lens of genre theory, the discourse community can be viewed as a network, or web, of genres that delineates acceptable literacy practices (insider knowledge) from seemingly illiterate practices (outsider knowledge) via the various genres that exist in the discourse community at a particular moment in time. In his influential work, *Genre Analysis*, Swales (1990) proposes six characteristics of discourse communities, including the idea that a discourse community has “a broadly agreed set of common public goals,” “mechanisms of intercommunication among its members,” “sets of participatory mechanisms primarily to provide information and feedback,” and “a threshold level of members with a suitable degree of relevant content and discursual expertise” (pp. 24-27). Swales’ notion of discourse community provides a model of thought for seeing academic literacy acquisition as the ability to move from outside these literacy practices to inside, where the ability to participate in the various genres of the academic discourse community are granted by its members.

For Swales, discourse communities can be infiltrated and negotiated without assimilation or, ostensibly, any other transformation taking place. Specifically in regard to L2 learners, Swales hedges, “I would also like to avoid taking a position whereby a foreign student is seen, via participation, to assimilate inevitably the world-view of the host discourse community” (p. 30). In the years since *Genre Analysis*, this rather static view of L2 students entering the academic discourse community in a detached way through the explicit teaching of genres has been problematized. Ramanathan and Kaplan (2000) offer an extended view of the discourse community, one that is more complex. In their view, the discourse community represents a site of fluidity, where the participants, both inside and out, are not fixed entities, but rather “form and are formed by the text and the community” (p. 176). Fluidity opens up the idea of negotiation—if the discourse community is not defined by a rigid structure that can simply be penetrated by learning the genres that make up that community and is rather a site of evolution and unpredictability, this implies that discourse communities are more complex sites where membership is not guaranteed.

Casanave (2002) sees the dynamics of negotiation as a “game” that can be played and won, played and lost, or that can be refused altogether. In providing a theoretical basis for *Writing Games*, her collection of case studies documenting how both L2 and L1 writers negotiate academic literacy practices in higher education, Casanave uses the *community of practice* paradigm (Lave & Wenger, 1991; Wenger, 1998) rather than the discourse community model in order to highlight the social *practice* involved in learning and succeeding in these “writing games.” For Casanave, this ultimately is a question about the process of disciplinary enculturation—understanding how L2 students manage to negotiate a place for themselves in an academic community, or if they fail to do so, the reasons behind their failure (p. 26).

In order to do this, Casanave relies on a case-study approach to highlight the real-life experiences of her participants. In focusing on the ability to “play the writing games” that determine the development of academic literacy, she acknowledges a certain degree of agency asserted on the part of her participants. It is this agency that leads to the ability to learn the “rules” of the game, use them or not use them, or even bend them, at times. Casanave points to Bourdieu’s (1977) theory of cultural reproduction in order to explain how the struggle for agency is a struggle for *cultural capital*. She shows this in the experiences of her participants in a doctoral program (a culture in and of itself): Nate and Moira successfully play the game by acquiring the cultural capital necessary for success, while Virginia ultimately refuses to play by quitting the program, which, though unfortunate, “[indicates] that her sense of agency and intentionality were strong” (p. 174). Thus, Casanave’s qualitative study contributes an understanding of how both L2 and L1 students negotiate the acquisition of academic literacy; in doing so, she highlights the role of agency in this acquisition. This shows that through the medium of the case study, student agency can be illuminated in the negotiation of acquiring the literacy skills that determine acquisition of cultural capital.

Similarly, Zamel and Spack’s (2004) edited volume *Crossing the Curriculum* brings together empirical research and commentary that analyzes the range of choices and strategies available to L2 learners negotiating the development of academic literacy as well as the limitations and challenges they face in this process. The book is divided into three parts. The first is a collection of cases studies exploring different aspects of L2 students’ academic literacy development in various writing situations. For instance, in her chapter, Zamel highlights a lack of awareness of the needs of L2 learners on the part of many educators in higher education and argues that meeting these students’ needs is good pedagogy for all students, L1 learners included

(p. 14). Spack's chapter is a longitudinal study that follows an L2 learner from Japan whose English language proficiency is quite good but nonetheless struggles to negotiate the hidden curriculum of a U.S. university. Likewise, Sternglass's chapter shows that adapting to and acquiring academic literacy in U.S. higher education contexts is a lengthy and difficult process not necessarily connected to language proficiency. By examining the experiences of Delores, Sternglass observes that, despite unclear feedback from the instructor, mastering writing, for Delores, was a means of finally gaining a legitimate place in her academic community.

Additionally, Zamel and Spack's collection is especially valuable because the second and third parts of the book offer commentary on the issues discussed in the first section from the perspectives of L2 learners, themselves, and from the instructors who teach these learners, respectively. This results in a rare glimpse of the complexity involved in developing academic literacy. For instance, Martha, an L2 student in Munoz's chapter, encountered instructors ranging from those actively interested in meeting student needs to instructors who maintain the hidden curriculum through the use of "insider" discourse to instructors who just seem disinterested.

At the same time, as seen in the third and final section of the book, instructors not experienced in teaching L2 students struggle, no matter how well intentioned they are, to face or even acknowledge the many complexities involved in teaching these students. For example, in his chapter, Sieber, a cultural anthropology professor, admitted a shift in thinking about L2 students: Initially, he viewed these students as "the other," a group residing at the periphery of his mainstream core of L1 students; however, after years of teaching, Sieber began to critically reflect on his own understanding of "culture" and began to realize that L2 students are more equipped to analyze culture critically than many L1 students, and writing, particularly, was a valuable avenue for L2 students to showcase this critical thinking (p. 132). As these firsthand

accounts show, then, L2 students' development of academic literacy is a challenging, time-consuming process, and success is not guaranteed.

Case studies like these are certainly valuable in examining the experiences and challenges of L2 students in developing academic literacy, and indeed, many of these studies focus on writing as an avenue for developing this academic literacy. Still, very few studies have focused exclusively on writing contexts, particularly in how first-year composition courses and other writing courses, for that matter, prepare L2 students for the writing tasks they will encounter in their undergraduate studies. Leki's (2007) study, in which she observed the impact of various college-level writing courses on the experiences of four L2 students at a major U.S. university, thus, makes a valuable contribution to this gap in research. Leki's study is notable for several reasons. First, in spanning three to five years, the study offers a longitudinal examination of L2 students' academic literacy development that rivals no other study to date. Also, though writing takes the central focus in her examination, her research scope is quite broad in that her analysis does not end with the writing classes that the four participants took but follows the students throughout most of their undergraduate careers in order to uncover the long-term impact these writing classes had. As Leki explains, this was not initially her plan:

This research, then, was originally intended to investigate just how the writing courses articulated with writing demands across the curriculum for students like mine, ones for whom English was a second or third or fourth language. It grew, however, as qualitative research projects tend to do, into a broader picture of what the academic side of college life was like for the four students in the study. (p. 4)

Finally, in order to "leave maximum room for these students' voices and experiences" (p. 13), Leki deviates from traditional qualitative research genres in her presentation of the data:

Following a very short introduction are four core chapters examining the experiences of her four participants in which she keeps scholarly references at a minimum; it is only in the last chapters that she discusses a theoretical framework and interprets her findings in relation to other published research.

The findings of Leki's study are both surprising and sobering in regard to the place of writing courses designed to prepare students for their academic careers. Though all four of the participants in the study were ultimately academically successful, Leki argues that the experiences the students had in their writing courses and in their other courses where writing was required had no real bearing on this success. She blames this on the assumption of the writing instructors in the study (and Leki admits to also initially having this assumption) that writing ability necessarily determines whether students are successful or not in the rest of their undergraduate lives:

Often the purpose for making a writing assignment was vague, related primarily to the faculty's repeated assertion that students need to know how to write or that writing develops critical thinking skills. (p. 257)

Instead, the key to success for the four participants was determined by negotiating and ultimately overcoming "struggles for identity, social inclusion, and ideological resistance," all of which "took place and remained fairly completely out of the control or purview of their literacy educators" (p. 282). An implication of particular significance emerging from Leki's study, then, is the need to rethink writing pedagogy, specifically, and academic literacy development, generally, as processes in which successful outcomes are entirely dependent on the socio-cultural factors that shape and define L2 students, both in their individual classes and, more importantly, for the remainder of their academic lives.

Studies of L2 Writer Identity and Reception

Another area of qualitative research investigating L2 writers' experiences in colleges and universities in the U.S. centers on the socio-linguistic and socio-cultural factors that shape and constrain L2 students' identities. One recent perspective that has been examined in this particular scope of research is the unpredictable and often conflicting relationship between L2 writers' needs and the attitudes and assumptions of their L1 instructors (Correa, 2010; Benesch, 2001; Fishman & McCarthy, 2001, 2004; Kainose, 2004; Leki, 2006; Rubin & Williams-James, 1997; Spack, 1997; Treglia, 2009). For instance, Rubin and Williams-James (1997) conducted a study of mainstream L1 composition teachers' responses to L2 students' writing and found, surprisingly, that the instructors did not disadvantage the students based on their L2 status, but in fact, were overly sympathetic toward them specifically because of this status (p. 353). Similarly, Kainose (2004) revealed through her own personal experience as an L2 undergraduate student at a U.S. university that certain professors tended to be somewhat over-the-top in their enthusiasm to acknowledge L2 student voices, and as a consequence, ironically, ended up excluding these very students because of certain assumptions they held about differences between L2 and L1 students (e.g., "ESL students don't have to worry about grammar.") (p. 112).

In a more recent longitudinal study, Leki (2006) took a relational approach by looking at a group of L2 undergraduates and a group of their instructors with the goal of uncovering each group's assumptions about the other. Through a series of interviews, Leki found that instructors were eager to present themselves as very accommodating of their L2 students but ultimately admitted that, at times, they refused or were unable to fully accommodate L2 students because of time constraints or simply because of uncertainty about how to deal with certain challenges (p. 142). However, because of the unequal power relationship between the L2 students and their

instructors, the onus was on the students to “understand faculty motivation and personality” and to make use of “symbolic mediating systems [e.g. writing notes to instructors apologizing for bad handwriting] to exert some control over their interactions” (p. 145).

These findings correspond to Trimbur’s (2006) argument that U.S. society is ambivalent rather than hostile to multilingualism. In historicizing the politics of language in the U.S., Trimbur argues that the nation, in reality, has always been defined by multilingualism, but has, nonetheless, been ideologically constructed as a monolingual nation. Ultimately, Trimbur narrows his focus to typical U.S. college and university composition courses that are “[dominated by] unidirectional and subtractive monolingualism” and consequently argues for a shift to

active and additive multilingualism in which a range of languages are involved as the medium of writing, as the medium of instruction across the university curriculum, and as the medium of deliberation in the public sphere. (p. 586)

Though this is no doubt a worthy proposal, actually accomplishing it seems doubtful given the overwhelming socio-cultural factors that construct an Anglo-American English-only ideology in typical college and university classrooms. As Leki (2006) shows in her study, the L1 instructors were generally very enthusiastic about expressing understanding and admiration for their L2 students. Yet, in discussing their actual teaching practices, many of the instructors reflected the ambivalence Trimbur identifies: One instructor in Leki’s study “knew” that L2 students in the class were not following his lectures but “assumed they would get the pertinent information from the book”; another instructor in the study “conceded that ‘foreign students will just have to accept’ the fact that they would be getting lower grades in her classes” (p. 142). Thus, as these findings suggest, there exists a certain tension between what instructors say about their

understanding of L2 students and what they actually do in the classroom to meet these students' needs.

One way of interpreting this tension is to point to the socio-cultural factors that shape and favor certain student identities over others. Several studies in the last decade have focused on how L2 writers' identities are constrained and even changed in the processes of negotiating and accommodating the expectations of their L1 instructors and their L1 classmates (Chiang & Shimida, 1999; Costino & Hyon, 2007; Cox, Jordan, Ortmeier-Hooper, & Schwartz, 2010; Frensten, 2008; Harklau, 2000; Ouellette, 2008; Ramanathan & Atkinson, 1999). Harklau (2000) notes that L2 learners' identities can seem stable but are in fact highly contextualized and changing (p. 104). In her particular case study, Harklau found that certain socio-cultural factors in the discourse community of high school favored L2 learner identity (the "Good Kids"), whereas once these students entered the academic discourse community of the university, they found that their identities had changed (the "Worst") and that they needed to negotiate this socially-constructed notion of what an "L2 learner" is, a label apparently static and unchanging on the surface (pp. 104-105).

Similarly, Ramanathan and Atkinson (1999) cite the "individualism" that the increasing number of L2 students encounter in U.S. academic contexts. Acquiring the cultural capital necessary to access the literacy practices for negotiating the academic discourse community requires moving beyond just learning certain new academic genres. In the example of Shen, a student from China moving from the Chinese "I" to the English "I" in writing a personal narrative, Ramanathan and Atkinson show how the Peter Elbow-inspired "expressivism" of many mainstream U.S. composition classes does not work for L2 learners that come from

collectivist societies (p. 56). Therefore, in order to develop academic literacy, these students must create new selves.

Other studies have looked at how L2 writers negotiate and construct certain identities specifically in the context of undergraduate writing courses. Fernsten (2008), for example, used an ethnographic approach together with critical discourse analysis to uncover how L2 students create “writer identities” for themselves through the assignments they work on in their writing courses. In the study, she observed Mandy, a L2 student taking a required undergraduate intermediate level composition course at a major U.S. university. Through critical discourse analysis of Mandy’s writing assignments and a recorded writing conference, Frensten was able to show that, through writing, Mandy both “resisted and conformed to writing practice in the academy” and, subsequently, “created a multiple and conflicting identity” in her writing (p. 46).

Moreover, Ouellette’s (2008) study investigates the problem of plagiarism, often linked to L2 students, and shows that the act of plagiarism can be viewed as an issue of identity construction rather than as a moral shortcoming. In the study, Ouellette examined the writing of Annie, an L2 student who had been identified as a “plagiarist” (p. 256). From this analysis, he argues that Annie used source texts in her writing not to simply to copy and pass off the concepts in these texts as her own. Rather, in subtly changing the original wording through the use of modals, sentence modifiers, and rhetorical questions to indicate her attitude and opinion of the source material, she is, in fact, at a developmental stage of negotiating her own stance and her own voice in her writing (p. 269). While not dismissing the seriousness of plagiarism, Ouellette’s study complicates the traditional belief of what constitutes plagiarism by opening up the possibility that L2 students who are “guilty” of plagiarism are in fact in the process of acquiring academic literacy.

Finally, one aspect of the growing body of qualitative research examining issues of L2 writer identity and reception that is especially significant is the focus on various identity labels given to L2 students. In their study exploring how socio-cultural boundaries are created, maintained, and at times, negotiated, Chiang and Schimida (1999), conclude that defining “native speaker” is difficult because students who are fluent in English may also hold onto a non-native-speaker identity; consequently, labels given to L2 students—“language minority,” “ESL,” “international student,” etc.—can all be somewhat misleading in that they do not capture the complex and contradictory life experiences of these students that exist in and are defined by two (or more) different languages (pp. 96-97).

L2 students who fall into this category are often first-generation immigrants or U.S. citizens who have grown up speaking English in school and social contexts but retain an L2 identity at home. Termed *generation 1.5* (Rumbaut & Ima, 1988), this group of students has a unique set of learning needs and several recent studies have focused on the issues and challenges that these students face (Costino & Hyon, 2007; Friedrich, 2006; Harklau, 2003; Harklau, Losey, & Siegal, 1999; Ortmeier-Hooper, 2008; Roberge, Siegal, & Harklau, 2009; Thonus, 2003). Harklau (2003; Harklau, Losey, & Siegal, 1999) has focused attention on the special needs of generation 1.5 students and has contributed much to identifying and defining this group of students, which, ironically, is a difficult process because one defining factor of generation 1.5 students is their diversity:

There is great diversity among them [generation 1.5 students] in terms of their prior education experience, native and English language proficiency, language dominance, and academic literacy. Some of these students immigrated to the United States while they were in elementary school; others arrived during high school. Still others were born in

this country but grew up speaking a language other than English at home. They may see themselves as bilingual, but English may be the only language in which they have academic preparation or in which they can read and write. At the same time, these students may not feel that they have a full command of English, having grown up speaking another language at home or in their community. (Harklau, 2003, ERIC Digest, 482491)

Despite this diversity, there are identifiable traits that establish a clearer understanding of these students and their needs than labels such as “ESL” can do. Harklau (2003), in her description of generation 1.5 students, cites Thonus (2003, p. 18), who points out that many generation 1.5 students are either in the process of losing literacy in their home language (or have never become literate in the first place), and, consequently, have not developed academic literacy in their home language that will facilitate their development of academic literacy in English.

Several of the studies looking at the experiences and challenges of generation 1.5 students have focused specifically on undergraduate composition classroom contexts (Costino & Hyon, 2007; Ferris, D. R., 1999b; Friedrich, 2006; Hartman & Tarone, 1999; Ortmeier-Hooper, 2008; Reid, 1992). Ortmeier-Hooper (2008), for example, presents three case studies documenting how three immigrant L2 students taking mainstream composition courses found the “ESL” and “generation 1.5” identity labels ultimately problematic, and Ortmeier-Hooper argues that these findings illuminate that these identity labels mask and gloss over a “wide range of origins, immigration status, prior education, prior experiences with ESL courses, [and] feelings about home language and culture” (p. 412).

Moreover, Costino and Hyon (2007) conducted interviews with L2 students of varying residency statuses (U.S.-born, U.S.-resident immigrant, and international) who had taken either a

mainstream section or a multilingual section of a basic writing class and a subsequent mainstream first-year writing class to determine if there existed any interrelationships between linguistic identity labels and preferences of basic writing course (mainstream or multilingual). Results of the study show that there was no clear relationship between identity label and preference for one basic writing course over the other, but, interestingly, the study did show that a shared factor for determining one section over the other was that L2 students felt comfortable with other students who were “like them” (p. 75); in other words, being able to identify with other students who appeared to have the same language abilities and shared the same challenges was a key factor in preferring one section over the other.

L2 Writers in First-Year Composition: A Gap in Research

The field of L2 writing, then, has evolved into an increasingly recognized field of its own, though it still remains largely disconnected from L1 composition studies. One very immediate problem is the lack of research done which specifically examines L2 writers’ experiences in mainstream first-year composition courses. Research such as this is lacking on both sides: L2 writing research, until very recently, has tended to focus on L2 writers in L2 writing contexts, and because of the current state of L1 composition studies, focus on L2 writers is still not a priority. Simply put, L2 writing scholarship is still very much a detached entity, and L1 writing scholarship is busy with other issues. Increasing numbers of L2 writers in higher education institutions across the U.S. have made this dichotomy problematic. Because first-year composition is a ubiquitous core requirement in these institutions, and because first-year composition classrooms are becoming more and more defined by the presence of multilingual students, this is a problem that needs to be addressed sooner rather than later.

While scholars in the field of L1 writing have begun to acknowledge the presence of L2 students in first-year composition courses, actual empirical research is still lacking, as this has been left to the field of L2 writing. Moreover, in a reflection on where the field of L1 writing has come to find itself, Fulkerson (2005) argues that the many different approaches to composition, the different camps of pedagogy, and competing rhetorical ideologies have resulted in the fragmentation of the field. Fulkerson points to cultural studies as one area that has currently consumed composition scholarship, resulting in writing courses “in which writing is required and evaluated, but not taught” (p. 665). Other recent arguably fragmented lines of inquiry within L1 writing include its professional identity (Miller, 1991; Crowley, 1998; Goggin, 2000), whether or not first-year writing programs are even needed (Crowley, 1998; Carroll, 2002), and the postmodern/post-process perspective in L1 writing (Vitanza, 1991; Faigley, 1992; Kent, 1999). These issues are no doubt valuable and necessary pursuits, but as Fulkerson points out in his somewhat pessimistic assessment of the current state of L1 writing, these issues have evolved in antagonistic ways resulting in a field that is “less unified than it was a decade ago” (p. 680).

With this as a backdrop, it is not hard to see how real issues relating to L2 writers have gone virtually unnoticed in L1 writing, despite the field’s recent encouraging acknowledgement of the presence of L2 writers. Furthermore, when L2 writers and writing have actually been addressed in L1 writing scholarship, the tendency has been to lump L2 issues in with the sub-discipline of L1 writing, basic writing, much to the chagrin of L2 writing specialists who point out that L1 basic writers and L2 writers are very different (Leki, 1992; Zamel, 1995; Ferris & Hedgcock, 1998; Matsuda, 2006). Thus, L2 writing has been largely nonexistent in L1 writing; when it has been an issue, it has been addressed in an often essentializing, hazy fashion.

On the flipside, L2 writing specialists have begun to focus on the challenges of L2 writers negotiating L1 academic writing contexts, but this scholarship has tended to be defined less by empirical research and more by theoretical and exploratory argumentation. Land and Whitley (1989), in their influential piece, for example, draw heavily on the theoretical work done in the field of contrastive rhetoric and argue that composition instructors who insist their L2 students write in “standard written English” (SWE) are in fact—intentionally or not—privileging a hidden curriculum. Ramanathan and Atkinson (1999), in a broad and rather abstract exchange with Elbow (1999), argue that mainstream U.S. academic culture is highly individualistic and this proves problematic for L2 writers from collectivist cultures, especially in composition courses. And Matsuda (1999) and Matsuda and Silva (1999), in an attempt to provide an alternative to traditional first-year composition courses, discuss how cross-cultural composition courses that integrate L1 and L2 writers might work, using as an example the cross-cultural course at Purdue.

Yet, as important as these arguments and proposals are, they have still only served to create a general institutional awareness of the challenges L2 writers face in first-year writing courses. Consequently, L2 writers have continued to struggle through first-year writing courses, misunderstanding and being misunderstood, even as L2 writing scholarship has worked to explicitly identify and define these struggles. Partly in reaction to this, L2 writing specialists in recent years have taken it upon themselves to better understand L2 writers specifically in academic contexts across the disciplines through qualitative research (e.g., Casanave, 2002; Zamel & Spack, 2004). Ethnographic studies like these have certainly opened the door toward understanding L2 writers in L1 writing contexts; at the same time, most have focused on the more general concept of “academic literacy” and not specifically and exclusively on L1 writing courses housed in first-year writing programs.

Within the last few years, however, L2 writing scholars have initiated a more explicit dialogue on the subject of L2 writers taking first-year composition, often in the form of argumentative essays not grounded in empirical research. Canagarajah (2006), for instance, criticizes the monolingual standards tacitly enforced in typical first-year composition programs. Lu (2004) similarly argues that the discourse of L1 composition classrooms upholds and maintains these monolingual assumptions. However, this explicit dialogue on a need to understand L2 writers in first-year writing contexts has more commonly taken the form of a series of broader edited collections addressing various aspects of L2 writers' experiences (Matsuda, Cox, Jordan, & Ortmeier-Hooper, 2006; Matsuda, Ortmeier-Hooper, & You, 2006). These collections rely on a diverse assortment of articles and essays, many of them previously published elsewhere, to highlight the need to conflate L2 and L1 writing scholarship and to explore various socio-cultural, pedagogical, and institutional issues that inhabit the space between L2 and L1 writing scholarship. Likewise, Harklau, Losey, and Siegal (1999) and Roberge, Siegal, and Harklau (2009) present a more focused collection of articles that look at how L2 students labeled "generation 1.5" negotiate their composition courses from a variety of perspectives. Roberge, Siegal, and Harklau (2009), for instance, showcase essays by Paul Kei Matsuda, Linda Harklau, Sarah Benesch, Ann Johns, and other well-known L2 writing specialists on such topics as theoretical frameworks for understanding L2 writers in L1 composition contexts, common characteristics of generation 1.5 students, and institutional and pedagogical approaches for meeting generation 1.5 students' special needs.

Still, critical essays that rely on abstract theory and edited volumes that bring together previously published articles, many of which only indirectly address L2 writers' challenges in first-year writing contexts, serve only to broach a general understanding of the challenges L2

writers face in first-year writing classes. In order to fully understand these challenges and special needs, more qualitative research is needed that uncovers and examines L2 writers' *real-life* experiences in taking these classes.

In making such a claim, it is important to acknowledge the recent work that has put some degree of focus on L2 writers' experiences specifically in first-year writing contexts (Baker, 2008; Costino & Hyon, 2007; Donahue, 2009; Ferris, 2009; Fraiberg, 2010; Leki, 2007; Mason, 2006; Ortmeier-Hooper, 2008; Scordaras, 2009). These studies have provided new and invaluable insights into the experiences of L2 writers negotiating the effects that identity labels and residency statuses have on their experiences taking first-year composition. Baker (2008), for instance, explores the effects that changing demographics of U.S. higher education have on first-year composition programs. Specifically, she examines the theoretical framing of L1 composition scholarship and argues that certain aspects of this framing meet the needs of L2 students, but other aspects work to exclude these students.

Other scholars have taken an even broader perspective in offering new insight into the understanding the needs of L2 students. Ferris (2009), whose work on feedback and error correction helped establish L2 writing as a field of its own, takes up the important task of informing educators not necessarily in L1 composition on ways to meet the needs of their increasingly diverse student populations. While composition is a major aspect of the book, Ferris's scope encompasses the teaching of college writing in all of its possible situations. Also, Donohue (2009) and Fraiberg (2010) both offer a broader perspective on the issue of L2 students in first-year composition by thinking globally, literally: The former argues that first-year composition programs in U.S. contexts would benefit from research conducted in other parts of

the world, while the latter contends that reshaping first-year composition to meet the needs of L2 students means building curricula that has global perspective as its central framework.

In addition, other recent studies have focused on L2 students in first-year composition but as a context for exploring issues not necessarily tied to or focused on the real-life experiences of L2 students taking a first-year composition course as a core requirement. Mason (2006), for example, examines the experiences of L2 writers in a mainstream first-year composition course, but focuses on collaboration as a strategy for achieving goals in the class. Ortmeier-Hooper (2008) observes L2 students in different sections of a mainstream first-year writing class, but the focus of the study is on identity labels. Likewise, Costino and Hyon (2007) and Leki (2007) focus on the negotiation of identity in their studies, and while first-year composition classes play a role in these studies, the research scope in each encompasses other contexts beyond the focused lens of a single first-year writing course. While these studies certainly offer important new insight, they nonetheless do not focus on the first-year writing course as a core requirement, and thus arguably, as a gate-keeping mechanism that potentially inhibits L2 students' academic development and advancement.

Therefore, the recent published work in both L2 and L1 writing acknowledging the presence of L2 writers in L1 writing contexts remains highly theoretical and speculative; those few studies in L2 writing that have taken a qualitative approach have not focused on the first-year writing as a core requirement and thus a central obstacle for L2 students negotiating their undergraduate careers without a background in L1 writing. What is currently needed, then, is a glimpse into the real-life experiences of actual L2 writers working their way through a first-year composition class. Furthermore, though it is often alluded to in the literature that first-year writing instructors are ill-equipped to meet the needs of L2 writers, very few actual studies

illuminate the complex nature of this problem. Therefore, because first-year writing courses required of all undergraduates are the norm in colleges and universities across the U.S., and because alternatives such as cross-cultural composition courses are relatively rare and are essentially experimental, it is now important to document the experiences of L2 writers specifically in the context of the first-year writing program through empirical research that highlights these experiences and the challenges that shape and constrain these students.

Chapter 3: Research Design and Methodology

The central goal of this study is to uncover and explore the experiences and challenges of L2 students taking a typical first-year writing course at Goodridge State University, a large public university in the Pacific Northwest. Here again are the research questions that guide the study:

1. What are the challenges and successes L2 students experience in a typical first-year composition program over the course of one quarter?
2. How are these experiences similar to and different from native English-speaking students' experiences in the same class?
3. To what extent is the instructor aware of the L2 students' needs and equipped to respond to them?
4. How do these L2 students' perceptions of their writing change over the course of one quarter?
5. How do these experiences and perceptions help or hinder these L2 students' ultimate success in the class?

These questions were designed to meet a need for empirical research that specifically looks at L2 students' experiences in first-year writing courses, how their initial expectations match up with the realities of taking these courses, and how they might succeed in these courses.

In this chapter, I present an overview of the study's methodology. First, I describe the research design that structures and defines the study. Next, I discuss the context of the study, namely by describing the First-Year Writing Program at Goodridge State and introducing those who participated in the study. Additionally, I offer a description of the course in the First-Year

Writing Program that is at the focus of this research—English 116: Writing about Literature. I then conclude the chapter with an explanation of data collection and analysis procedures.

Research Design

I am interested in the “real-life stories” of these students as they negotiate their way through a first-year writing course, and thus this study was designed around a qualitative research methodology—particularly, a case-study approach. Recent scholars in the field of L2 writing, specifically, and applied linguistics, generally, have begun to rely on qualitative methods more and more, and this has prompted a “reality check” of sorts that has unabashedly acknowledged the messiness, the contradictions, and the dead ends that tend to define this kind of research (Atkinson, 2005; Blanton, 2005; Block, 2000; Holstein & Gubrium, 1995; Leki, 2007). Indeed, it is exactly this messiness, these contradictions, and even these dead ends that define the experiences of L2 learners, or for that matter, *any learner* in an undergraduate institution.

Because learning is “fundamentally a social process,” the value of qualitative research is not in the artificiality and constructed “truths” of reality that can come to define it but in the potential for it to capture “the side alleys that here and there may serve to illuminate our understanding of the kinds of experiences L2 students may encounter in their undergraduate lives” (Leki, 2007, p. 12). This aspect of qualitative research is particularly important when examining the experiences of L2 student writers, for, as Li (2005) points out, representing “culture” in research is a challenging task and it is particularly averse to quantitative methods such as those that defined early contrastive rhetoric (p. 122).

Furthermore, qualitative research allows for the adoption of an *emic* perspective, that is, one that aims to understand concepts from the perspective of the participants themselves rather

than through the scope of pre-established theoretical categories of observation (Maxwell, 2005, pp. 97-98). This perspective is essential to this dissertation, as the central purpose of it is to uncover and illuminate the experiences of L2 students in a first-year writing course through the ideas, concepts, and understandings these L2 students attach to their own experiences. My intent is certainly not to devalue quantitative research methodology, but rather to stress the necessity of qualitative research in examining the social act of learning, particularly in a situation where a sizeable number of learners in a focused classroom context are not, at least initially, in line with the tacit socio-cultural dynamics that shape and maintain that classroom context.

Specifically, an emically-grounded case-study approach focuses attention on the complexities involved in the situated learning of a particular group, and this approach typically aims to uncover broader patterns that construct an understanding of the collective group, thus allowing for an understanding of the broader socio-cultural backdrop that defines and maintains the dynamics between the particular group and the particular context (Atkinson, 2005; Johnson, 1992; Ramanathan & Atkinson, 1999; Yin, 2003). Such an approach necessarily sheds light on the individual experiences shaping and defining each participant in the case study and allows these experiences to establish the categorical concepts of the study.

At the same time, this does not mean that there is no prior theoretical framework guiding the case study. As Yin (2003) maintains, a case study (such as this present one) “benefits from the prior development of theoretical propositions to guide data collection and analysis” (p. 14). In structuring this dissertation, then, I established a theoretical framework (see Chapter 1) to guide data collection and analysis. However, this theoretical framework does not take precedence over recursive, organic data collection procedures such as interviews and observations that help document participants’ individual experiences defined and described in their own words.

Context of the Study

There are four standard courses offered in the First-Year Writing Program at Goodridge State University: English 110A/B (Basic Writing), English 115 (Expository Writing), English 116 (Writing about Literature), and English 117 (Service Learning). Undergraduate students can choose any one of these four courses to fulfill the university's composition, or "C", credit. While there are alternatives (courses in the Interdisciplinary Writing Program and advanced intermediate composition courses offered by the English Department), the four courses in the First-Year Writing Program are by far the most common route to fulfilling the C credit simply because the number of sections of these courses offered per quarter far outnumber any alternative options.

The course at the focus of this study was a section of English 116: Writing about Literature. To provide a context for understanding this course's place in the First-Year Writing Program and to show how this course is indeed representative of typical first-year writing courses across the U.S., this section first describes the general writing requirements at Goodridge State, then offers an overview of the First-Year Writing Program, and concludes with a discussion of the requirements and options specific to L2 students seeking fulfillment of their C requirement.

Core Writing Requirements at Goodridge State

All matriculated undergraduate students at Goodridge State must complete one 5-credit composition course.³ In order to earn full credit, students must earn at least a C grade (2.0 on the 4.0 scale). Students can choose from courses in the First-Year Writing Program, the Interdisciplinary Writing Program, or, in some cases, a composition course in the Comparative

³ Information about these requirements was accessed through the website created and maintained by the records office at Goodridge State.

Literature Department and an advanced intermediate composition course for juniors and seniors offered through the English Department. Except for these latter two options, all the courses available for earning a C credit are first-year writing courses. While technically these courses are thus designed to be taken in a student's first year, students are permitted to delay earning their C credit until their sophomore and junior years, and in some cases, even their senior years. Because of scheduling conflicts and other issues, this is a common occurrence.

As Table 1⁴ shows below, the courses in the First-Year Writing Program and the Interdisciplinary Writing Program far outnumber other options (the four First-Year Writing Program courses are bolded). The Interdisciplinary Writing Program offers writing courses linked to lecture courses in various schools in the university, so to enroll in one of these writing courses, a student must necessarily be enrolled in the linked content course. Despite the high number of these linked writing courses available, then, students' options are still limited, especially if they have not chosen or have been accepted into a specific discipline of study. Therefore, taking one of the four courses offered in the First-Year Writing Program, with approximately sixty sections available each fall quarter, and with no prerequisites or links to other courses, is the most common way to earn the C credit.

⁴ This information comes from Autumn Quarter 2009, when I was in the midst of analyzing the data collected for this study; these class section numbers, nonetheless, are roughly the same as those from Autumn Quarter 2007, when I actually collected the data.

Table 1 Goodridge State Composition (“C”) Credit Options

Courses	Description	Number of Sections
Comp/Lit 220	Writing in Comparative Literature	3
English 110A/B	Introduction to Writing (Basic Writing)	6
English 115	Expository Writing	34
English 116	Writing about Literature	15
English 117	Service Learning	5
Interdisciplinary Writing Program	First-Year Writing courses linked to content lectures	37
English 250	Advanced intermediate composition course offered through the English Department	4

In addition to the C credit requirement, Goodridge State also requires undergraduate students to earn between 7 and 10 additional writing, or “W”, credits. These credits can be earned by taking any course with a “W” attached to it, and many of these courses are housed in a wide range of disciplines at the university. Nonetheless, taking any of the courses required for the C credit will also satisfy this requirement if the C credit has already been earned. Because only one of the four courses in the First-Year Writing Program can be taken, and that course can only be taken once (e.g. a student who took English 116 cannot take it again, nor can that student take English 110A/B, English 115, or English 117), students seeking to fulfill their W credit commonly take courses in the Interdisciplinary Writing Program to earn their W credit. This further limits students trying to earn their C credit, and, consequently, the four courses in the First-Year Writing Program have become the default mode of earning the C credit.

Furthermore, first-year students seeking to take a course in the First-Year Writing Program are not guaranteed a spot in one of these courses, especially in Fall Quarter. English 110A/B is a two-quarter introductory composition course open only to students registered in the university's Educational Opportunity Program (EOP) (see the next section for a more detailed description of this course). English 115, 116, and 117, while open to any student in winter and spring quarters, are typically reserved in autumn for first-year students enrolled in the university's *Freshman Success* program. This program packages together groups of high-demand first-year courses, and students take all the courses in the pre-selected packages together in groups of twenty to twenty-five students. Because the courses in the First-Year Writing Program are capped at twenty-two students, an entire *Freshman Success* group will usually take up one section of a course. The upshot of all this is that enrolling in a first-year writing course at Goodridge State to earn a C credit can be a complicated and nerve-wracking experience. This results in students either taking a course pre-selected by the *Freshman Success* program, or, if they are not enrolled in the program or they are not a first-year student, taking whatever they can get, which usually means picking up a "leftover" spot in a course mostly filled with a *Freshman Success* group. Thus, choosing a course specifically because of its focus area—exposition (English 115), literature (English 116), or social issues (English 117)—is a luxury few students have.

The First-Year Writing Program at Goodridge State

The First-Year Writing Program's history mirrored the broader evolution of the different schools of thought in L1 composition studies.⁵ In the mid-1960s, there was a shift from

⁵ To understand the broader historical and institutional context in which the English 116 course at the focus of this study was situated, I interviewed a former director of the First-Year Writing Program, Dr. Evans (pseudonym), and the then-current director, Dr. Hewson (pseudonym). The protocols for these interviews can be found in Appendix C. Dr. Evans had joined the English Department at Goodridge State as a full time faculty member in the late 1980s and

grammar-based courses to writing about literature; this was followed by a focus on personal writing in the 1970s and 1980s; finally, in the early 1990s, the program was part of the “social turn” (Trimbur, 1994) in L1 composition studies and the courses housed in the First-Year Writing Program had become much more focused on the rhetorical and social ramifications of students’ own writing.

Part of the evolution of the First-Year Writing Program was defined by a shift away from full-time faculty teaching first-year writing courses in the program and toward graduate student teaching assistants exclusively teaching these courses. Indeed, by the late 1990s, this had solidified into a “semi-permanent” sequence in practice at the time my study: Graduate students taught English 115 in their first year, English 110A/B, English 116, or English 117 in their second year, and either English 250 (rhetoric/composition graduate students) or various 200-level literature classes (literature graduate students) in their third year and beyond. This is significant because, regardless of their area of academic interest, the instructors staffing all of the First-Year Writing Program courses are teaching assistants usually just at the beginning of their graduate work and, consequently, having little or no teaching experience.

Dr. Hewson, the current director of the First-Year Writing Program at the time of this study, had, upon inheriting the program, immediately undertaken the task of revamping the First-Year Writing Program in several ways. Primarily, he was concerned that the four different courses offered by the program did not have a shared set of learning outcomes. While these courses did vaguely share a common philosophy about composition pedagogy, and certain

served as the director of the First-Year Writing Program from 1997 to 2003. While at Goodridge State, she had also conducted several in-house writing projects within the First-Year Writing Program that looked at the theoretical and pedagogical evolution of the program at an institutional level as well as the effects these changes and developments had had on the student writers, both L2 and L1, taking these courses. Dr. Hewson, the current director, was at the time of the study in his fourth year as director and had been a full-time faculty member of English Department since 1999.

policies and requirements in the courses were similar, there was not a formal set of exit criteria that unified the courses. Thus, in his first year as director, Dr. Hewson worked with several graduate students in the composition/rhetoric track of the PhD program to create an updated set of outcomes that were shared across all the courses offered in the First-Year Writing Program.⁶ The outcomes as they were newly revised at the time of this study are reprinted in the table below⁷:

⁶ Specifically, these outcomes guided students to think about their writing as both “intertextual” and situated in different rhetorical contexts. In other words, one of the main purposes of taking a course in the First-Year Writing Program was for students to see that a rhetorical relationship necessarily existed between the original texts they were producing and the class texts they had read, and that this relationship was further complicated by their audience’s understanding of and reaction to their writing. Furthermore, the outcomes stressed the importance of producing a sound academic argument called a “claim,” a term based on the Toulmin model of argumentation (Toulmin, 1958). The argument was to be grounded in a persuasive and original “line of inquiry” that was shaped by careful analysis and clear organizational strategy. Finally, the outcomes emphasized a writing process defined by multiple revisions and careful proofreading based largely on interaction with peers and the instructor.

⁷ Note: In the Outcomes, as listed on the First-Year Writing Program’s website and in the handout given to students, the sub-points are listed by bullet-point rather than alphabetically. I relabeled these sub-points alphabetically to facilitate the process of intertextual analysis, which is described later in this chapter (see pp. 97-109).

Table 2 Goodridge State First-Year Writing Program Course Outcomes

-
1. To demonstrate an awareness of the strategies that writers use in different writing contexts.
 - a) The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
 - b) The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
 - c) The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
 - d) The writer articulates and assesses the effects of his or her writing choices.
 2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.
 - a) The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
 - b) Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
 - c) The writing is intertextual, meaning that a “conversation” between texts and ideas is created in support of the writer’s goals.
 - d) The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
 - e) The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.
 3. To produce complex, analytic, persuasive arguments that matter in academic contexts.
 - a) The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
 - b) The stakes of the argument, why what is being argued matters, are articulated and persuasive.
 - c) The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
 - d) The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
 - e) The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.
 4. To develop flexible strategies for revising, editing, and proofreading writing.
 - a) The writing demonstrates substantial and successful revision.
 - b) The writing responds to substantive issues raised by the instructor and peers.
 - c) Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.
-

One aspect of the First-Year Writing Program that Dr. Hewson insisted on keeping was the portfolio system, which had previously been in place and reflected a paradigm of writing assessment that emerged from the process movement in the 1970s. In this system, students wrote a series of shorter essays that culminated in one major essay; students received feedback on these essays without formal assessment. A one-quarter first-year composition course would require students to write two full sequences of essays (i.e., six to eight shorter essays and two major essays). At the end of the quarter, students would choose three or four of their shorter essays and one of the major essays, revise each of these one more time, and then package them in a portfolio that was turned in and formally graded. As part of the process, students would also write a reflective cover letter discussing the essays they had chosen and commenting on the strengths and, in some cases, the weaknesses of their writing. Dr. Hewson stated that he found the portfolio system “very attractive and [something] [he] wanted to preserve,” particularly because it reflected a sequencing model of teaching.

The use of portfolios as a program-wide policy at Goodridge State would play a significant role in the experiences of the students in this study (see Chapter 4), so a brief overview of the rationale of this pedagogical model in is order. Emerging out of the process movement of the 1970s, the portfolio model of writing assessment was lauded as an appropriate and much-needed shift away from the traditional exit exam in first-year composition. From a testing standpoint, the portfolio system offered “a reliability based not on statistics, but on reading and interpretation and negotiation” (Yancey, 1999, p. 492). Indeed, built into this model was a practice of collaboration in addition to evaluation—instructors collaborating with other instructors in rater reliability sessions and instructors collaborating with students on choosing which essays to include for assessment.

This addition of collaboration to formal evaluation was the driving force that prompted Peter Elbow and Pat Belanoff to first institute the portfolio model in a writing program they directed in the mid-1980s. Their rationale was self-editing and choosing their own work to be evaluated in a final portfolio more authentically represented the writing process. As a part of this, grades were suspended until the end of the quarter in order to put full emphasis on instructor comments as reader feedback rather than instructor evaluation:

The portfolio makes teachers a bit less likely to give grades on weekly papers-and instead concentrates their energies on useful comments. We like this because students often ignore comments when there is a grade; and teachers often write better comments when they're not having to justify a grade. Comments under the portfolio system are more likely to be experienced as real communication: something the teacher wants the student to act on and something the student has a need to understand. (Belanoff & Elbow, 1986, p. 35)

Thus, the sequencing of assignments and the postponement of formal assessment are fundamental aspects of the portfolio system, as these two practices reflect, more broadly, the process approach to composition pedagogy that guided Elbow and Belanoff in their work reshaping assessment practices. In the years since, composition scholars, writing program administrators, and teachers have embraced the portfolio system, including those in the First-Year Writing Program at Goodridge State (for in-depth overviews of portfolios in first-year composition, see Black, Daiker, Sommers, and Stygall, 1994; Yancey, 1999; Yancey & Weiser, 1997).

As for the four courses in the First-Year Writing Program, English 110A/B and English 117 are somewhat at the periphery of the program while English 115 and English 116 are the

“standard” courses. English 110A/B is a two-quarter course for first generation college students and some L2 learners; in order to register for the course, a student must be assigned a place through the university’s Educational Opportunity Program (EOP). Though the course is deemed an “introductory composition course,” it is actually the same course as English 115, but spread out over two 5-credit quarters (i.e. one quarter of English 110A and one quarter of English 110B) rather than the standard one 5-credit quarter. Students in English 110A/B get 10 credits for completing the two-part course and this fulfills their C requirement. English 117, on the other hand, is a composition course focusing on social issues, and students in the course combine reading with direct service in the community to write argumentative essays about specific social issues. Both of these courses, then, are highly regulated in regard to the status of students (English 110A/B) and the subject matter that students write about (English 117). As such, only a few sections of each course are offered per quarter (usually five to six sections each).

In English 115, students read and discuss a variety of different academic essays in the humanities (usually non-fiction) and craft arguments in their writing about the various issues raised in these readings. Individual sections of English 115 can be very different as instructors have full control over the topics and text required in English 115, the text has close to thirty readings from many diverse academic disciplines. As long as they organize their course around the four First-Year Writing Program outcomes, instructors are thus free to choose any combination of readings and create original writing assignments based on these readings, which usually means that the instructors, who are also graduate students in the English Department, construct assignment sequences based on topics relevant to their own graduate studies.

Finally, English 116, the course at the focus of my study, is nearly identical in structure to English 115 except for the subject matter of the course. This subject matter—reading literary

texts and then writing academic arguments about these texts—represents an approach to teaching composition that is familiar to many of the graduate students teaching the course (because they took such courses when they were undergraduates) and also familiar to many of the L1 undergraduates taking these courses because this approach to composition recalled their experiences writing in high school. Indeed, all of the L1 undergraduate students who participated in my study commented that the course was very familiar to them because, seemingly, it asked them to do exactly what their high school composition classes had asked them to do.

L2 Student Requirements and Options

L2 undergraduate students at Goodridge State, while having the same requirements as L1 students in regard to earning their C credit, can also face separate requirements based on their English language proficiency. When all first-year and transfer students enroll in the university for their first quarter, they must go through a screening process to establish their level of English language ability⁸. Once students have passed the language-proficiency screening test, they are free to enroll in their core courses, including one of the first-year writing courses that will fulfill their C requirement. However, students who do not pass the screening for any reason are automatically required to either participate in an advising program such as the EOP or complete a sequence of courses in the AEP. L1 students, usually also U.S. citizens, are in the former group; these students typically enroll in English 110A/B to earn their C credit. Students who are in the latter group are non- U.S.-citizen L2 students—international, immigrant, or generation 1.5 students. Some in this group remain in close contact with advisors at the EOP and are placed in

⁸ Students who graduate from U.S. high schools can show proof of English proficiency by scoring high enough on either the SAT exam (Critical Reading or Writing score of 490 or higher) or the ACT exam (Combined English/Writing score of 21 or higher). International students applying to Goodridge State can likewise pass the screening by scoring high enough on the IELTS exam (overall score of 7.0 or higher) or the TOEFL exam (Internet version, 70 or higher; computer version, 237 or higher; paper version, 580 or higher).

English 110A/B. More likely, however, these students are required to take a series of courses in the AEP that are designed to prepare them for academic study at the university. Specifically, these students are placed in a sequence of related non-credit courses that teach academic grammar and vocabulary (the first three courses), writing (the fourth course), and listening (the fifth and final course). As students complete this assignment sequence⁹ (at their own out-of-pocket expense), they can also take courses to fulfill their C and W credits.

Participants

Six undergraduate students all taking the same first-year writing course (English 116) at Goodridge State University and their instructor were participants in this study. Three of the undergraduate students were self-identified L2 speakers of English, and the other three undergraduate students were self-identified L1 speakers of English. The instructor also self-identified as an L1 speaker of English. In addition to these participants, I also interviewed a former director and the then-current director of the university's First-Year Writing Program in order to establish an understanding of the broader historical and institutional contexts that shaped the development of the first-year writing course at the focus of this study.

The recruitment procedures involved several stages. First, I sent an email to all writing instructors in the First-Year Writing Program explaining my study and asking for volunteers. Several instructors responded and I met with them in person to offer a more detailed description of my study. I then arranged to come to their classes to explain to their students that I was conducting a study, describe it, and then hand out questionnaires for interested students to fill out. The questionnaire offered a brief description of the study and asked students their name, which

⁹ Not all students begin the AEP course sequence in the first course; depending on their standardized test score or their in-house AEP screening test score, students are placed in different courses in the sequence. Once they have passed the course they are initially placed into, they then take the next course in the sequence, and so on, until they complete the final course.

language they identified as their first language, and their contact information. I then came back to their next class and waited outside the door to collect any questionnaires from students as they exited the classroom.

In all, I visited five different classes (three different sections of English 115 and two different sections English 116). In each of these, I received several questionnaires from students willing to participate. My decision to choose the class that ultimately became the focus of this study (a section of English 116) was based on the fact that six students in this class were interested (more than in any other class), these students were in even groups of three L2 students and three L1 students, and the L2 student participants were diverse in regard to country of origin, home language, and residency status. After contacting each of these students, I then met with them in person so that they could sign a consent form to participate in the study and so that I could answer any questions that they had. As a part of the recruitment process, I agreed to conduct up to five thirty-minute tutoring sessions with each student participant the following quarter in exchange for their participation in my study.

L2 students

The L2 student participants in this study were deemed “L2” because they identified a language other than English as their first language on the questionnaire. The three L2 participants were, in their pseudonyms:

Byron. Byron was a 19-year-old male first-year international student from Taiwan who had only come to the United States for the first time approximately three months prior to enrolling at Goodridge State. When he was ten years old, his family moved to Thailand because of his father’s job. While in Thailand, Byron went to an English-medium international school. There, he was required to take English classes before he could enroll in the school for his last

year of elementary school; subsequently, Byron studied in this international school during his middle school and high school years. At Goodridge State, Byron's plan was to major in aerospace engineering and after earning his undergraduate degree, he was interested in staying in the U.S. to pursue a master's degree in finance. Eventually, Byron hoped to return to Taiwan in order to be closer to his family.

Shin. Shin was a 20-year-old male sophomore originally from Korea who had been studying in the U.S. since high school. Before coming to the U.S., Shin spent his middle school years in the Philippines and in China where he communicated mostly in English but was also somewhat fluent in Tagalog and Chinese. His elementary school years were spent in Korea. When Shin came to the U.S. for high school, he first went to the Midwest before settling down in the Pacific Northwest, where he remained until enrolling at Goodridge State. Because Shin was an F-1 visa holder at the time of his enrollment, he was required to take the TOEFL. His score was in a range that, per Goodridge State policy, made it mandatory for him to take ESL classes in the university's Academic English Program. As a first-year student, then, Shin took a series three ESL classes designed to prepare L2 students for undergraduate study at the university. Shin's plan was to major in computer or electrical engineering and then, after graduating, go back to Korea to look for a job.

Oscar. Oscar was a 19-year-old male sophomore originally from Mexico who had been in the U.S. for seven years. He thus finished middle school and went to high school in the U.S. before enrolling at Goodridge State. During eighth grade, his first year of school in the U.S., Oscar did not speak any English and was immediately placed in ESL classes, but by the time he began his first year of high school, he was no longer placed in ESL classes. However, in his first year at Goodridge State, he was required to take classes in the Academic English Program

because he did not score high enough on a placement test. Oscar’s plan was to major in electrical engineering.

The following table offers a summary of the L1 students’ backgrounds:

Table 3 L2 Student Backgrounds

	Byron	Shin	Oscar
Gender	Male	Male	Male
Age	19	20	20
First Language	Chinese	Korean	Spanish
U.S. Residency Status	Intl Student	Permanent Resident	Permanent Resident
Age of U.S. Arrival	18	15	12
Year of Study	Freshman	Sophomore	Sophomore
Intended Major	Aerospace Engineering	Computer Engineering	Electrical Engineering

L1 students

The L1 student participants in this study identified English as their first language on the questionnaire and were thus chosen for the study to serve as part of the control group regardless of whether or not they were fluent in a language other than English. The three L1 participants were, in their pseudonyms:

Kristen. Kristen was a 19-year-old white female sophomore who was born and raised in Washington State, but she had also lived for a time in Southern California. She described herself as a happy “west coast girl” who liked to travel with her family. Indeed, she had been on family trips to Europe, Africa, and South America. However, when she was a first-year student at

Goodridge State, she was diagnosed with cancer, and, understandably, she was under considerable strain as she began her sophomore year. Her plan for the immediate future was to deal with her health crisis and somehow try to get accepted to the university's social work program.

Josh. Josh was a 19-year-old male sophomore who was born and raised in California. On his questionnaire, Josh identified his race/ethnicity as "White/Filipino." When he was twelve years old, his family moved up to the Pacific Northwest where he lived until entering Goodridge State. Because he had been in the top of his class in high school, when he applied to Goodridge State, he was directly admitted to the electrical engineering program. His plan, then, was to complete his degree, and then, if he could get the proper funding, go to graduate school with the plan of someday working for the U.S. government on a defense contract.

Nick. Nick was a 20-year-old white male sophomore who grew up in the Pacific Northwest. He attended private Christian schools all the way through high school, where he received good grades and took several honors and AP classes. At the time of the study, Nick was in the process of applying to the electrical engineering school at Goodridge State and, upon graduation, planned to pursue a career designing hardware computer chips.

The following table offers a summary of the L1 students' backgrounds:

Table 4 L1 Student Backgrounds

	Kristen	Josh	Nick
Gender	Female	Male	Male
Age	19	19	20
Race/Ethnicity	White	White/Filipino	White
Year of Study	Sophomore	Sophomore	Sophomore
Intended Major	Social Work	Electrical Engineering	Computer Engineering

The Instructor

The instructor of the course was David, a 29-year-old white male teaching assistant (TA) in the First-Year Writing Program. He was born and raised in a small town in Montana. However, once he graduated from high school, David left Montana and lived in several places around the world. First, he went to a small liberal arts college in Oregon. After he earned his undergraduate degree, he joined the Peace Corps and lived in Madagascar for a year, where he taught English in middle school and high school. As part of the program in Madagascar, he also had to prepare high school students for exams administered under the French-based national curriculum. Therefore, David, fluent in French, had to juggle the awkward tasks of teaching English to students who were also preparing for their national exams given in French.

After the year teaching in Madagascar for the Peace Corps, David next came to Goodridge State University to pursue a PhD in comparative literature. From 2002 to 2005, David worked on his PhD and also taught as a TA in the university's French Department. During the 2005-2006 academic year, David took time off and participated in an exchange program with a

university in Paris, where he taught English conversation and a few literature classes. When he returned to Goodridge State in the fall of 2006 to continue working on his PhD, he was offered a teaching assistantship in the First-Year Writing Program. He spent all of 2006-2007 teaching English 115. By the time that I began collecting data for this study in the fall of 2007, David was thus in his second year of teaching in the First-Year Writing Program, but he was specifically teaching English 116 for the first time.

David's English 116 Section: The Detective Story Genre

With the exception of the compulsory four course outcomes, each instructor in the First-year Writing Program at Goodridge State was given free rein over the genre of readings and types of writing that were assigned in any given course. David structured his writing assignments around literature in the crime fiction genre, specifically a collection of nineteenth and twentieth century detective stories. David planned the reading of these stories chronologically in order of publication, and he specifically chose stories that overlapped with and influenced subsequent stories on the class list in order to illuminate the fact that these stories collectively shaped a specific, emerging genre.

David first had students read several stories by Edgar Allen Poe. He began the class with "The Man of the Crowd," and then moved into two of Poe's detective stories. Considered the origin of the detective story genre, these stories chronicle the cases of French detective C. Auguste Dupin, who uses his deductive method of "ratiocination" to solve crimes. Next, students read several of Arthur Conan Doyle's shorter Sherlock Holmes stories, which are widely considered to be directly influenced by Poe's Dupin stories. After this, the class moved into the twentieth century and explored the American "hard-boiled" school of crime fiction by reading

Dashiell Hammet's *The Continental Op* and *The Maltese Falcon* and several stories by Raymond Chandler.

The writing assignments in the class consisted of shorter papers (from one to four pages, double-spaced, in length) and major papers (five to seven pages, double-spaced, in length). Students only wrote one draft of each of the shorter papers. For the two major papers, students wrote a first draft that was then peer reviewed and discussed in a thirty-minute student-teacher writing conference. The assignments were divided into two sequences of approximately five weeks each. In the first sequence, students wrote four shorter papers and one major paper; in the second sequence, students wrote three shorter papers and one more major paper. Thus, each of the two sequences followed a similar process: Students wrote either three or four single-draft shorter assignments that culminated in a major paper. Each major paper then went through a two-draft process. After the first draft was written, students would peer review their papers and then discuss the papers with David in a writing conference. Finally, students would write a second draft of the major paper.

In regard to feedback and assessment, David followed the portfolio-based approach commonly used in the First-Year Writing Program at Goodridge State. During each of the two sequences, as students were drafting their assignments, David gave extensive feedback on all papers but did not give a formal grade. Students were strictly required to keep all of their written work, which, at the end of the quarter, would be packaged into a portfolio and only then would be formally assessed. In his commenting on individual papers throughout the quarter, then, David used language directly from the First-Year Writing Program shared outcomes with the goal of giving students a general idea of the quality of their work. To facilitate this, David devised his own "grading" rubric based on the shared outcomes, as shown in the following table:

Table 5 David's Rubric

4.0-3.6	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.
3.5-3.0	Strong	Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.
2.9-2.6	Good	Effectively demonstrates the trait(s) associated with the course outcome(s), but less proficiently; could use revision to demonstrate more skillful and nuanced command of the traits(s).
2.5-2.0	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.
Below 2.0	Inadequate	Does not meet the outcome(s) requirement; the trait(s) are not adequately

In the first assignment sequence, David commented on all the written work his students submitted, and on the single drafts of the shorter papers and on the second draft of the major paper, he added a single descriptor from his rubric (“Outstanding,” “Strong,” “Good,” and so on) that served as a stand-in for a numerical grade. During the second sequence, David again followed this feedback procedure, but on single drafts of shorter assignments and the second draft of the major paper, he presented a descriptor for *each of the four outcomes*; in addition, David included grade ranges next to each descriptor. In theory, then, during the second assignment sequence, students would receive on their shorter papers and on the second draft of their major paper four different descriptors with four different grade ranges for each of the four First-Year Writing Program outcomes.

David's assignments in the first sequence focused on the detective stories of Edgar Allen Poe and Arthur Conan Doyle. Though students had to read at least five short stories during the sequence (averaging one story per week), the writing assignments nonetheless took center stage. In all, David assigned four short papers (each two to three pages, double-spaced), which culminated in a five- to seven-page major paper at the end of the sequence (see Table 6 below for a detailed description of these papers). With the exception of the second assignment, each of these papers, including the major paper, required students to craft and explore an original academic claim, as instituted in the newly revised First Year Writing Program shared outcomes.¹⁰

The assignments in the first sequence were loosely scaffolded to support the writing of the major paper, and collectively, these assignments worked to support all four of the First-Year Writing Program outcomes. Students started off writing shorter argumentative papers about single readings and individual authors then moved into longer argumentative papers that worked to create "a conversation" between different texts and different authors. Furthermore, in Assignment 2 of the first sequence, the only assignment not requiring students to construct and support a claim, David had students experiment with the "sensational" newspaper genre in order to give them an opportunity to explore the process of writing in a genre other than the typical college-level essay. Therefore, in focusing on making a claim, basing this claim in careful close reading of the class texts, and experimenting with different genres, the first sequence of David's

¹⁰ Therefore, David spent a majority of class time during the first sequence explaining what an academic claim was and modeling what a good claim looked like. Another major theme in the first sequence was the importance of explaining and supporting a claim through *close reading* of the class texts. Thus, many class sessions were spent close reading these detective stories and then, through collaborative work in groups, brainstorming possible claims that could be made about certain aspects of the stories. Finally, David also spent a good amount of time stressing the importance of basing claims in textual evidence, thus working to necessarily associate a "good claim" with complete and thorough close reading.

class clearly reflected both a foundation in the First-Year Writing Program outcomes and a perspective based on his own background as a doctoral student of literature.

Table 6 Assignment Sequence 1

Assignment	Paper Length/Task	Focus Readings
Assignment 1	2-3 page argumentative paper	Poe's "A Man of the Crowd"
Assignment 2	2-3 page "sensational" newspaper article reporting on the events of C. Auguste Dupin's cases	Poe's "The Murders in the Rue Morgue" and "The Purloined Letter"
Assignment 3	3 page close reading/critique of one Sherlock Holmes story	Doyle's "The Red-Headed League" or "The Speckled Band"
Assignment 4	3 page comparative analysis of C. Auguste Dupin and Sherlock Holmes	Poe's Auguste Dupin stories and Doyle's Sherlock Holmes stories
Major Paper 1	5-7 page argumentative essay emerging from comparative analysis of Poe's and Doyle's stories	Poe's Auguste Dupin stories, Doyle's Sherlock Holmes stories, and a secondary critical essay

For the second sequence, David's assignments focused on an essay by Raymond Chandler entitled "The Simple Art of Murder," several of Chandler's detective stories, Dashiell Hammett's collection of short stories in *The Continental Op*, and Hammett's novel *The Maltese Falcon*. In this sequence, David again scaffolded the assignments so that each would meet one or more of the course outcomes and would come together collectively to create a foundation for writing the major paper that ended the sequence (see Table 7 below for a detailed description of these assignments). There were, however, some noticeable differences in the second assignment sequence. First, there were three shorter assignments instead of four; this was apparently because the class needed some time at the end of the quarter to exclusively focus on packaging the

assignments into a portfolio. Moreover, as mentioned previously, David was more explicit in his feedback about grades on each student’s paper. Though he still did not give them a formal (single) numerical grade, he did break down each paper (the shorter assignments and the second draft of the major paper) by how well the assignment met each of the four outcomes. Also, on the actual assignment handouts for each paper, David required that students be able to explain which outcomes a particular assignment targeted.¹¹

Table 7 Assignment Sequence 2

Assignment	Paper Length/Task	Focus Readings
Assignment 1	3-4 page argumentative paper analyzing the “detective code” in Hammett’s stories and novel	Chandler’s “The Simple Art of Murder,” Hammett’s <i>The Continental Op</i> stories and <i>The Maltese Falcon</i>
Assignment 2	1-1.5 page literary review of any one Chandler story	Chandler’s “Spanish Blood,” “The King in Yellow,” “Smart-Aleck Kill,” and any other story read on the class list
Assignment 3	2-3 page argumentative paper analyzing the “hero-figure” in Chandler’s stories	Chandler’s “The Simple Art of Murder,” “Spanish Blood,” “The King in Yellow,” and “Smart-Aleck Kill”
Major Paper 2	5-7 page argumentative essay emerging from comparative analysis of Chandler’s and Hammett’s work	Chandler’s essay and stories, Hammett’s stories and novel, and a secondary critical essay

David spent the last week of the quarter exclusively discussing the portfolios that students were required to put together. Due the Monday after the last week of classes, students

¹¹ In the first assignment sequence, David had included a section on each assignment handout detailing which of the four outcomes the particular assignment targeted. However, in the second sequence, he included this section but left it blank for students to fill in. As part of introducing and explaining each assignment’s directions, David had students meet in groups to brainstorm which outcomes they felt the assignment targeted and then to write these notes directly into their assignment handouts.

were required to package all of their writing into the portfolio and then choose four of the shorter assignments (in either assignment sequence) and one of the major papers for a final revision. These selected assignments would then be formally assessed, once again based on the rubric that David had created. Altogether, a completed portfolio with four revised shorter papers and one revised major paper would collectively be worth 70% of each student's total grade. If students left out any of this written work, even if the left-out work was not selected for evaluation, the portfolio would be given a grade of 0. Thus, completing and keeping all written work, choosing strong papers for evaluation, and spending quality time revising these papers were all high stakes requirements in the class.

Finally, David based the other 30% of each student's total grade on class participation. "Good participation" in the class included turning all assignments in on time, completing all assigned readings before they were discussed in class, and actively participating in class discussions, activities, peer review sessions, and the one-on-one writing conference with David. To ensure that students actively participated in the class, David devised a set of penalties for not meeting these requirements. Most notably, David declined to read and comment on late work, yet students still needed to turn late work in or else the portfolio due at the end of the course would be incomplete and thus result in a grade of 0. David also kept a log of participation points for each student and missing class would result in a severe loss of these points. In addition to these policies, students were required to visit one of several writing centers on the Goodridge State campus at least once during the quarter and secure a brief note from a tutor acknowledging the visit. When and which writing center they visited was up to each individual student, but failing to do so would severely impact the participation score.

Data Collection

This study was defined by a triangulation of data collection methods: information-gathering interviews, classroom observations, and interactive text-based interviews that combine stimulated recall and think-aloud tasks. I collected this data from September to December, 2007 (Autumn Quarter at Goodridge State University). The recruiting stage began before classes started: In the last week of September, I emailed the First-Year Writing Program instructors seeking their participation. It was the first week of classes by the time I had heard back from several instructors and had begun to visit classes to recruit students. By the time I had settled on a course as the focus of this study, it was the second week of the eleven-week quarter. Data collection began in the third week and continued uninterrupted for the nine remaining weeks of the quarter.

First, in-depth, semi-structured interviews (Denzin, 1989; Denzin & Lincoln, 1994; Mason, 1996; Taylor & Bogdan, 1984) with each participant established an emic perspective that guided the study. These interviews focused on initial expectations for taking (the L2 and L1 students) and teaching (the instructor) the course and the overall accuracy of these initial expectations in light of the actual experiences in taking and teaching the course. Furthermore, the information-gathering interviews were semi-structured, meaning that they were guided by a series of pre-formulated questions (see Appendices A and B), but they were also defined by digressions and spontaneous questions. While some of these unscripted questions were asked in reaction to participants' responses to the scripted questions (e.g., elaboration questions and clarification questions), many were derived from field notes that I took during classroom observations. These unscripted questions, often based on observations just prior to the interview,

allowed for a multilayered understanding of individual participants through their own perceptions of the evolving context of the ongoing class as a whole.

The purpose of the twice-weekly class observations, then, was to “provide careful descriptions of learners’ activities without unduly influencing the events in which the learners are engaged” (Mackey & Gass, 2005, p. 175). To this end, I observed the class for two 50-minute sessions per week. The class met on Monday and Wednesday evenings from 6:30 to 8:30 for two back-to-back sessions with a 10-minute break in between. For each of the nine weeks, I visited the class on both Monday and Wednesday, and stayed for one of the two sessions. The primary goal of these observations was to capture the general atmosphere of the class, its dynamics, and how it proceeded; a second goal of the observations was to observe the focal participants (both L2 and L1) and their interaction in the class; a third and final goal was to observe the instructor’s interaction with the focal participants. During the classes I observed, I sat quietly in the back recording my observations in a notebook. Afterward, I typed up these observations into more formal field notes.

Moreover, I collected documents relevant to the class: the instructor’s curriculum vitae, the course syllabus, the course calendar, handouts on days of observation, all writing assignment directions and prompts, and as much of the focal participants’ written work in the class as possible, including writing assignments with instructor feedback.. Using this written work, I conducted interactive text-based interviews with each participant once during the quarter. These interviews combined stimulated recall (Gass & Mackey, 2000) and think-aloud tasks (Mackey & Gass, 2005; van Someren, Barnard, & Sandberg, 1994). Selected student essays formed the stimulus: In one interview, I asked the instructor to explain his intent behind selected written feedback on each of the student participants’ essays; then, in separate individual interviews, I

asked each student to interpret this same feedback and explain his or her understanding of what the instructor was prompting them to do in the feedback. Together, these separate interviews with the instructor and with each student participant, all focusing on the same samples of writing, allowed for a joint exploration of the instructor's thought processes in writing feedback and the student participants' on-the-spot interpretation of this same feedback.

Finally, to obtain a better understanding of the historical context of English 116 and the current institutional culture in which it was embedded, I interviewed both the former director and the current director of the First-year Writing Program at Goodridge State. I asked the former director, Dr. Evans, questions pertaining to her background and to the founding and emergence of the current program that housed English 116. I asked the current director, Dr. Hewson, questions pertaining to his background and to changes he had made and was making to the program since his tenure as director had begun. The protocols for these interviews can be found in Appendix C.

Data Analysis

Data analysis for this study consisted of a qualitative examination of the interview transcripts and the observation notes; in addition, textual analysis of the essay samples collected from each participant in the study was carried out. In the former procedure, a grounded theory approach was followed by using the computer software program ATLAS.ti 5.0; in the latter procedure, intertextual analysis as adapted by Bazerman (2003) was utilized. The following two sections describe the procedures of each approach in detail.

Analysis of Interviews and Observation Notes

In analyzing the interviews and observation notes for this study, I relied on an inductive strategy that focused on salient themes as they emerged in the process of collecting the data.

Though formal analysis occurred after all data had been fully transcribed, I began to note down these emerging themes as soon as I began interviewing participants, observing class sessions, and reading over student essay samples with instructor feedback. In this way, the study was grounded in “data-led activity” (Coffey & Atkinson, 1996, p. 10) that allowed for a recursive and reflexive approach that merged data collection with analysis.

At the end of the data collection stage, I fully transcribed all interviews and then read through these transcripts and the observation notes several times. As part of this process, I also considered the informal themes that I had collected and discussed with the participants during the course of data collection. In formally reading the interview transcripts and the observation notes, I began to formulate a more comprehensive list of themes for each focal participant. I also began to note down themes that were common across all six participants and themes that seemed to be shared by students within the L2 group and students within the L1 group. Whenever I felt it was relevant, I also noted down themes that were unique to individual students. When I concluded the process of reading the interview transcripts and the field notes, I had a hand-written list of themes for each of the participants in this study. I highlighted themes that seemed especially salient because they were common across all participants, they worked to unify the L2 and L1 student groups, or they represented topics that were frequently discussed by participants in the course of the interviews.

In the last stage of data analysis, I entered all of the interview transcripts and the typed field notes into the ATLAS.ti 5.0 software program for qualitative data analysis. This program allows users to set up Hermeneutic Units (HU's) (i.e., research workbenches) where documents such as interview transcripts and field notes can be uploaded. All documents uploaded onto a particular HU can then be read and passages and quotes in these documents can be highlighted

and assigned to certain themes that the program manages. Simply clicking on a particular theme will then bring up all interview quotes and observation notes linked to that particular theme.

In this way, one HU can be used to generate a list of themes emerging from all of the uploaded data. I created an HU for each participant and then uploaded all three interviews with that person and all of the field notes taken from my class observations. I read through each document in these HU's and assigned themes from the initial list and added themes as I read the documents in the HU. In addition, I created a second HU for each student participant into which I uploaded only the text-based interview for that participant and David's text-based interview, which discussed that participant's sample paper. In these text-based HU's, I then created themes based on individual feedback points so that, in clicking on a particular feedback point, both David's and the student's commentary on that feedback point could be viewed simultaneously.

Therefore, analysis of the interviews and the observation notes, in following an inductive process, emerged simultaneously with data collection and continued in more formal stages once data collection had concluded. My initial list of emergent themes for each participant evolved into formal lists once I analyzed the data in each of the participants' ATLAS.ti 5.0 HU's. Between thirty and forty themes were categorized for each participant (see Appendix D). Once these lists were set, I then identified patterns in the data that were shared by all six of the student participants and patterns that categorized students into either an L2 or L1 group. Moreover, I noted themes that were unique to individual participants, and this categorization was especially relevant in the case of the instructor's data since, in examining his approach to teaching L2 students, my analysis was exploratory rather than comparative in nature.

Analysis of Student Essays

In addition to analysis of the interviews and the observation notes, in which collected student essays were used for stimulated recall and think-aloud tasks as part of the text-based interviews, the student essays were also used in formal text analysis. Because I was interested in looking at how the intertextuality of L2 students' writing was shaped and complemented by their ability to actively read (see "Theoretical Framework" in Chapter 1), I sought a text analysis methodology that would illuminate, even if only indirectly, the impact of reading on the writing process, and vice versa. Therefore, I was drawn to *intertextual analysis* (Bazerman, 2003; Fairclough, 2003), which attempts to uncover how a given text necessarily borrows from previous texts. In conducting such analysis, my goal was to uncover how well L2 students were able to draw on knowledge from previous texts in their writing, in comparison to L1 students and in comparison to the other L2 students in the study. I was also interested in illuminating the role that the instructor's feedback (i.e., one of the previous texts students relied and borrowed from) played in this process.

The actual analysis procedure implemented in this study was adapted from Bazerman (2003). In his approach, he first identifies *levels* of intertextuality at which a given text relies on other texts (pp. 86-88): The first of these levels describes the most explicit textual borrowing (using texts "at face value," p. 86) and the following levels proceed in increasing degrees of implicitness to the sixth and final level, which describes the very abstract notion of a text "[relying] on the available language of the period" (p. 88) that is not explicitly defined in any one specific text. The table below captures his six levels of intertextuality in more detail:

Table 8 Bazerman's Levels of Intertextuality (2003, pp. 86-88)

Note: The text in bold has not been changed from the original

Level	Description	Example
1	“The text may draw on prior texts as a source of meanings to be used at face value. ”	“In a U.S. Supreme Court decision, passages from the U.S. Constitution can be cited and taken as authoritative givens, even though the application to the case at hand may be argued.”
2	“The text may draw explicit social dramas of prior texts engaged in discussion.”	“When a newspaper story... quotes opposing views of Senators’, teachers’ unions, community activist groups, and reports from think tanks concerning a current controversy over school funding, they portray an intertextual social drama.”
3	“Texts may also explicitly use other statements as background, support, and contrast. ”	“Whenever a student cites figures from an encyclopedia, uses newspaper reports to confirm events, or uses quotations from a work of literature to support an analysis, they are using sources in this way.”
4	“Less explicitly the text may rely on beliefs, issues, ideas, statements generally circulated and likely familiar to the readers, whether they would attribute the material to a specific source or would just understand as common knowledge.”	“The constitutional guarantees of freedom of speech, may, for example, lie behind a newspaper editorial or a controversial opinion expressed by a community leader, without any specific mention of the Constitution.”
5	“By using certain implicitly recognizable kinds of language, phrasing, and genres , every text evokes particular social worlds where such language and language forms are used, usually to identify that text as a part of those worlds.”	“This book, for example, uses language recognizably associated with university, research, and textbooks.”
6	“Just by using language and language forms, a text relies on the available resources of language without calling particular attention to the intertext.”	“Every text, all the time, relies on the available language of the period, and is part of the cultural world of the times.”

As for recognizing these levels of intertextuality in an actual analysis of a text, Bazerman identifies six “techniques of intertextual representation” that correspond to the six levels of intertextuality: (1) “Direct quotation”; (2) “indirect quotation”; (3) mentioning of a person, document or statements”; (4) “comment or evaluation on a statement, text, or otherwise invoked voice”; (5) “using recognizable phrasing, terminology associated with specific people or groups of people or particular documents”; and (6) “using language and forms that seem to echo ways of communicating, discussions among other people, types of documents” (pp. 88-89). As can be seen, therefore, in looking at the levels of intertextuality and the corresponding techniques for recognizing these levels, intertextual analysis involves not only identifying how a writer incorporates previous texts into his or her composing process, it also involves highlighting the varying degrees of explicitness and implicitness of these surrounding texts in the new text.

Broadly speaking, intertextual analysis allows a researcher to observe how “writers draw other characters into their story and how they position themselves within these worlds of multiple texts” (Bazerman, 2003, p. 84). In the specific context of a writing classroom, Bazerman sees intertextual analysis as a means of “[identifying] what students know about negotiating the complex world of texts, what they have yet to learn, and how their need for particular intertextual skills will vary depending on the tasks they are addressing” (p. 84). In this sense, then, the teaching and learning of writing is all about the teaching and learning of intertextual skills. Within the context of this current study, assessing the intertextual skills of students and the ability of the instructor to teach these skills thus becomes necessary in understanding the challenges that the L2 students faced and how these challenges may differ from those that the L1 students faced.

For this reason, I have adapted Bazerman's intertextual analysis techniques to fit the parameters of this study. Specifically, I began the process of analysis by revisiting my research questions (which are presented in Chapter 1 and again at the beginning of this chapter) and asking how intertextual analysis would help answer these questions. In particular, I was interested in understanding how the act of reading the class texts shaped the students' ability to develop the necessary intertextual skills needed to succeed in the class:

- Did the students in this study use their reading of the class texts to position themselves as active participants in the class through their writing? If so, to what degree did L2 and L1 students differ in this process?
- Did David's feedback, largely designed to prompt the development of students' intertextual skills, differ at all in regard to L2 and L1 students and thus shape the students' reading and comprehension of the class texts in different ways?
- Was there any evidence of an "intertextual narrative" emerging in the sense that students read David's feedback and this shaped their writing of the next assignment, which generated more feedback, which shaped the writing of the next assignment, and so on? If so, to what degree did L2 and L1 students differ in this process?

What makes intertextual analysis an especially apt analysis method for this study is the fact that David's feedback was primarily geared toward the development of students' intertextual skills. Various texts shaped this feedback, some of them explicit (assignment prompts, the four course outcomes, the syllabus) and some of them less explicit (e.g., essays and assignment prompts from previous classes David taught, his sense of what "good writing" was based on his own experiences reading and writing as a doctoral student, the culture of the English graduate program at Goodridge State, and so on). David's feedback, the central purpose of which was to

shape students' intertextual skills, was itself thus part of a complex network of texts surrounding the students' writing. In other words, David's feedback was designed to help students improve their intertextual skills, and to succeed in this, students had to recognize and act on the intertextuality of David's feedback (i.e., that it represented and incorporated other class texts—the assignment prompts, the outcomes, the class syllabus, and the class readings, to name a few). Returned student essays marked with David's feedback thus each represented an *intertext* that was the site where all of the other texts that shaped the class came together. An intertextual analysis of these assignments, then, could lead to an understanding of the challenges, limitations, and successes both the L2 and the L1 student had in navigating through the rich intertextual environment of this class.

In order to fit the parameters of this study, I adapted Bazerman's levels of intertextuality and his corresponding techniques for recognizing these levels in a given text to fit the specific academic context of the first-year composition course at the focus of this study, as explained in the following table:

Table 9 Levels of Intertextuality in This Study*Adapted from Bazerman (2003, pp. 86-88)*

Level	Technique	Outcomes
(1) Detective literature used <i>explicitly</i> at face value.	Writer directly quotes or paraphrases the detective literature without evaluation.	2a
(2) Detective literature used to <i>explicitly</i> explain, analyze, and support a claim.	Writer directly quotes or paraphrases the detective literature in such a way that it creates an opportunity for engagement, discussion, and evaluation.	2b-d
(3) Detective literature used as a springboard for <i>implicitly</i> evoking an academic context described by the instructive texts.	Writer uses recognizable language, phrasing, and genres in analysis of the detective literature, evidenced by evaluative or dialogical comments in feedback from the instructor.	1a-d
(4) Detective literature used as a springboard for <i>implicitly</i> echoing different qualities of academic argumentation described by the instructive texts.	Writer uses recognizable language and rhetorical forms to produce complex, analytic, and persuasive arguments that matter in an academic context, evidenced by evaluative or dialogical comments in feedback from the instructor.	3a-e

Note first that I have reduced the number of levels from six to four in order to provide a more focused set of parameters in which to analyze the sample essays. However, as with Bazerman's original levels, the intertextual levels in this study move from explicit textual borrowing both at face value and in argumentation (Levels 1 and 2) to the implicit evoking of an academic context through strategic language use (Level 3) and the echoing of values, conventions, and accepted practices that define the context of the first-year composition course at the focus of this study (Level 4). In order to make sure that these levels indeed correspond with the values, conventions, and accepted practices of this composition class, I cross-referenced the

levels and techniques with three of the four course outcomes instituted in the First-Year Composition Program at Goodridge State¹².

Specifically, I found that the explicit borrowing of previous texts defined in Levels 1 and 2 corresponds with Outcome 2, which asks students to “read, analyze, and synthesize complex texts” in their writing. Furthermore, the use of strategic language to implicitly evoke a specific academic context defined in Level 3 corresponds with much of Outcome 1, which asks students to “demonstrate an awareness of the strategies that writers use in different writing context,” largely through “[employment of] style, tone, and conventions appropriate to the demands of a particular genre and situation” (Outcome 1a). Finally, the implicitness of Level 4, which includes values, conventions, and socially-accepted practices as part of the intertextual landscape, is reflected in Outcome 3, which asks students to “produce complex, analytic, persuasive arguments that matter in academic contexts.” Hence, the course outcomes that are shared across all of the first-year composition courses at Goodridge State reflect the explicit/implicit continuum described by Bazerman and adapted in this study for intertextual analysis.

I began the analysis by examining the batch of student essay samples I had received during the course of data collection. While I had hoped to receive all the essays assigned in the class that each of the participants in this study had written, in reality, I was only able to collect a select number from each participant. The main factor to which I attribute this reality was the logistics of the study. While each of the participants expressed willingness to share their essays with me, they also tended not to want to part with them, even briefly for me to make copies, because all of the essays for the class had to be accounted for in the final portfolio. Therefore, even though I offered to take the essays, make copies, and immediately return them, most of the

¹² These outcomes are listed above in Table 2; the fourth outcome, all about revision, did not play a role in the analysis.

participants, quite understandably, preferred to hold on to them and make the copies themselves. The upshot of this was that each of the participants, despite their best intentions, was not able to give me a full set of essays.

In deciding how to analyze the essays that I did receive, I first looked at the number of L2 student essays I had collected. Because this study focuses on the experiences of the L2 participants, I decided, obviously, to use all of these L2 student essays for intertextual analysis. From Shin, I received two (but I managed to see and discuss, at length, a third in our final general interview), from Oscar, three, and from Byron, six. I next decided to use only a matching number of essays from the L1 students in intertextual analysis (even though I had received more L1 student essays) since this was my control group. Thus, I chose a total of eleven L1 student essay samples. In determining which of L1 student essays to use, I decided to pair one L1 student with each L2 student based on the similar numbers of student essays collected.

For instance, from Shin, I had received the first two essays of the first sequence. From Kristen, I also received only two essays: the major paper for sequence one and the third assignment for sequence two. Therefore, I paired Shin with Kristen based on the number of essay samples I had received from them. Byron and Nick and Oscar and Josh were paired through a similar process. However, in these last two pairings, the L1 student had given me more essay samples than his L2 counterpart and therefore I had a choice of which L1 essay samples to include. I made this choice by including as many exact assignment matches as I could, and if this was not possible, by including different assignments from the same sequence. In this way, I was left with a total of eleven L2 student essays and eleven L1 student essays. Having the same number of essays for each group would allow me to look at similarities and differences in

intertextual analysis between these two groups of students. The following table presents a complete listing of how the assignments were paired:

Table 10 Student Essay Samples for Intertextual Analysis

L2 Students/Essays	L1 Students/Essays
<p style="text-align: center;">Shin:</p> <p>Sequence 1, Assignment 1 Sequence 1, Assignment 2</p> <p style="text-align: center;">Oscar:</p> <p>Sequence 1, Assignment 2 Sequence 1, Major Paper 1 Sequence 2, Assignment 3</p> <p style="text-align: center;">Byron:</p> <p>Sequence 1, Assignment 1 Sequence 1, Assignment 2 Sequence 1, Assignment 3 Sequence 1, Assignment 4 Sequence 2, Assignment 1 Sequence 2, Assignment 3</p>	<p style="text-align: center;">Kristen:</p> <p>Sequence 1, Major Paper 1 Sequence 2, Assignment 3</p> <p style="text-align: center;">Josh:</p> <p>Sequence 1, Assignment 1 Sequence 1, Assignment 2 Sequence 2, Assignment 3</p> <p style="text-align: center;">Nick:</p> <p>Sequence 1, Assignment 1 Sequence 1, Assignment 2 Sequence 1, Assignment 3 Sequence 1, Assignment 4 Sequence 1, Major Paper 1 Sequence 2, Assignment 1</p>

In the actual intertextual analysis procedure, I used David's feedback on each student essay sample as the starting point for analysis. This feedback itself served as a text that students could read and respond to in revisions and subsequent essays, but it also highlighted specific aspects of the present essays that I could focus on in the analysis. Therefore, intertextual analysis for this study focused on the fact that each student's essay marked with David's feedback was the site where all other texts in the class came together, both explicitly and implicitly. I started the procedure by reading all the essays and David's corresponding feedback, noting down anything that seemed significant.

After reading the essays and David's feedback, I was left with two important observations. First, David's feedback on all twenty-two essays was essentially of two general

kinds: marked grammar, mechanics, and style errors that he explicitly corrected himself and more open-ended comments that guided students on issues of content, structure, and organization. Second, these open-ended comments could further be categorized into four distinct types: comments that were “instructive” in that they explicitly told students what to do in a revision of the essay (e.g., “tell us more about this idea”), comments that were “evaluative” in that they explicitly expressed critical judgment (e.g., “good” or “strong” vs. “confusing” or “weak”), comments that were “uncertain” in that they asked students for clarification (e.g., “who is this?”), elaboration (e.g., “what sort? be very specific”), or they genuinely expressed confusion (e.g., “?”), and comments that were “dialogical” in that they represented an actual exchange of ideas where David responded to what a student had written with an idea of his own (e.g., “fictions [as the student writer discussed in the essay] can be quite powerful”).

It occurred to me after observing these two patterns of feedback that David’s comments, in addition to being explicit “texts” for students to consider in a revision, also represented, more implicitly, the values, conventions, and accepted practices that guided and shaped the class. In other words, David’s feedback was itself a text that contributed to the intertextual landscape surrounding student writing *and* it was an indication of the level of intertextuality for a given student essay and the degree to which the essay was “evoking” and “echoing” the more abstract qualities of the class. For each essay that I analyzed, therefore, I paid close attention to the types of comments David wrote and how these comments corresponded with the four levels of intertextuality.

The resulting data is fully presented in Appendices E and F. For each student’s collection of essays, I wrote up all of the open-ended comments from David and listed them under a category I called “Simplified Message”: In each simplified message, the italicized language is

from the student writing, the comments in quotation marks are from David, and the text not in italics or in quotation marks is my own paraphrased description that attempts to capture the context of each comment in a simplified way. Furthermore, I categorized each comment and the corresponding passages from the student essays as *uncertain* (“Unc”), *instructive* (“Ins”), *evaluative* (“Evl”), or *dialogical* (“Dlg”), reflecting David’s reaction not just as an instructor but as a reader interacting with the text. Next, I focused on the level of intertextuality of the selected portion of text corresponding to each of David’s comments. In doing so, I assigned a number between 1 and 4 using the rubric adapted from Bazerman (see Figure 3.9 above). Cases where the selected text did not clearly correspond with any of the levels in this rubric were not assigned a number (i.e., they were marked with --). Finally, I included the number of instructor-corrected grammar, mechanics, and style errors in each essay and transcribed the end-comments that David wrote on each essay.

Chapter 4: Pursuing Institutional Success

In this dissertation, I argue that a first-year composition class like English 116 presents the possibility for two kinds of success, one that is defined by institutional requirements and one that is defined by actual learning. Each of the students in this study seemed to feel, at least initially, that these two kinds of success were not necessarily dependent upon the other, and they each indicated that the first kind of success was what really mattered to them. While this distinction is not a new discovery by any means, especially for seasoned writing educators who have taught in large first-year writing programs at public universities like Goodridge State, it is nonetheless important to the scope of this dissertation because it is through this distinction that a distinction between the experiences of the L2 students and the L1 students can be seen, explored, and analyzed: While both the L2 and the L1 students clearly pursued institutional success in English 116, they ultimately did so based on different assumptions that led to different experiences in the class which, in turn, determined whether or not they actually learned in the class.

In both this chapter and in the next, I explore these two kinds of success through the presentation of five major findings. In this chapter, I will present Findings 1 through 3, each of which revolves around the L2 and L1 students' common pursuit of institutional success. I will begin by contextualizing these first three findings through a brief discussion of how and why English 116 was apt for the pursuit of institutional success. I will then present the findings themselves. First, I will show how the pursuit of institutional success seemingly united the L2 and L1 students through a shared ability to play a "game of involvement" in the class in order to realize this institutional success. Next, I will explain how the path to institutional success was actually shaped by strikingly different experiences for the two groups of students: The L1

students constructed the class as a repeat of high school English and consequently acted on a sense of familiarity while the L2 students viewed the class as a quest for perfection and consequently acted on a sense of uncertainty. Finally, I will discuss these findings through the lens of Bourdieu's (1977; 1991; Bourdieu & Wacquant, 1992) theory of cultural reproduction and Ortner's (1996) notion of agency, arguing that both the L2 and L1 students had access to and used cultural capital, but the L1 students were clearly at an advantage in their pursuit of institutional success because the cultural capital to which they appealed was more institutionally feasible in this particular context.

Context for Findings 1 through 3

Before presenting the argument that both the L2 and the L1 students in this study pursued institutional success in English 116 without necessarily placing priority on actual learning in the class, it is important to first put this argument in context by explaining how and why the class was apt for the pursuit of institutional success even before the students took the class. Indeed, in making this argument, I am not stating that the students themselves pursued institutional success entirely out of their own volition nor am I stating that choosing to focus on institutional success is necessarily a bad thing. Rather, I see the pursuit of institutional success as a natural part of taking a core-required class like English 116. Because a class like this is part of a larger institutional structure (i.e., the First-year Writing Program and the university itself for requiring certain courses for all students), taking it necessitates an active engagement with institutional policies in order to achieve success, both in earning institutional credit and, paradoxically, in actually learning.

In order to understand how and why the students in this study all chose to focus on pursuing institutional success, therefore, it is necessary to look at these policies that shaped the

class, to understand how the instructor, David, implemented the policies, and to see how David was, interestingly, shaped and constrained by these policies as much as his students were.

When the six students in this study entered their section of English 116 on the first day of class, David handed out a syllabus largely designed to clarify what students had to accomplish in order to pass the class and earn their composition credit. The syllabus followed a typical structure of listing out required materials, outlining classroom policies, breaking down assessment, and describing four course learning outcomes that students were required to demonstrate in order to successfully complete the class. Yet, it is striking to see within this one syllabus how each of these policies appealed to additional institutions beyond this specific class, in ways that were again typical, but also in ways that seemed unique to a first-year composition class: A website for the First-year writing program was listed in addition to the four course outcomes; a website for the university's disability service office was listed in case students needed accommodation; the portfolio policy was described, which implicitly reflected a writing pedagogy developed through scholarly debate within the field of composition studies; a brief description of Modern Language Association (MLA) guidelines was given; a warning about plagiarism included the policy that students who plagiarized would be reported to Goodridge State's College of Arts and Sciences; websites for various writing centers on campus were listed; and finally, the office phone numbers of both the director of the First-year Writing Program and the chair of the English Department were listed in case students felt their instructor treated them unfairly.

Moreover, upon entering English 116, the six students encountered, in David, an instructor who was negotiating his own network of institutional obligations. As a graduate student nearly at the end of his doctoral studies in comparative literature and teaching a first-year

composition course as a teaching assistant, David, in a sense, was himself caught in a web of institutional constraints. Ironically, the fact that he was teaching English 116, a composition course using literary texts as a source for students to produce argumentative essays, allowed David to structure his course around his own academic interests, yet he was also limited in his choices because he had to follow the requirements of the First-Year Writing Program.

When I asked him at the beginning of the quarter what he saw as the purpose of the course and, consequently, what he saw as his central goals in teaching the course, he implied that his purpose and goals were entirely shaped around the policies of the First-Year Writing Program, specifically the four outcomes that were a required part of every course in the program: “At the end, [it] is how well they meet those outcomes...I guess formally that’s what I’m teaching for...is those four outcomes” (IGI). Furthermore, the portfolio system, also a shared practice in all First-Year Writing Program courses, greatly influenced his teaching strategies, from what he did in class to how he commented on student papers. This is reflected in what he told the class on the first day:

What I told them on day one was, um- Well working, you know- Everything is going toward December 10th. When they, you know, hand in their portfolio. Um. And, you know, um, obviously, reflecting on the writing choices they make.. What they’re doing.
(IGI)

David’s preparation and management of the class, then, almost entirely revolved around preparing students to meet the four required outcomes by making sure they produced plenty of writing for the portfolio that demonstrated these outcomes.

In addition, David’s background as a doctoral student in comparative literature inevitably shaped his teaching. In my observations of the class, David would often spontaneously point to

literary theory in response to something students said during a discussion about one of the class readings. In one case, for example, David had put the class into groups to discuss a Sherlock Holmes story that had been assigned. In a group working near where I was observing, the students began to joke about the “sexual tension” between Holmes and his assistant, Dr. Watson. David, overhearing this, prompted the group to look at this as a legitimate issue:

David then asked if there were students brave enough to share. One student explained that they were interested in the fact that Holmes and Watson live together and this produced some giggles. But again, David took this as legitimate and explained that Sherlock Holmes had been queered in academia before and that the homoeroticism of the Holmes stories had indeed been investigated. David then suggested that the student look into domestication in London. (OBS)

In another observation, David again used literary analysis as a means of refocusing students’ attention back to the task at hand rather than explicitly bringing attention to the fact that they were not engaged in the class:

After a while, one group started talking about a recent Batman movie and Kristen, hearing this, shouted over, “What are you guys talking about?” The group told her and soon Kristen’s group was also talking about the recent Batman movie. At this point, David stepped in and asked, so is Dupin Batman? He apparently meant this as a way of steering students back on task without seeming too authoritarian. Students in both groups (and in others) began comparing Holmes and Dupin to superheroes (e.g., Holmes was Superman while Dupin was Batman). David, not giving into any silliness in the situation, warned that if students “went down this road then they had to read comic books, watch movies, etc. and treat these as texts for support.” (OBS)

These two examples, and the many others that I observed during the quarter, illustrate, in my mind, David's experience and savvy as an instructor, but more importantly, his ability to use his own area of academic expertise as a means of dealing with a group of students who were easily sidetracked and who were often visibly disinterested in the class.

At the same time, however, because of his obligations as a teaching assistant in the First-year Writing Program, David was careful to communicate to students that English 116 was very much a composition class and not a literature class. This, in fact, was a challenging process, as David's daily lesson plans were focused on writing, but many of the students wanted to spend more time reading and discussing literature. David found it a struggle, at times, to communicate to students that success in the class was rooted in a careful understanding of the course outcomes, and he attributed this disconnect to a general lack of enthusiasm he witnessed toward the middle of the quarter:

I mean, I guess the biggest challenge, you know, is a lack of enthusiasm, you know, across the board. And part of that was a difficult hour in the evening. It was definitely the lowest energy class I have ever had and it was, you know- I did some midpoint evaluations and the comments that kept coming back was that they wanted to talk about literature, you know. So I explained to them on multiple occasions that this was a writing course and, you know, it was important to talk about writing itself. (FGI)

I find this struggle significant because, as a doctoral student in comparative literature, it must have been somewhat pleasing for David to find that students wanted to spend more time on literature. Yet, David was highly focused on making sure this class remained a composition class and one that strictly followed the policies and requirements of the First-Year Writing Program.

Hence, upon entering English 116, the six students in this study were immediately met with the task of negotiating an intricate network of institutional policies governing a core-required course that was perceived by each of them to be outside of their own academic interests and goals. They also encountered in their instructor a young doctoral student who was himself negotiating his own web of institutional constraints. I argue, then, that English 116 was defined right from the beginning by a certain culture that encouraged the pursuit of institutional success. While I believe this is a culture that defines any college course simply because all college courses are part of greater institutional structures, this observation is especially telling in the scope of this dissertation because it creates a lens for understanding why the students in this study believed what they believed about the class, whether or not they actually learned in the class, and how the L2 students' experiences in the class were different from those of the L1 students.

Finding 1: Both Groups of Students Played a “Game of Involvement” in the Class

In approaching English 116, the two groups of students in this study shared, at least initially, a common attitude about the class—chiefly, that it was irrelevant to their own academic goals. This sentiment was complicated by the fact that the class was a core requirement and that the grade they received in it would affect their GPA's. There emerged, consequently, the need to enact a certain sense of investment in the class, which the focal students accomplished by playing a game of involvement in the class. By “game of involvement,” I am borrowing from the work of Ortner (1996), whose term “serious games” reflects the idea that social interaction is defined by “actors, rules, and goals” and that knowing the rules allows the actors to accomplish their goals, which are almost always constrained by power dynamics (p. 12). For the students in this study, the institutional policies that shaped the class served as rules for this particular game

of involvement. Knowing these rules and, at times, *bending* them allowed the students to keep focus on their goal of earning the composition credit. Ironically, the major aspect of the class that allowed students to bend the rules was the use of the portfolio system in the class, which was designed and implemented to have students move beyond institutional goals (i.e., earning passing grades on each assignment) and focus on their own writing processes.

For the Credit Only

All six of the students were clear in their first interviews that their sole reason for taking English 116 was to earn the core credit and move on to courses in their own majors. For instance, I asked Josh, an L1 student who had taken AP English in high school and who had expressed some confidence about his writing abilities, if he had any goals in mind for the class other than earning the required credit and he responded that he could not think of any. When I asked if he was, then, taking the course *only* for the credit, he responded, “Yeah, pretty much. In fact, yeah, that’s it!” (IGI). Asked the same question, Nick, another L1 student, was even more to the point: “I guess it’s pretty straight forward for me. That’s why I’m taking it. Because I have to” (IGI).

One reason for this sentiment was the assumption that English 116, specifically, and college writing classes, generally, were relevant only to English majors. Shin, an L2 student, used this line of thinking as a means of situating himself into what he saw as a shared experience with many of his classmates:

Yeah, most of the people in my class are not like English major? They’re in English just because everybody in [Goodridge State] has to take English. Their major is mostly science, engineering, or maybe business— Yeah. They don’t have that much interest in English. (IGI)

Byron, another L2 student, also questioned the relevance of a writing class to his own area of academic interest, aerospace engineering. Based on his experiences at his international school in Thailand, Byron's general impression of most academic writing classes was that they were "restrictive" and "put a lot of pressure" on students to conform to certain requirements that might not be relevant in other academic contexts, which made writing "not that enjoyable" (IGI).

With the exception of Josh, who had been granted early acceptance into the electrical engineering program based on his high school GPA and his college entrance exam scores, the students in the study were at a stage in their college careers where they had not yet been accepted into their majors and, consequently, they were taking other courses in addition to English 116 that they viewed as more relevant to their majors. Oscar, the third L2 student in this study, and Shin both clearly felt that physics would take most of their time, Byron was most focused on his air and space vehicles course, Nick on math, and Kristen (the third L1 student in this study) on psychology. Interestingly, only Josh felt that English 116 would be the toughest course that quarter. But, even then, his response was based on the fact that he enjoyed his other courses and did not expect to enjoy his writing course:

Whereas in English, I don't really have that much interest in it? This is more about me getting off my butt and actually working? Because I don't have any particular interest for it. Because with my physics and math, it might be a drag for some, but I actually find that stuff kind of cool, so. (IGI)

From the first set of interviews, therefore, the picture emerging early in the quarter was that of a group of students who shared the mindset that English 116 was somewhat of a distraction that needed to be taken and forgotten.

Despite finding English 116 irrelevant, the students in this study did take the class seriously for one important reason: English 116 would contribute to their overall GPA and would thus partly and indirectly affect their chances of being accepted into their chosen areas of study (except for Josh, who had already been accepted). For the L2 students, this proved to be somewhat stressful. Shin, thinking back to his experiences writing in high school and in the Academic English Program at Goodridge State, associated his writing with grades that “weren’t very good” and remembered receiving his assignments back from his instructors “full of red inks on the papers, so I didn’t, yeah, I didn’t feel really happy about it” (IGI). Consequently, Shin did not expect a “*really really good grade*” in English 116 and implied that hoping for a grade above 3.0 was unrealistic (IGI). Likewise, Oscar hoped for the best grade possible in the class but implied that a top grade was of lesser importance than simply passing the class: “But, I mean, I’m taking the class because I *have to*? And so I mean, I hope, that by the end, I have a good grade and it looks good. That’s it” (IGI).

The L1 students in the study, on the other hand, approached the matter somewhat more optimistically. Both Josh and Nick felt that taking the class would be a relatively simple and straight forward process, and, thus, it held the potential for earning them an “easy grade” that would, in turn, boost their GPA’s. Nick described how he had initially chosen English 116 to fulfill his composition credit because he had heard from friends that the course focused on literature and was consequently more reading-centered than other composition courses. Wanting to “pick the English comp with the least amount of writing” he enrolled in the course, only to discover rather early on that “we still [had] to write every week, so, I mean, it wasn’t exactly what I expected when I signed up for it?” (IGI). Still, Nick, by the end of the quarter, felt that the course was serving his purposes: “My goal was to do really well— I need it [English 116] for a

GPA booster, because as I said, my other classes are hard, and, uh, so- I'm hoping to do, you know, 3.5 about" (FGI). Similarly, Josh directly related the significance of taking the class with the grade he would receive in it:

[Doing well in English 116] seems like it's all relatively based with the grading? So as long as you show improvement? Uh, you'll- It'll get the A. And, you know, do all the essays and participate in class and such? So. I think as long as I just work hard and actually write my essays and when the time comes, revise them? Actually revise them? I think I'll do just fine. (IGI)

Unlike Nick, and all of the other students for that matter, Josh could afford to be a little more abstract in his goals for the class because he had already been accepted into the electrical engineering program. Still, it is important to note that grades were the only benchmark by which he constructed an understanding of success in the course.

Portfolios Mean Less Pressure

Grades, then, were a force driving the students in this study to take English 116 seriously despite feeling that the course was irrelevant to their own chosen academic disciplines. However, the use of the portfolio system in English 116 meant that formal assessment on student writing in the course was suspended until all the work was packaged into a portfolio and submitted at the very end of the quarter.

For most of the students, the portfolio system allowed them to suspend their worry about grades until the end of the quarter. In a sense, it took the pressure off—at least initially. Shin remembered his high school writing experiences where he received each draft back graded and marked up in red ink, an experience that led to a lack of confidence in his writing ability. The portfolio system in English 116, however, was new to him and he liked the ability to read a

whole quarter's worth of comments from the instructor on all of his papers and, in a sense, track and address his weaknesses without the anxiety of seeing a series of low grades (FGI). Nick liked how the portfolio system allowed him to logically spend the least amount of time on writing as he could:

If there's one assignment that you're just not- It's just not clicking with you? It's not the end of the world, you don't have to like just stay to, you know, the grindstone, trying to figure out what you're going to say. You can more or less kind of, as I said, turn in a rough draft, kind of let it slide back a little bit and not have that one graded. So I like it. It allows me more flexibility. (IGI)

Furthermore, Josh and Oscar simply liked the portfolio system because of the opportunity it created to put things off. For Oscar, it meant "[writing] whatever at first and then [taking] my time whenever I have time" (IGI). Josh, who shared a similar feeling about the portfolio, was nonetheless thinking early on about the consequences down the road when he would have to finally turn in a complete portfolio:

Procrastination [seems] to work pretty well- [Christian: You can get away with it?] Yeah. But um, it is a worry though, because I'm gonna have to do my portfolio. So, well, I've actually- [Christian: Ah.] As soon as I- Well, once I get more essays done, and we can work on [them]- Then I can actually choose which essays to actually revise. And I'm definitely gonna get on top of- You know, keeping on top of my essays. Because I don't want to have to cram, you know, during finals weeks. Actually trying to study everything and then, you know, write three papers or something. So. (IGI)

Thus, Josh looked at the portfolio system as an opportunity to put things off and focus on other areas of his academic life; yet, this same focus on the classes he was more interested in

paradoxically forced him to not take his eye completely off English 116, lest he take too much time “cramming” at the end to complete his portfolio.

Playing a Game of Involvement

In a sense, then, English 116 was relevant to all six of these students within the literal walls of the classroom, but once outside, the subject matter of the class—the readings, discussions, and writing strategies—was treated with different degrees of indifference. This is clearly reflected in Nick’s assessment of the kind of writing assigned in the class:

What I found is that academic writing tends to be kind of dry? Because like, it’s structured- I mean it’s not- You can have essays that are fun to read, I guess. But I haven’t found too many of them. I find that it’s more like, well, you know, you’re making a point, you’re *proving* your point, but, I don’t really care about that point. So, it- Outside in the real world, I think people are more focused on, uh, the kind of entertainment value or something you are trying to learn from it? Uh, and academic stuff is trying to prove, in my opinion, stuff that I don’t care if you’ve proved or not. (FGI)

Similarly, in his last interview, when I asked Shin if he felt that his writing had improved over the quarter, he responded positively, explaining that he felt his revising skills, specifically in terms of paying attention to his audience, had become better, but quickly added that “unfortunately, I don’t think I will ever use that in my career after college” (FGI). When I asked if this new skill would then be useful to him still in college, he replied that he did not think so because he had no plans to take another composition class.

Furthermore, in approaching the writing assignments in the class, several of the students in this study expressed the view that the quality of writing that David expected of them was not, in reality, that high. Josh, in describing what he thought made for a good paper in the class,

explained, “Really, I guess, I guess I have really high expectations as to what a good paper really is? But I also understand that we’re not going to be expected to reach that, sort of- Like upper level? In this class?” (IGI). Shin, again reflecting on what he’d learned over the span of the quarter, concluded that he lacked real writing skills, but hedged, “I don’t think anybody in class had like really outstanding writing skills? And they were like- Maybe some were good, some were bad, not outstanding really” (FGI).

Thus, being required to take a course in an area of study perceived to be outside their own chosen disciplines ostensibly worked to create a certain tacit bond among the students, a “we’re-all-in-this-together” mindset. One of the clearest indicators of this bond was that both the L2 and the L1 students tended to view participating in the class as a game of involvement rather than as a learning experience legitimate to their own academic goals. Specifically, there emerged the need to enact a certain sense of investment in the class even when there was not, at least in regard to actual learning. In demonstrating a knowledge of the institutional policies (i.e., the rules of this game of involvement), the students in this study were able, in a sense, to use the portfolio system to turn these rules on their head. As long as they submitted assignments on time, showed up to class, and acted interested in the class discussions, they could, by following the portfolio system, put off serious writing work in the class or even dismiss serious writing work in the class as something they felt they could not actually do or as something *the instructor* did not actually expect them to accomplish.

These observations represent a somewhat disheartening picture of how this group of students approached college writing, an arguably necessary aspect of their college experience. Of particular significance to this present study, nonetheless, is the observation that L2 and L1 students were similar in this thinking. Indeed, this finding challenges the notion that the L2

students approached the class in one distinct way while the L1 students approached the class in another. As will be taken up in the next two sections, however, approaching the class as a game of involvement led to noticeably different assumptions about how to actually *take* the class: For the L1 students, this game of involvement led to the assumption that a passing grade was simply a matter of transposing their experiences writing in high school onto what they were doing in English 116; for the L2 students, it was the more complex task of trying to *perfect* their writing, even as they felt that perfecting their writing was an insurmountable task.

Finding 2: In Taking the Class, the L1 Students Acted on a Sense of Familiarity

All three of the L1 participants in this study had extensive writing experience coming into English 116. Two of these students actively chose to take Honors and AP English classes in high school and spoke highly of these experiences, explaining that they felt that these classes prepared them for English 116. While I was not surprised to discover that the L1 students, like their L2 peers, were in English 116 only for the required credit and viewed their participation in the class as a game of involvement, I was surprised to see that each L1 participant closely associated their experience in the class with their experiences writing in high school even when the assignments they were writing were very clearly different from the assignments they wrote in high school. I was also surprised at the tenacity of this belief—even at the end, when the pressure was on to revise select papers for the portfolio, all three of the L1 students approached these revisions not through critical engagement with their instructor’s feedback but with the assumption that the revision strategies they had followed in high school would necessarily work in this class.

Nick: “I’m More of a Math, Science, Computer Kind of Guy”

For Nick, English 116 was simply a “sped-up” version of the classes he took in high school because the writing tasks in the class seemingly followed the same structure: “Here’s the

outline, here's the rough draft, here's the final draft" (IGI). Nick explained that he took a no-nonsense approach to English classes because, in his mind, they tended to become unnecessarily abstract and complicated. As an example, he explained that when given an assignment to write about a piece of literature in high school English classes, rather than focus on the literature as a text to be analyzed and explored in his own writing, he deliberately chose to look at the literature "more as like a fun story to read..." and then in writing the actual paper about the story, approach it as "...science-type writing: These are the facts, this is what happened. Here, you can read it for yourself. [That] type of thing" (IGI). For Nick, then, the key to taking a class like English 116 was imagining the assignments to be as simple, straight-forward, and to the point as possible, even when the assignments were, in fact, complex and involved.

In his interviews, Nick came across as laid back and good-natured, rarely exhibiting any anxiety about taking English 116. His no-nonsense approach to the class was with a self-avowed "engineering mind" and consequently he held no reservations in telling me that he was "not big into English" (IGI). Despite this disinterest in taking English classes, Nick described himself as "a pretty good writer" all throughout high school and mentioned that he had purposely chosen, after passing the required exams, to take AP English the first three years of high school, and Honors English his senior year (IGI). His explanation was that the other English classes in high school were "too slow" for him and he "could keep up really well with [the AP and Honors English classes] and do well because I worked at it" (IGI).

Not surprisingly, Nick's approach to English 116 reflected the strategies that had yielded success for him in AP and Honors high school English classes. After receiving his first papers back from David and reading the suggestions for revisions on these papers, Nick processed these comments through the lens of his experiences in high school:

Even just from the little bits of feedback I've gotten already- It's like, I'm always "off to a good start" and you know, but it's like, "you need to explain this" or "you need to make this more specific." And that's, I think, that's very much the, uh- Like, I found that all through high school, too. Um, so it's nothing new to me. So, oh yeah, it's more of the same. So, I've always needed to relate it to something else or- Tie it into such and such. And, "What do you think of that?" And- I said that I thought that- It's right there, you know? So, it's- I think that's more what they're going to be looking for is more commentary than I tend to give. (IGI)

In reading such feedback, Nick had little anxiety about how to revise for the portfolio because he felt David's comments were very similar to the comments received on his writing assignments in high school. He was thus content to hold off on seriously thinking about revision until the end of the quarter when he would finally be pressured to make decisions. In fact, a central strategy that Nick quickly developed and followed in taking English 116 was to write each first draft of a paper "without taking too much time to proofread it" and then wait for David's feedback, which would tell him what he needed to know to revise and eventually earn a good score *if* he chose the paper to be graded in the portfolio:

I'll turn them [first drafts] in and see what specific feedback winds up on them? And then when I go to review for the- Or revise them all for the, uh, portfolio, then I'll include them. And I guess some of that's to save myself work? Because there's no reason for me to, uh, go in and really focus on trying to make this a really good paper if I'm not even going to use it. [Christian: Hmm.] So I'll just write, you know, how I've been writing. Basically the same throughout the quarter. This is kind of my goal. And then- He'll give me comments on each one and I'll pick the ones that will be the easiest to revise as

they'll fulfill, like, the goals for the class. And uh- Then I'll just pull those together and put them in the portfolio and have the rest of them in the back. (IGI)

By the end of the quarter, in reflecting on this strategy, Nick felt that rather than learning anything “new” in English 116, the class had simply been “more practice” of what he had done in high school (FGI). He reflected that when he first began taking the class, he had actually “forgotten much of what I learned in high school” and his writing skills were “rusty” (FGI). He maintained that taking English 116 reactivated these skills but did not actually teach him anything new.

Josh: “It’s Cool When I Write a Good Paper and It’s Done”

Like Nick, Josh took AP English classes in high school and compared these experiences to what he was doing in English 116. Because David had chosen to design the theme of the class around the detective story genre, Josh was able to immediately relate to the class because he liked this genre and he had already read some of the material in high school. Furthermore, the practice of close reading literature and then analyzing and exploring the readings through writing was something with which he was both familiar and comfortable:

My senior English class was a lot like what we’re doing right now. Um, and tenth grade too. We read a lot of Poe and- Just a bunch of [other literature]. Yeah I was reading *The Metamorphosis* and *The Penal Colony* and like *1984*... Read the novel [or] short story, and then analyze the point of it. So... And then we analyze by, you know, taking textual evidence and then, you know, making a claim- Well, you know, like have a thesis. Um, the narrator is blah, blah, blah and then you know, you prove it through the, uh, quotes or whatever. And you know, using textual evidence or- You know, themes. And all those fancy terms. (IGI)

Part of the confidence Josh had about being able to close read literature and then write about it seemed to be based on several positive experiences he had had with high school English teachers: “My tenth and twelfth grade teachers were both just top notch teachers. They definitely prepared me, um- For whatever reason, they just made it click for me a lot easier?” (IGI). Thus, coming into English 116, Josh, like Nick, had self-assessed his background writing in high school as strong and diverse, which allowed him to approach his college writing class with confidence and draw on perceived similarities between this class and his previous experiences.

However, where Nick had compared English 116 to his high school experiences and then subsequently assumed a no-nonsense approach to the class that involved trying to simplify his writing assignment to make them, in his mind, logical and manageable, Josh’s approach to the class followed a different tactic. He freely admitted that the presumed similarities of English 116 to high school allowed him to put assignments off—even first drafts—until the last minute because he found writing “for school” to be a tedious process: “It’s hard for me to just get started. I’m just like- Kind of like waiting for molasses or something” (IGI). When I asked Josh in his first interview if he thought English 116 would be challenging, he answered, “not terribly,” but added, on second thought, that the “large time commitments” the class work would undoubtedly demand would be the “biggest challenge” (IGI). However, because he had succeeded in his high school AP English classes despite finding them tedious and despite his practice of putting things off, he was able to use these experiences as a basis for making assumptions about English 116.

Kristen: “When I Don’t Understand Something, It Frustrates Me”

Kristen also situated English 116 within the framework of her high school experiences but with consequences that were more complex and problematic than either of what Nick or Josh

experienced. Almost from the beginning, Kristen had come to the conclusion that she and the instructor, David, just did not see things the same way. When I asked her about her writing and her interpretation of David's feedback, she would often respond that what she wrote made sense *to her* despite the fact that she felt David did not like what she wrote. One specific area of tension was that David often wrote that Kristen needed to ground her writing in the class texts and not rely on opinion and general reflection so much; Kristen, on the other hand, felt that "fillers" made her writing stronger and more interesting. In discussing one of her short essays in our text-based interview, she surmised:

He thinks that I add a lot of extra [information] because he, it seems that, like, when it comes to writing, he likes it straight and to the point? So I add extra things that don't really have anything to do with the topic? Like this paper is supposed to be about, um, um, Holmes and Dupin and all that. Where I- And I, I like fillers? Because I feel like it makes better transitions. So it's- They're very opinionative. And so he thinks that that doesn't have really anything to do with the paper. (TBI)

Part of Kristen's frustration seemed to stem from the fact that she actually liked to write but felt strongly attached to her own vision and style of writing. Ironically, the fact that the class focused on the detective story genre reminded Kristen of reading Nancy Drew stories in her childhood and then trying to write such stories herself, yet she felt she could not tap into this background in English 116 because the class focused on literary analysis rather than creative writing.

Kristen admitted to being impatient with assignments that asked her to write in genres she was not familiar with or interested in, and she implied that this probably contributed to the frustration she felt in English 116. She also acknowledged the understandable stress and anxiety from recently being diagnosed with cancer as another factor in her rather negative experience

taking the course. At the same time, she seemed to take David's feedback personally because she interpreted it as criticism of her own style of writing rather than as comments and suggestions designed to help her revise her papers for the portfolio. She gradually grew to see David as an instructor not willing to help students who were not conforming to his expectations. As a result of this, she deemed the portfolio system "unfair" and "horrid" because she felt that David had misunderstood the style, purpose and intention of her papers throughout the quarter and consequently gave her irrelevant feedback, which she was nonetheless expected to use in putting together her portfolio (FGI).

I find Kristen's experience in English 116 significant because in many ways it seemed to mirror her experience in high school dealing with what she felt were unfair practices and policies. One incident Kristen described from high school is especially telling:

My senior year of high school actually, I was- I had like a 3.8 I think. And then I got- I failed my English and my math class. And it's because I failed the test in the class that I like- The midterm and the final. And I wrote appeals to both teachers saying that I think it's bullshit that I'm gonna fail a class because I can't take a test. I was like you take me and my stat class, send me on a, like, a project, and I will do better and have better data than anyone else in the class. Same with English. You sit down with an interview with me and ask me about the book, or ask me about that, I will do- I will do better than like having your little stupid multiple choice questions. So how does that make me a lesser of a student than anyone else who like gets an A+ the class, like that doesn't make sense to me. And I won both appeals, so- [Christian: Oh, so they responded positively?] I ended up getting a good grade. [Christian: What do you think made them both react positively?] The fact that I took the initiative to do something about it. Um, because most kids would

just sit and complain about it and just say, You're so stupid or they'd- like they'd hate the teacher? (IGI)

Clearly, then, Kristen had strong views about the institutional constraints that necessarily shaped her schooling experiences. She seemed adamant about maintaining a sense of uniqueness and individuality in all aspects of her life, and when this did not work in tandem with the requirements and policies of school, she quickly grew frustrated. At the same time, she felt confident enough to protest these requirements and policies and, at least in the particular case cited above, demonstrated the ability to come through these situations feeling vindicated. Therefore, these previous experiences and the empowerment she felt in being able to change policies and requirements she deemed unfair seemed to be present in her approach to English

116.

Finding 3: In Taking the Class, the L2 Students Acted on a Sense of Uncertainty

The L2 students in this study also looked to their experiences writing in high school in order to successfully meet the demands of English 116. However, having come from three backgrounds that were in sharp contrast to both the L1 students' backgrounds and to *each other's backgrounds*, Byron, Oscar, and Shin each followed a different set of assumptions about how to succeed in English 116. However, one sentiment about the class that distinctly united the three L2 students and that differentiated them from their L1 peers was the feeling that the class would necessarily be more difficult for them in some ways simply because they were ESL students. Accompanying this thinking was the assumption that it was unrealistic to expect that the class would be easy or that a desirable grade would necessarily be in reach. In short, then, where the L1 students viewed the class with a "been-there-done-that" mindset, the L2 students shared a sense of uncertainty about the class.

Byron: "English Grades are Always Hard to Get"

Byron would eventually complete English 116 as one of the top students in the class. From the beginning of the quarter until the end, I was continually impressed with his humble yet determined approach to both this particular class and to his college experience in general. The only international student in the study, Byron was born in Taiwan and had moved to Thailand when he was nine because of his father's job. In the international school in Thailand, Byron studied in English, and he recalled how after a tough first year, he soon became comfortable learning in English. He specifically cited his high school writing experience in Thailand as preparing him for English 116. In his school he applied for and was accepted into an International Baccalaureate (IB) English course for ESL students where he was taught and soon mastered the five-paragraph essay.

In his first interview with me, Byron quite perceptively pointed out that the writing he did in his high school in Thailand (i.e., the five-paragraph essay) was quite different from the writing he was expecting to do in English 116:

I think English 116 is a bit different, it's more like making a claim? And working to support that claim? In all the body paragraphs. So it's not as restrictive as the five-paragraph format. At least what I see right now. (IGI)

At the end of the quarter, when I asked him to revisit his understanding of writing in English 116 and whether or not it differed from the writing he had done in Thailand, he confirmed that indeed it was different, specifically in how English 116 emphasized the importance of making an effective argument that was well-supported through close textual analysis and that was developed in a “logical, concise, and precise manner” (FGI). In Thailand, the focus had been on basic structure and creating the presence of unity and coherence; elements of argumentation and textual support had not been a priority in these classes. Nonetheless, Byron credited his English classes in Thailand as effectively preparing him to succeed in English 116 because he felt that they had given him a basic understanding of the composition process and a familiarity with writing academic essays in English.

Despite Byron's eventual success in English 116, he remained, until the end of the quarter, reserved and somewhat conservative about predictions of success in the course. When I asked him in the first interview if he thought he was a good writer, he responded that he was “average” and that there was “still a lot of room for improvement” (IGI). In the last interview, when I asked how he thought he did in the class, he predicted that his grade would not be much above average and that it certainly would not be “up to what I want the grade to be” (FGI). David would later tell me informally that Byron was one of the strongest writers in the class. An

interesting sense of irony emerged in regard to Byron, then, because he was a determined student who was invested in the class and who would eventually earn a top grade, yet his experience in the class was defined by ongoing self-doubt.

One apparent explanation is that Byron felt that his status as an L2 student necessarily meant that his experience in the class would be more challenging than his L1 peers because they had grown up speaking and writing English and thus had a mastery of vocabulary, grammar, and mechanics in their writing. In addition, Byron pointed to the implicit aspects of a class like English 116 that would be more readily accessible to L1 students than to L2 students:

Because [L1 students] might have more, uh, contextual grasp of the language? When they say a word, they should know the context? In addition to the connotation, in addition to the denotation, like the dictionary meaning? And what the word really might mean?

[Christian: I see.] Yeah. And they've been speaking the language for far longer, so of course they're more comfortable with it, especially in speaking? (IGI)

In his approach to the class, therefore, his status as an L2 student, especially an international student who had been studying in the United States for only a few months, was an issue that, in Byron's mind, would necessarily affect his outcome in the class.

At the same time, interestingly, Byron also identified certain aspects of the class that he thought must be difficult *for everyone* and not just L2 students. Unlike other college classes such as math, with subject matter that could seemingly be learned through time and effort, Byron felt that English classes lacked clear subject matter and putting in the effort did not necessarily guarantee success. Writing classes like English 116 were instead about the *perfect* mastery of skills already acquired in previous writing classes:

I think the difficult part about this course is just working on how to clearly support the argument. And how to make your writing as precise as possible. And working towards that. So in comparison to math, where in math, you can- Uh, like, new type of calculation? Like integration, and then stuff like that? Is to learn something new? English is more like working on what you already have and then perfecting it. And I think it's tough perfecting it. Where math is- More you have to learn something new? It's kind of a different process. (IGI)

In believing that the goal of a writing class is to perfect what one has already learned, Byron, understandably, was of the mind that a completely successful outcome in the class was difficult, if not unobtainable. At the end of the quarter, despite feeling that his writing had improved and that he had learned a lot in the class, he was still very reserved about his chances for a good grade in the class, insisting that "English grades are always hard to get" (FGI).

Shin: "I Don't Think There Is Such a Thing as Success"

Shin, like Byron, had studied in English-medium international schools. He had attended elementary school in his home country of South Korea, but he had spent his middle school years in the Philippines and China. Unlike Byron, however, Shin attended high school in the United States. Looking back to when he first came to the United States, he felt that he had basic conversational skills in English and an adequate understanding of English grammar (from his time studying in the Philippines and China) and that after the first couple of years in high school, his English had improved. Yet, even at the time of the study, when I interviewed him about English 116, he hedged, "I still don't think myself like I'm really fluent in English, though" (IGI).

Furthermore, writing was a subject that Shin strongly disliked. From his experience writing in high school and in the academic English classes that he had been required to take when he first came to Goodridge State, he had come to the conclusion that writing “takes too much time, too much thinking, and it makes your head ache” (IGI). Shin associated this dislike of writing with his experience as an ESL student, and he explained that vocabulary and grammar were two areas that made writing especially difficult. Like Byron, he felt that L2 students were at a disadvantage in a writing class such as English 116, especially because these students did not have the same experience as their L1 classmates in reading difficult literary texts and working with the challenging and sometimes archaic vocabulary in these texts. Also, while he vaguely acknowledged that he thought argumentation, content, and organization were important aspects of writing, he felt that English grammar, despite his adequate knowledge of it, was a major obstacle preventing him from succeeding in English 116 because he assumed his writing in the class had to be error-free at all times in order to be acceptable:

I think content is more important than- Like you have to follow directions of the questions- I think those are more important. But, like, the instructor expects that I have perfect grammar or- Like few mistakes, at least. So- I think have to *fix* it [my italics].

(IGI)

“Fixing” his grammar was a concern to him because, in thinking about his past writing experiences, he lamented, “I have a lot, like not one or two, but- I, I continuously make mistakes” (IGI). Early in the quarter, then, he seemed to have little confidence in his writing ability and even speculated at one point, “I don’t think my teacher even considers me as a good writer” (IGI).

By the end of the end of the first sequence of writing assignments, Shin had reached the conclusion that doing well in the course was something that just was not possible for him. By this point, his only hope was to somehow earn the composition credit with a minimum passing grade and move on. In our final interview, after his experience in the class had turned more positive, I asked him to reflect back on the most challenging aspect of the course, and his answer was feeling pressure to “make the perfect paper”; this feeling echoed Byron’s sentiment that writing classes were, in a sense, an impossible quest for perfection:

Make the perfect paper? I don’t think it’s a lot- I can’t just ever make a paper perfect. I mean. I don’t know, it’s just hard, you know. [Christian: What do you mean by “perfect paper”?] Like, it’s good in like every respect? [Christian: I see.] It’s- Like if you make a claim? And it’s too general, then you can make- You can get a lot of textual evidences and it’s good, but it’s general. It’s not fine. You know. If you pick something specific and, like, interesting, then the text itself might not really, uh, directly support it, you know. And that’s something that’s hard. Like. Because I’m trying to make an argument that doesn’t- That talks about the story and the story doesn’t really- Sometime it doesn’t really, you know, follow exactly how I argue it? And if you argue like they do, then it becomes too general and it’s not- And the instructor says it’s too general and, yeah, that’s just too- [Christian: Ah, so that doesn’t really help you?] Yeah. [Christian: OK.] It just, you know, makes me, like, you know, fix my mind that I’ll never use this paper for portfolio. (FGI)

Shin’s initial experience in English 116, therefore, was one defined by frustration and uncertainty. His approach to the class was with the self-labeled identity of a “poor writer,” even going so far as to assume the instructor must think of him in the same light. This sentiment

largely seems to reflect his view that good writing in an academic context like English 116 was necessarily tied to the construction of grammatically perfect sentences.

It is important to note here that Shin's self-perceived problem in the course was not a lack of English grammar ability, *per se*. He, in fact, displayed an adequate ability, at least in our text-based interview, of understanding why the grammar, style, and mechanics issues that David marked were problematic. Furthermore, in looking at Shin's writing samples, David's comments did address these surface issues, but the bulk of the feedback was geared toward issues of argumentation and organization¹³. From his schooling experiences in different parts of the world, including his high school experiences in the United States, Shin had developed an adequate ability to understand and produce accurate English grammar in his writing—adequate enough, at least, that he had passed the AEP courses in Goodridge State's ESL center as a pre-requisite for taking English 116. Indeed, the issue was not whether Shin's grammar ability was so lacking that he could not successfully take the course. Rather, the issue holding him back in the first half of the course seems to be a matter of perception—Shin felt his grammar abilities were not good enough to allow him to write the error-free papers he assumed were necessary for passing the class. Once this perception shifted (and it did, as discussed in the next chapter), Shin was able to tap into certain abilities that he initially did not realize he had, one of them being an adequate knowledge of English grammar that would allow him to demonstrate effective revision in his portfolio at the end of the quarter.

As with Byron, Shin's experience in the class was defined by a sense of irony: Despite the low expectations for himself in the class, he would eventually complete the class with a grade that was not only passing and which earned him the composition credit, but one that was

¹³ The issues of feedback, student assumptions about feedback, and the instructor's intention in writing feedback will be addressed, in detail, in Chapter 5.

comparative to and even higher than some of the final grades for the L1 students in this study. Hence, there was a clear disconnect between Shin's strong sense of uncertainty in taking the class and the institutional success that he would eventually find upon completing it.

Oscar: "Like, Dude, They're Telling You What to Do"

Oscar had been born in Mexico City and was raised there until he came to the United States at age thirteen. He recalled that, at the time, he spoke no English and was consequently placed in ESL classes in eighth grade. This first year of schooling in the United States would prove to be a highly influential one, arguably by mere happenstance. Reflecting on that time in his life, Oscar remembered going through a very difficult period adjusting to his new life in a foreign country only to unexpectedly find confidence that would shape and define his identity:

Well, in eighth grade, they put me in the same classes as another Spanish-speaking friend and he was kind of helping me during my classes but he actually kind of made fun of me? So I didn't even speak for like six months? And then he left. But I think that actually helped me a lot? Because by me not speaking, I'd listen to everybody, I'd listen to everything. And I just tried to pick on that- Like pick up on everything that I could. [Christian: I see.] And- Um. Six months like, went by, and then he went back to Mexico and so I felt more comfortable trying to speak to the other, like, kids? And then- So, by the time he came back, it was like, "Dude, you speak, like, as well as I do." You know? (IGI).

Through this experience, Oscar was given an unusual chance to gauge his own progress in learning English and consequently acquire a certain confidence that would eclipse the self-doubt and hesitancy he initially experienced. Furthermore, I find it very perceptive on Oscar's part that he identified the six months of silent observation as just as important to his language

development as the epiphany from realizing how much his English had improved based on his friend's surprised reaction.

In high school, Oscar's English ability reached the point where he was no longer required to take ESL classes. He credited his high school English teachers with helping him improve his grammar and showing him how to organize and structure his writing. In fact, Oscar felt the help he received from his instructors in high school was perhaps *too* explicit. He recalled how, in his writing classes, the instructors would "give" the students a set structure to follow in their papers and Oscar would just follow it because "I'm kinda lazy"; to his delight, this strategy would usually result in good scores on his writing assignments (IGI). His confidence was further boosted when his friends began to notice the good grades he earned on papers:

And I got pretty good grades. Like, I got, like, better grades than most of the English speakers? A lot of times? [The English speakers would say:] How do you even do that? [And Oscar would respond:] Like dude, they're [the instructors] telling you what to do. You don't have to do anything else. You do what they say. (IGI)

From these experiences, Oscar was able to develop a strategy, at least in his writing classes, of paying close attention to assignment directions and what teachers instructed students to do in class. He noted that soon he was able to make subtle changes to the teacher's structure that were all his own; in his papers, while keeping some semblance of the format the teacher had "given" the class, he would also "try to play with it [and], you know, try to like be clever about it" (IGI).

Once at Goodridge State, Oscar was frustrated to be placed back into ESL classes. Based on his score on the placement test when he first enrolled, he was required to take the fourth Academic English Program (AEP) course in the series of five courses offered through the university's ESL center. The course was a writing-based course and he was taught basic

paragraph structure and how to write short answers to exam questions. Although he found the class “easy,” and he “aced it,” it was nonetheless a frustrating experience for him because he thought he had left ESL classes behind in high school (IGI). Furthermore, it cost him a thousand dollars to take the course and he did not earn credit for it, which he found “kind of ridiculous,” especially since he had “aced” the “last few English classes” in high school (IGI). He even took the paperwork documenting the fact that he tested out of ESL classes in high school to the registrar at Goodridge State but was told they did not apply to his current situation. In hindsight, Oscar felt that he had misunderstood the expectations for the initial test that had placed him in the AEP. In my interview with him, he said that he realized then that the test—a short writing exercise—had asked for him to write and support a basic argument but that he had just written “however I felt, I guess” (IGI).

By the time he enrolled in English 116, Oscar was a sophomore in college with a background of diverse experiences dealing with the institutional ramifications of being an ESL student. In my contact with him, I was impressed with his laid-back demeanor and his sense of humor, which he put to good effect in many class sessions that I observed. He seemed to approach both the class and college, in general, with a cautious sense of confidence. While he conceded that being an ESL student made his college life tougher than he expected it was for his L1 peers, he was careful to explain that he felt his positive experience of going to high school in the United States had probably helped him to be more prepared for college than other ESL student who had not had such an experience (IGI). In short, Oscar struck me as a very capable student who, nonetheless, had grown to expect certain obstacles from time to time because of his status as an ESL student. While frustrating, his approach was to move past them as quickly as possible without taking them personally.

In English 116, he found the writing assignments to be quite different from those in high school, yet he mostly felt equipped to meet the requirements of these assignments because of his experience “playing with” and “being clever about” the essay structure given to him by his high school instructors:

Well, it’s a lot different than the writing in high school. Like I said, they [high school English teachers] gave me a structure to follow and here it’s like, well just write about this. That’s it. So, like, I can try to follow that, but actually, I kind of give myself a little more freedom to play with the writing. (IGI)

One strategy that Oscar followed and that struck me as significant was that he regularly asked questions. He had no reservations about going to David and asking him for help. When I asked Oscar if and how he planned to take action to meet any challenging aspects of the class, he responded:

I could just ask the professor [David]- What is this style all about? Like what do you expect from me? And what would be the, like, the structure. Like I had back then.

Try to get a structure to have to write in that style or something like that. (IGI)

Furthermore, Oscar’s willingness to ask for help was not limited to simply asking David questions. Oscar also went to at least one writing center on campus for help. While the other participants all went to writing centers as well, they did so because it was a required part of the class (most, in fact, went the very last week the quarter, which they ironically found to be a nuisance because it took time away from their cram sessions revising for the portfolio). While explaining that he went to the writing center to fulfill the class requirement, Oscar also felt that going to a writing center provided him the opportunity to have “someone who actually knows what they’re doing” look over his papers (IGI).

Oscar's experience in English 116, therefore, was defined by the complex and somewhat contradicting attitude of uncertain confidence: While it was his tendency to want to use the strategies that worked in high school English classes to navigate through and succeed in English 116, he was uncertain about his approach since he was not sure when and where his ESL status might once again become an obstacle. On the one hand, Oscar felt that he had developed an effective strategy in high school for bypassing the stress and frustration others felt when writing essays—that is, figuring out what the instructor *wanted* and then following the inevitable clues that the instructor would give—and he actively sought to employ this strategy in English 116. In this way, Oscar appealed to his high school experiences just as his L1 peers did. On the other hand, however, like his L2 peers, Oscar was not at all convinced that the writing he was asked to do in English 116 was similar to the writing he had done in high school, and he came to the conclusion quite early in taking English 116 that success in the class was not assured simply by appealing to what had worked for him in high school.

Discussion of Findings 1 through 3

All six of the participants in this study achieved institutional success by earning passing grades and the consequent composition credit. In order to achieve this outcome, each participant had to demonstrate a baseline ability that would guide and shape their success. From the perspectives of Bourdieu's (1977; 1991; Bourdieu & Wacquant, 1992) theory of cultural reproduction and Ortner's (1996) notion of agency, institutional success in the class meant that each of the focal students had access to cultural capital and exhibited agency by acting on this cultural capital. From my observations, this was indeed the case.

Yet, the paths to this institutional success were noticeably different for the L2 and the L1 students, suggesting that while the two groups of students started the class with similar

assumptions (i.e., the class was irrelevant to their own academic pursuits) and similar goals (i.e., to earn the institutional credit and move on), their experiences were ultimately different, even as they were both able to find institutional success in the class. Indeed, the L2 students seemed to have less access than their L1 peers to cultural capital that was institutionally feasible in the particular context of English 116. In the remainder of this chapter, I discuss these differences and the implications they had for the two groups of students.

The Game of Involvement through a Poststructuralist Lens

Both groups of students played a game of involvement in order to achieve institutional success in English 116. In considering a common driving force for this game of involvement, I am drawn to David's use of the portfolio system in the class. A practice in all of the courses in the First-Year Writing Program, the writing portfolio in English 116 required students to save and collect all their written work in the course—even informal brainstorming and outlining notes—and then, at the end of the quarter, choose and revise one of the two major papers and four of the shorter assignments for formal assessment. David explicitly discussed how to correctly package the portfolio in the final week that the class met and the actual due date for turning in the writing portfolio was the Monday of finals week. Therefore, for the entire time that students were attending class sessions, writing their assignments, participating in peer review, and discussing their work with David in writing conferences, they were not receiving formal assessment on any of their work in the class.

Because earning both a passing grade and the composition credit were, together, the driving force for each student's investment in the class, this quarter-long delay of grades had a significant impact on their experiences taking the course. In a sense, it created a “vacuum of time” where students could hang on to their assumptions and not fully reexamine them until deep

into the quarter, when the writing portfolio gradually became more and more of a reality. Rather than being engaged in actual learning, then, in these first weeks of the course, I argue that both groups of students were engaged in a game of involvement: Namely, these students each worked to create a sense of involvement in the class even when, in reality, their focus was on their involvement in other aspects of their academic lives that they deemed more legitimate (i.e., the courses in their majors and potential majors). In taking English 116, therefore, the students felt a need to “play along” with the idea that the writing they did in the class was important even when they really felt that it did not matter much out in the real world.

From the perspective of Bourdieu’s (1977; 1991; Bourdieu & Wacquant, 1992) theory of cultural reproduction, it is useful to imagine English 116 as a particular social context, or in Bourdieu’s terminology, a particular *field*, but one among very many that each student in this study inhabited. Indeed, each student was simultaneously engaged in a complex network of fields (e.g., as a student in English 116, as a student in an engineering class, as a student of a certain socioeconomic status, as a student from a family with little or no formal education, and so on) and each of these fields was associated with a certain habitus, or way of acting, thinking, and doing. Placing higher value on some of these other fields (i.e., those perceived to lead to higher social value) was a shared practice among the participants in this study. However, English 116 was still deemed important for the credit and grade it represented, and thus, a game of involvement was enacted in order to pursue institutional success in the class.

Playing this game well ultimately required access to cultural capital that was institutionally feasible in the specific context of English 116, to which the L1 students arguably had more access than the L2 students. From my observations, both groups of students demonstrated agency—they both played the game of involvement with ability and creativity, so

much so, that on the surface, their approach to the class seemed very similar. This indicates that both groups had at least baseline access to cultural capital. Yet, looking more closely at their experiences reveals a key difference between the two groups of students.

The background knowledge and literacy skills to which the L1 students appealed closely matched the attitudes and beliefs that shaped the institutional context of English 116. As a result, they were able to construct and follow a sense of familiarity in the class even when the actual assignments they wrote and the overall purpose of the class were arguably both different from what they experienced in their high school English classes. The L2 students also had adequate background knowledge and literacy skills to achieve institutional success in the class, but in ways that were less feasible to the specific institutional context of English 116. Hence, the L2 students largely operated on a sense of uncertainty in taking the class. Both of these lines of inquiry are explored in the next two sections, respectively.

L1 Students and Cultural Capital: Constructing a Familiar Writing Context

In their pursuit of institutional success in English 116, the L1 students in this study appealed to cultural capital that was quite feasible to the institutional context of the class. For Nick and Josh, taking AP and Honors English classes in high school was a source of confidence in their first few weeks of taking English 116. Nick's reason for taking both AP and Honors courses had not been because he had necessarily enjoyed them; rather, he felt that the other English courses available in high school were not as challenging. Similarly, Josh had been in Honors English classes in high school. Like Nick, Josh viewed his experience in these advanced high school classes with a sense of achievement and saw his involvement in these classes as evidence that he was above standard in regard to taking academic writing classes, even in college. During the course of our interviews, when I asked them why they felt that taking Honors

and AP English classes specifically helped them in English 116, they both pointed to general writing skills they felt they had acquired and a vague sense of rigor that they felt had necessarily defined these advanced classes.

At the same time, the prestige and the institutional advantage that such classes could provide in their college careers seemed to hold just as much value in these students' minds as the experiences they provided writing for academic contexts. Nick, for instance, initially hoped that taking AP and Honors English in high school would exempt him from having to take English classes at Goodridge State. However, the classes he took in high school were not accepted for credit by the university because they were classified as literature classes rather than composition classes. Still, this prompted Nick to seek out the composition course in the First-Year Writing Program that he felt focused the most on literature and the least on actual writing. The AP and Honors classes on Josh's high school transcript had a more of a direct positive benefit since this was one of the factors for his early acceptance into the electrical engineering program. Hence, taking these classes in high school provided as much institutional value as they did actual writing experience for these two students.

Kristen's experiences in high school English classes were noticeably different from Nick's and Josh's, yet, I argue, still illustrate her access to cultural capital that was quite feasible in the context of taking English 116. Kristen saw her schooling experiences as largely defined by the tension she felt in trying to be true to herself instead of conforming to the institutional mandates that necessarily defined and accompanied school. In writing impassioned appeals to her math and English teachers in her senior year of high school demanding that they not fail her simply because she failed the midterm and final exams, and in *winning* these appeals, Kristen exhibited a certain savvy at successfully standing up to school policies. Upon entering English

116, she seemed to immediately assume that the course would impose similar “unfair” constraints that she would have to stand up to and ideally change. In this frame of mind, she continually saw David’s feedback on her papers not as guidance and suggestions for how to revise for the portfolio but as an imposition of his *style* of writing on her own style.

A significant question that emerges when looking at Kristen’s experience in English 116 is where this passion and recalcitrance came from, especially since it was ostensibly unprovoked in the course. In my first interview with her, Kristen explained that she was part of a close family that liked to travel. As a result, she felt that she had already accumulated many important life experiences even though she was still very young. Indeed, she described experiences traveling with her family in Europe, Africa, and South America. She also explained that she had always been artistic and chose to take painting and pastels classes in high school. She attributed her affinity for drawing and painting to being a creative person and suggested that this also included writing. Clearly, a strong desire to be an unbridled free spirit was a major aspect in Kristen’s approach to English 116 and to life, in general. Writing, therefore, was a positive act for Kristen as long as it was free, artistic, and on her terms. Once it was institutionalized in the form literary analysis for a writing class, it lost its appeal.

In my mind, Kristen’s bold and largely tension-filled approach to English 116 stemmed from her access to and reliance upon certain forms of cultural capital that had proven advantageous in her previous schooling experiences. Her family background, first of all, had arguably been one of privilege, at least to the extent that she had been given the opportunity to travel the world and to develop a strong identity defined by self-reliance, free will, and unrestrained creativity. Furthermore, Kristen had a proven record of appealing to and winning institutional battles in high school. In successfully overturning her failing math and English

grades, she had actually demonstrated an ability to contest institutional policies through an ironically institutionally-savvy approach—writing letters that persuaded her teachers to overturn the initial failing grades they had given her.

In looking at the assumptions of the three L1 students in this study, therefore, it is clear that the investment in certain forms of cultural capital defined their approaches in taking English 116. Nick and Josh appealed to the prestige and credibility they felt necessarily accompanied the AP and Honors English classes listed on their high school transcripts. They also each pointed to their experience reading and analyzing difficult literary texts in these high school English classes as giving them the ability to read and analyze the detective fiction in English 116. Kristen continually pointed to her experience traveling the world and her involvement in artistic endeavors as key aspects of her identity and as strengths that prepared her for her college career. However, Kristen's appeal to these forms of cultural capital produced complex, and in some cases, problematic results, as her own way of doing things often conflicted with what she saw as the institutional impositions of school. Nonetheless, Kristen along with Nick and Josh each felt that their previous experiences equipped them to pursue and achieve institutional success in the class, a feeling that proved accurate as they each ultimately earned both a passing grade and the composition credit.

L2 Students and Cultural Capital: Negotiating a New Writing Context

The L2 students entered English 116 far less equipped than their L1 peers to see the class as familiar and manageable. Shin's experience writing the assigned papers and reading David's feedback was defined by frustration and even a sense of futility. Byron, who had had success writing five-paragraph essays at his international high school in Thailand, and Oscar, who had experienced the satisfaction of figuring out what his high school English teachers "wanted" from him, both, nonetheless, did not feel confident simply transposing strategies from high school onto what they were doing in English 116. Indeed, they immediately felt that English 116 was new and different from their high school experiences, a feeling which, ironically, would eventually prove beneficial to the L2 students in their negotiation of the class, since English 116, in reality, arguably *was not* simply a continuation of *any* of the students' high school experiences. However, the initial approaches to the class for all three of the L2 students were marked by uncertainty and the assumption that they were not as equipped to succeed in the class as their L1 peers were.

Shin, for one, felt that he had a very limited background in academic writing and the experience he did have was quite poor. In his assessment of his own writing background, Shin seemed most critical of his ability with grammar, style, and possibly structure and organization; in regard to ideas and claims, which arguably were the more important aspect of English 116, at least as stated in the four course outcomes, he was somewhat less critical of himself. However, in assuming that perfect grammar, style, and mechanics were each part of a threshold he needed to cross in order to find success in the course, his experience in the course was marked by an ongoing sense of uncertainty to the point where he wondered aloud in his interviews with me if the instructor, David, thought that he was a poor writer.

One noticeable difference between Shin and his L1 classmates was that he could not point to any of his previous writing experiences as beneficial to him, either from the standpoint of actual writing ability or in the more abstract form of the institutional credit and credibility upon which his L1 peers seemed to strongly rely. This, indeed, seemed to be a major reason that he felt he was simply not in a position to do well in the class. It might be reasonable to speculate that Shin's trouble in the class stemmed from a lack of experience writing in English, a lack of experience writing academic papers in *any* language, or even a misconception of what English 116 was all about (i.e., it was not nearly as grammar-focused as Shin assumed). Yet, at the same time, it seems abundantly clear that the idea that Shin did not have what it took to succeed in the class came from Shin himself rather than from the instructor or any other outside source. Furthermore, the fact that English 116 was a *first*-year composition class, one that was geared toward *introducing* students to academic discourse, did not seem to remotely occur to Shin. Rather, his assumption seemed to be that the class was for experienced writers who could reasonably strive to write the perfect paper.

However, claiming that the L2 students in the class were not as confident as their L1 peers is not to say that they did not have previous experiences in high school that would potentially help them in English 116, nor is it to say the L2 students did not recognize these potential strengths. Byron, for example, could point to several aspects of his experiences in English classes at his international high school in Thailand as having prepared him for English 116. For instance, upon the recommendation of his academic advisers, Byron had applied for and was accepted into IB English classes for ESL students in high school. These classes were part of the non-governmental International Baccalaureate program designed to provide rigorous academic learning environments for youth around the world through collaborative relationships

with selected educational institutions. Like Nick and Josh in their reasoning for taking AP English in high school, Byron's decision was based on more than just the academic preparation the class would provide:

The counselors told me that if [I] take IB courses, like, some college would accept the credits? And it also opens up, uh, more path in the future? And it's easier to apply to universities. With IB credits. And that's why I decided to take it. (IGI)

Hence, Byron's decision to take IB courses in high school can be interpreted as a conscious decision to acquire cultural capital that would benefit him in the future. Arguably, this proved to be a reasonable assumption, as the IB courses he took in high school most likely played a role in Byron being accepted as an international student at Goodridge State. It can also be argued that an IB course carries legitimacy and prestige for an international student applying to a U.S. university in much the same way that Honors and AP courses do for U.S. applicants.

Nonetheless, a key difference between Byron's experience taking IB English and Nick and Josh's experiences taking AP and Honors English, at least from the standpoint of this study, is that Byron's IB English *was for ESL students*. Where Nick and Josh both felt that their experiences taking advanced English classes in high school granted them specific abilities directly related to English 116 (e.g., reading and analyzing complicated literary texts), Byron maintained that the five-paragraph essays he learned to write in his IB English classes had only partially prepared him for the kind of writing he was expected to do in English 116—these high school essays had been simpler and much less involved than the writing he imagined he would do in English 116. While this assessment of his IB English experience was perceptive, at least in considering the question of how well these classes prepared him for the writing tasks in English

116, I also find Byron's assessment significant because it shows that he placed much less symbolic value on his IB course than Nick and Josh did on their Honors and AP courses.

Like Byron, Oscar's experience in English 116 was defined by initial uncertainty and a general hesitancy to see the class as a continuation of high school. Oscar's case, nonetheless, is perhaps the most complex of the three L2 students, as he had been in the U.S. the longest, and he had developed a certain savvy at negotiating his way through the institutional space of high school in the United States. Arguably, the noticeable progress he had made in his English language ability in middle school had granted him a certain confidence that allowed him to succeed in many of the academic and social aspects of high school. His ability to pick up on the tacit dynamics of his high school English classes (e.g., realizing in his English classes that the teachers were "telling him what to do"), for one, earned him good grades and the respect and admiration of his L1 classmates.

Yet, Oscar's experience transitioning from high school to college also illustrates how identity labels associated with L2 learners are just as much grounded in socio-cultural context as they are based on actual language ability. In establishing the framework for her own study examining the experiences of L2 students' identity labels in high school and in college, Harklau (2000) writes: "Because they are constantly re-created and reshaped in particularistic processes of social interaction, identities such as *ESOL student* are relational categories that are always context specific, multiple, and in constant flux" (p. 107). Harklau is quick to associate these evolving, fluid identities with "asymmetric relations of power" in which "educators' representations of ESOL student identity are more likely to be reflected and reproduced in broader institutional discourses than their students' are" (p. 107).

In Oscar's case, his identity as an ESL student, largely eclipsed in high school by his quickly acquired English, his academic accomplishments, and the social networks that he built, was once again a factor in college because of his initial unfamiliarity with the institutional discourse of this new schooling experience, specifically in not initially understanding the implicit purposes and stakes of the placement test he was required to take upon being accepted into college. Arguably, Oscar's placement in the AEP program was therefore not based on his actual language abilities but rather on his failure to understand the complex dynamics of the various institutional constraints of his new life in college—in this particular case, his inability to understand the expectations of the administrators reading and assessing his writing on the placement exam. Indeed, once in the AEP class, Oscar found it quite manageable, and he easily passed the class with a high score, which exempted him from having to take more ESL classes.

Despite the contradictory nature of each of the three focal L2 students' experiences in English 116, it is significant to see that these students did have access, at least partially, to certain forms of cultural capital, just as each of the three L1 students in this study had. Byron could point to his IB credits in high school as evidence of academic credibility and, more broadly, he could rely on the practical knowledge of the world that came from his background living in several different countries and speaking several different languages. Likewise, Oscar could point to the trials and tribulations he had overcome in being a young immigrant to the U.S., and he could rely on a sense of confidence that came from his successful experiences in high school mastering English and figuring out the expectations of his teachers, both of which had had a positive impact on him academically and socially. And even Shin, who indicated that he had no prior experiences to rely on in taking English 116, could at least rely on an adequate knowledge

of English grammar (that he had developed from schooling experiences around the world) in his frustrating quest to perfect his writing in the initial weeks of the quarter.

This chapter has thus shown that the L2 students in this study did have access to cultural capital in their pursuit of institutional success in English 116. Like their L1 peers, all three could rely on previous experiences (whether they realized it at the time or not) to help them adapt and negotiate their place in this class. However, in playing a game of involvement to realize institutional success in the class, the L2 students' previous experiences were only partially advantageous. In Shin's case, the class was seen initially as a futile quest for perfection, and realizing institutional success meant overcoming this assumption (see the next chapter for how he did this). In Byron's case, the previous English classes he had taken in Thailand, including the IB courses, were only marginally helpful to him in taking English 116. In Oscar's case, testing out of ESL in high school did not exempt him from having to take ESL classes in college, and his first-year composition instructor did not necessarily tell him "what to do" in the same way that his high school English teachers had done. Unlike the cultural capital to which their L1 peers appealed, therefore, the cultural capital to which the L2 students could appeal was not as feasible, in this particular academic context, to the otherwise common pursuit of institutional success.

Chapter 5: Moving Beyond Institutional Success

The experiences of the six students participating in this study were defined, at least initially, by the pursuit of institutional success in English 116. Ultimately, this pursuit was not in vain, as each student was able to realize this success at the end of the quarter¹⁴. The L1 students turned in final portfolios of writing that enabled them to pass the class and earn the composition credit: Nick earned an A; Josh earned a B+; and Kristen earned a C+. Likewise, the L2 students turned in final portfolios of writing that enabled them to pass the class and earn the composition credit: Byron earned an A-; Shin earned a B+; and Oscar earned a B. On the surface, then, it would appear that all of the students in this study realized their goal and that their experiences in the class were seemingly unproblematic and even positive, at least judging by their comparable final grades. However, as shown in Chapter 4, following the path to this institutional success resulted in different experiences for the two groups of students, even as they both were able to realize this success. As this present chapter will show, these differences were observable specifically in how the two groups of students approached the reading and writing tasks in the class and how these tasks consequently shaped and changed (or did not shape and change) initial assumptions and attitudes about the class.

Where Chapter 4 offered a broader look at the initial assumptions and attitudes of the two groups of students through a comparative survey, this chapter more closely analyzes the experiences of the students in their engagement with the reading and writing tasks that were assigned in the class. From this analysis, I will present Findings 4 and 5, the two final findings of this dissertation, both of which explore dynamics in the class that determined whether or not the

¹⁴ In an email to me after the class was completed, the instructor, David, confirmed that all six focal participants in this study passed the class, and he also shared the specific grades he gave for each of these participants.

focal students' pursuit of institutional success also translated into actual learning of new academic literacy skills.

Specifically, I will begin this chapter by contextualizing these findings through a brief description of the feedback practices that the instructor, David, used to respond to student work in English 116 and how his feedback provides a scope for using intertextual analysis (Bazerman, 2003) to shed light on the students' engagement with the reading and writing tasks in the class. I will then present Findings 4 and 5, which together show that both the L2 and the L1 students in this study were able to successfully achieve institutional success, but only the L2 students were able to also demonstrate a new sense of learning in the class, paradoxically because of their initial sense of uncertainty. Finally, I will discuss these findings through the theoretical paradigm of Lave and Wenger's (1991; Wenger, 1998) notion of community of practice, arguing that the L1 students were equipped to realize institutional success without having to actively learn in the class, whereas the L2 students' initial sense of uncertainty gave way to new sense of learning through varying degrees of active legitimate peripheral participation in the class.

Context for Findings 4 and 5

As the instructor of English 116, David had written extensive feedback on the writing samples that I collected from the participants in this study. Twice during the quarter, each student wrote a series of short essays that culminated in a major paper. On each of these papers, David wrote in-text comments, marginal comments, and end comments. All of these comments were heavily geared toward the four course outcomes¹⁵, specifically in prompting students to structure their essays around specific arguments grounded in textual evidence that reflected effective writing strategies and critical reading skills. Furthermore, David's feedback on all of the essay samples was abundant and diverse, and this feedback provided each student who had

¹⁵ See Chapter 3, Table 2, for these outcomes in detail.

the necessary experience and savvy multiple avenues to follow for successful revision. Often, these different types of comments overlapped in their message, which indicated David's own savvy in writing feedback that communicated a central message in more than one way.

At the same time, David's feedback also alerted students to grammar, mechanics, and style problems in their writing, but in an arguably contradictory fashion. In his interviews with me, David explained that he had recently begun to move away from highlighting surface errors in student writing, especially in regard to the writing of L2 students. For instance, in his first general interview, he stated:

And then there's always, you know, sort of the quandary with ESL students. You know? You'd have to de-emphasize the grammar and- Or at least from my perspective, you have to de-emphasize grammar and syntax and focus more on conveying ideas clearly or at least, you know, getting them somehow to present their ideas in an understandable manner, so the reader can follow what they're trying to argue. (IGI)

However, in the samples of student writing that I collected, David *did* highlight and mark grammar, mechanics, and style errors. In fact, on all six of the participants' essay samples, a good portion of the total number of comments David wrote on the essays— sometimes more than half of the total— targeted grammar, mechanics, and style issues¹⁶. In most cases, these surface-error comments were marked *and explicitly corrected* by David without any apparent instructions for students to follow. Indeed, it seems as if students were expected to simply copy David's corrections if and when they decided to revise a given essay to submit in the portfolio at the end of the quarter.

¹⁶ In the process of analyzing student writing samples, I noted both the total number of David's comments on each essay and the number of comments specifically targeting grammar, mechanics, and style issues. These totals can be found at the end of each grouping of individual essay data in Appendices E and F.

Thus, upon receiving their written work back from David, the students in English 116 were tasked with reading and interpreting a diverse collection of instructor feedback, some of it clear and overlapping, some of it implicit and arguably ambiguous, but all of it in some way connected to the four course outcomes. For students to succeed in the class, both institutionally speaking and in terms of actual learning, it was necessary to read and process these comments, prioritize them, and act on them in strategic, recursive ways. As a result, David's feedback on student work provides a means for assessing the degree to which the focal students were able to engage in the reading and writing tasks that were assigned in the class. In other words, observing how students understood and responded to David's feedback on their short essays and major papers sheds light on the degree to which these students engaged in reading and writing tasks and how, if at all, this engagement translated into a new sense of learning.

Specifically, in analyzing the degree to which David's feedback prompted students to engage in reading and writing tasks in the class, I am looking at his comments as a part of the greater intertextuality of student writing. That is, I see student writing as the product of previous texts that both explicitly and implicitly come together in original ways through the composing process to form new texts. For the students in English 116, in drafting any given writing assignment, some texts were explicitly borrowed (e.g., the class readings, which students summarized, responded to, and analyzed in their assignments through direct quotation and paraphrase), while other texts were more implicitly borrowed (e.g., writing assignments needed to reflect the genre, tone, and values described in class texts like the syllabus and the individual assignment prompts). To understand how the students in this study engaged in the reading and writing tasks in the class, it is useful to see David's feedback as one of the texts that contributed

to this overall intertextuality. In fact, David's feedback contributed to the intertextuality of student writing in two important ways.

First, it served as an actual text itself from which the focal students borrowed, implicitly, in their drafting of the writing assignments. From the samples of student writing I collected, it was apparent that David's feedback prompted students to revise their essays through four different patterns of comments: to clarify *uncertainty* on the part of David as a general reader of the essays, to follow *instructions* from David as the instructor of the class, to consider *evaluation* from David as the evaluator of written work in the class, and to interact with *dialogue* from David as an active reader of the essays. For instance, comments such as "What is your claim?" and "Clarify your claim" both communicate to students essentially the same message, but the first, as a question, expresses uncertainty while the second, as a statement, expresses an instruction. Likewise, comments such as "Your claim about Poe is strong" and "Your claim about Poe is strong—but might your portrayal of his character Dupin more accurately fit Doyle's character Sherlock Holmes?" both communicate a positive message about a student's argument, but the first is a simple evaluation while the second indicates evaluation *and* it begins a dialogue to which the student might respond in subsequent writing.

While the messages of these four different types of comments might overlap, the way the messages were communicated by David prompted the focal students to take different kinds of action in revising and writing subsequent drafts and assignments: Uncertainty prompted clarification; instructions prompted specific, focused action; evaluation prompted reflection that might turn into action during the process of drafting subsequent writing; and dialogue prompted students to consider and respond to ideas that were the instructor's own. In addressing these four different kinds of comments in subsequent writing, then, the focal students were engaging

David's feedback *as a text* by letting it shape how they produced subsequent texts. This is a significant observation in that it shows that David's feedback allowed for the possibility of ongoing intertextual dialogue, meaning that what students wrote in a given essay (the production of one text) elicited certain textual reactions from David (production of a second text), which, in turn, prompted further shaping of these same texts and the production of new ones.

A second way that David's feedback contributed to the intertextuality of student writing was the fact that his comments were an assessment of the effectiveness of this writing, which means that his comments were necessarily reflective of the four course outcomes, yet another text shaping student writing in the class. Because these course outcomes are the central tangible means of determining the effectiveness of student writing in English 116, and three of these four outcomes are largely designed to gauge intertextuality¹⁷, it logically follows that the "more intertextual" a student's essay is, the more potential it has to meet the course outcomes. In writing his comments—uncertain, instructive, evaluative, and dialogical—David was therefore, in essence, guiding students to be cognizant of the intertextuality of their own writing.

Furthermore, these course outcomes represent an amalgamation of values governing the production of academic writing. Some of these values reflect explicit textual borrowing (e.g., Outcome 2 calls for student writing that is "intertextual, meaning that a 'conversation' between texts and ideas is created in support of the writer's goals") but many of them call for implicit textual borrowing (e.g., Outcome 1 calls for student writing that "employs style, tone, and conventions appropriate to the demands of a particular genre and situation" and Outcome 3 calls

¹⁷Outcome 1 asks students to reflect styles, strategies, and conventions deemed acceptable in various writing contexts (examples of more implicit intertextuality), Outcome 2 requires students to critically read and synthesize outside texts in their own writing (examples of more explicit intertextuality), and Outcome 3 guides students to situate their own analysis and arguments in ways "that matter in academic contexts" (arguably the most implicit form of intertextuality since what "matters in academic contexts" is reflective of ever-changing values and norms). See Table 2 in Chapter 3 for the full set of course outcomes.

for the arguments in student writing to use “a clear organizational strategy and effective transitions that develop its line of inquiry”). Hence, in representing and reflecting these comments in his feedback, David was largely prompting and assessing the intertextuality of student writing.

The samples of writing collected from the focal students were analyzed with this intertextual focus as the central scope of analysis. Using an intertextual analysis technique adapted from Bazerman (2003)¹⁸, most comments from David could be assigned an intertextual level¹⁹, illuminating whether the marked passage of a given essay is explicitly borrowing other texts at face value (Level 1), explicitly using other texts to support and analyze an original argument (Level 2), implicitly evoking a certain academic context through strategic language use (Level 3), or implicitly “echoing” academic argumentation through strategic language use and rhetorical moves (Level 4). For instance, a comment from David such as “Not accurate” on an essay in which a student is summarizing a Poe story could be assigned an intertextual level of 1 because this comment is focusing on the student’s borrowing of a text at face value—i.e., directly quoting from or summarizing the Poe story. On the other end of the continuum, a comment such as “Good point!” in an essay in which a student is developing an original argument could be assigned an intertextual level of 4 because this comment is focusing on the fact that the student’s text is reflective of—however implicitly—academic argumentation “that [matters] in academic contexts” (Outcome 3).

Therefore, David’s feedback allowed for intertextual analysis along two continua. First, the comments and their type that David wrote—uncertain, instructive, evaluative, and

¹⁸ This technique and the adapted version are described in detail in Tables 3.8 and 3.9 in Chapter 3.

¹⁹ In some cases, the context surrounding a comment from David was not clear enough to determine the level of intertextuality of the portion of the student essay highlighted by that comment; in these cases, David’s comments were not assigned a level.

dialogical— collectively formed a text that shaped student writing in the class. Second, these comments also assessed the greater intertextuality of student writing, as most comments, in reflecting the course outcomes, focused on specific aspects of student writing that could be assigned an intertextual level of 1 to 4, with 1 representing the most explicit textual borrowing and 4 representing the most implicit. Together, these continua provide a tangible means of assessing not only how well students were meeting the course outcomes in their writing (indicated by level of intertextuality) but how engaged they were with the instructor through intertextual dialogue.

Using these continua as two facets of intertextual analysis, then, can help answer questions such as these: What kinds of comments from David were on the focal students' writing samples? If the focal students provided more than one writing sample, did subsequent writing demonstrate increasing intertextual dialogue (i.e., the emergence of positive "Evaluative" and "Dialogical" comments in addition to "Uncertain" and "Instructive" comments), giving evidence that students read, processed, and reacted to feedback on previous writing samples? How "intertextual" were the student writing samples? If focal students provided more than one writing sample, did subsequent writing demonstrate more implicit textual borrowing (i.e., Levels 3 or 4), giving evidence that in addition to exhibiting basic summarizing and paraphrasing skills, the writing also (potentially) exhibited more sophisticated argumentation that reflected the appropriate language, tone, and organizational styles valued in academic writing contexts? And finally: How do either or both of these continua illuminate how engaged, overall, the focal participants were in the reading and writing tasks in English 116? How might this engagement indicate active participation in the class?

The full set of data produced from intertextual analysis is charted in Appendices E and F. In the presentation of Findings 4 and 5 in the next two sections of this chapter, I use this data to explore each participant's engagement with the reading and writing tasks in the class. I also show, more broadly, how this data illuminates a clear distinction between the L2 and the L1 focal students in this study, namely in how these students approached the reading and writing tasks and whether or not their approach translated into actual learning. Furthermore, I allow this data to work in tandem with my observations resulting from the text-based interviews, in which I asked both the focal students and the instructor to actively discuss and interpret a selected writing sample: the students explained their interpretation of instructor feedback and what they felt they needed to do in response to this feedback, while the instructor explained his rationale for writing this feedback. Together, the intertextual analysis data and the text-based interviews provide a means for observing in a more tangible way the actual participation and learning experiences of these students as they engaged in reading and writing tasks in the class.

Finding 4: The L1 Students Realized Institutional Success in the Class

without Challenges to Their Initial Assumptions and without a New Sense of Learning

The L1 participants in this study approached their reading and writing tasks in English 116 with a sense of familiarity that mirrored the broader assumption that their experiences in the class would largely be reflective of their experiences in high school. Nick approached each reading and writing task with a sense of confidence that stemmed from his experience in high school Honors and AP English classes; he readily associated the fact that he took these challenging English classes despite having no real interest in them with what he was doing in English 116. Kristen's work in the class was defined by an avowed sense of individuality and free spirit, two facets of her identity that had fueled a need to protest what she saw as unfair

institutional policies in high school and that fueled similar feelings of protest about the reading and writing tasks in English 116. Josh was quick to associate the literary analysis that had made up the bulk of the work in his Honors high school English classes with what he was doing in English 116, and because he had already been accepted into the engineering program at Goodridge State, he quite candidly used this sense of familiarity and his early acceptance as justification to procrastinate in the class.

Nick: “It’s Just Practicing the Same Stuff I Already Know”

Nick’s experience taking English 116 was one that was free of anxiety. He felt optimistic throughout the quarter that his background would enable him to do well in the class. At the same time, Nick felt that he was not learning anything new in taking English 116 since, in his mind, it was basically a repeat of what he had done in high school. That the class focused on literature was one of the central reasons for this ongoing assumption, and he was very quick to associate all the time he had spent in AP and Honors high school English analyzing literature with what he was asked to do in English 116. The fact that he had never really read the detective story genre, that he was more used to analyzing poetry, and that the essays he had written in high school had largely been geared toward taking the SAT exams did not seem to bother Nick in the least.

Indeed, he welcomed the fact that English 116 was focused on detective stories because it was the only thing about the class he felt was different from his previous experiences:

Yeah. Because, I mean, if we had done something that was just like poetry again, I wouldn’t have had fun- We did so much of that in my high school. It was like- This topic- I wanted a topic I never encountered before. And detective fiction isn’t one I had done, so I like that. (FGI)

For Nick, reading detective fiction represented one of the few differences between English 116 and his high school English classes.

Furthermore, Nick was unfazed in reading and responding to David’s feedback. His approach was to treat each of David’s comments on his papers as items on a checklist, each of which he felt could be taken care of in a quick, successive manner. For instance, on the second short assignment in the second sequence, Nick argued that a feature of all hard-boiled detective stories is that the key protagonists follow a common “code of conduct” that cannot be violated when working on a case. As evidence, Nick cited a scene in Dashiell Hammett’s *The Maltese Falcon* where the central character, Sam Spade, refuses to give into his feelings for the femme fatale character Brigid O’Shaughnessy²⁰:

Later, at the end of *The Maltese Falcon*, Spade turns Brigid O’Shaughnessy in to the police. She tried to convince him to let her off the hook when she says, “If you loved me you would need nothing more on that side” (*The Maltese Falcon* 215). He does not give in to this appeal to pity [^{love?}] and bluntly replies, “I won’t play the sap for you.”

In interpreting this comment about word choice, Nick was committed to an approach that would lead to the simplest and quickest revision:

I can see where he’s coming from? If I’m going to stay with “pity”? I need to clarify why it’s pity? Or if I put “love” in there, then, I mean, when he’s reading it over, he’s like, Oh, yeah, that makes sense, because apparently he thinks “love” would make more sense. So if I just put that in, I could probably save myself work. [Christian: Do you think that’s probably what you’ll end up doing if you revise this paper?] I ’m not sure yet. If I stick

²⁰ Hereafter, student writing is in standard type while David’s comments are bolded and in brackets; in addition, comments in superscript indicate that David wrote comments directly above the words, phrases, or sentences in question, which are underlined; finally, those comments written in standard –size font indicate marginal comments.

with “pity,” I’ll have to explain why it’s that. And I think it works. It depends on how much time I have when I edit it. (TBI)

Finding the quickest and easiest way to tweak his writing as a response to David’s feedback was a central theme in Nick’s text-based interview. In looking ahead to the end of the quarter when the portfolio would be due, he explained that his strategy would be to read through all of his papers looking for comments that “will be the easiest to revise” and then “pull those together and put them in the portfolio” (TBI).

Intertextual analysis shows that Nick’s approach was rather successful, at least from the perspective of his goals to find the quickest way through the class while earning the highest grade possible. Nick managed to give me six of his writing samples to analyze that spanned both assignment sequences: four short assignments from the first sequence, the major paper from the first sequence, and one short assignment from the second sequence. Because one of the central purposes of using intertextual analysis in this study was to see how student writing developed and improved, specifically in how the writing became more “intertextual” over the span of the quarter, I was both surprised and interested to see Nick’s writing showed evidence of effective intertextual dialogue early in the quarter.

For instance, Nick’s first short essays demonstrated writing that effectively met the course outcomes and elicited a positive response from David. Apart from the usual combination of “uncertain,” “instructive,” and “evaluative” comments, there was also evidence of “dialogical” responses from David on these assignments. On the very first short essay, Nick stated an argument about the nameless narrator in Poe’s short story “The Man of the Crowd” who had followed an old man in a crowd seemingly out of sheer curiosity:

[The narrator's] perception of the old man is based on a likely false assumption that walking around a city at night in a suspicious manner means you are a criminal. **[It seems the narrator's conclusion is that he'll never learn the secrets of this man's heart.]**

While David's comment here is not exactly heaping praise upon Nick's argument, it is significant nonetheless because it demonstrates that Nick, in his first piece of writing, was able to generate a dialogical response from the instructor that was interactive in nature. The writing assignments that followed demonstrated even more dialogical responses, and by the second writing sequence of the quarter, Nick was regularly receiving comments from David that indicated clear interaction between Nick's writing and David's feedback. Even more illuminating, many of these "dialogical" comments, along with many of the "evaluative" comments, corresponded to higher levels of intertextuality, showing that Nick was able to elicit responses from David that indicated that his writing was successfully evoking and echoing the instructive texts in certain places.

Because there was evidence of Nick's ability to elicit intertextual responses from David right away in his writing rather than gradually through trial and error (as seemed the case for the other students in this study), it can be argued that Nick was indeed successfully applying tactics he used from high school in writing the essays for English 116. In fact, in looking at all six of Nick's essay samples, the same pattern of feedback from David is apparent across the board: a blend of the four types of comments corresponding to different levels of intertextuality with several examples of higher-level "evaluative" and "dialogical" responses present here and there. In other words, intertextual analysis reveals that there does not seem to be a noticeable change either in Nick's writing or his attitude about writing throughout the quarter. It can be deduced

from this observation, then, that Nick did enter the class with a certain set of tools that he put to use to successfully pursue institutional success in the class.

In his own words at the end of the quarter, however, Nick felt that he had actually learned very little in English 116:

I felt I knew most of the stuff from high school. So, for me, it was just like, pick up where I left off a year and a half ago, so I mean I was rusty, but it's not like it was a new idea.

Whereas, in math, I had no clue to what was going on unless I absolutely keep up. (FGI)

Thus, Nick felt English 116 was simply old hat. In one regard, it can be said that his experience was one defined largely by success. This is reflected in both Nick's consistently confident attitude that I observed throughout the quarter and in the feedback from David that interacted with his ideas and communicated to him that his writing was effectively meeting the course outcomes. This success is also confirmed in the A that Nick received as a final grade. David commented that Nick's A represented the highest score in the class that quarter. Knowing this, I find it especially significant that Nick felt he had not learned anything new in taking the class.

Kristen: "I Guess I Use a Different Style of Writing"

Kristen's experience in English 116 was largely defined by frustration. Interestingly, while Kristen did not find the stories in the class challenging, the detective story genre would eventually be an ironic source of conflict for Kristen in taking the class. Kristen had grown up reading Nancy Drew stories and associated her positive memory of reading these stories with the detective stories she was required to read in English 116. She explained that she "loved" this genre of literature and was pleasantly surprised to find that the class would focus on these kinds of stories, especially since she had, until then, thought of detective stories about characters like Sherlock Holmes as "little children's novel[s]" (IGI).

Another reason that she liked this genre of literature was that she could relate to it in her own writing. As a Nancy Drew reader, she felt compelled as a child to write her own detective stories:

I would write my own Nancy Drew stories? But my mom was Nancy Drew instead—it was all about my mom, the super sleuth. And, um, so I enjoy writing, like, fictional stories? And I enjoy reading fictional stories too, more so. (IGI)

Still, in thinking about the writing she would have to do in English 116, she was somewhat skeptical:

But when it comes to, like, having a topic to write about based on something I've read? If it's, like, an overall, give-me-a-summary-of-the-book, I can do that, but if it's like, analyze what this character does—I just, I have a hard time knowing what to put, based on what the question is asking. (IGI)

It was clear, early on in this study, then, that Kristen had a positive opinion of the detective story genre as long as it corresponded with her own personal experiences; once she had to move away from what was familiar to her and write analytical essays about the stories she read, she was less enthusiastic.

Kristen was thus frustrated to find that the essays in English 116 were indeed far more analytical than she would have liked. Even though the essays were about a literature genre she found familiar, the critical reading of the stories that David asked the class to do was beyond her comfort zone. Where she favored writing her own stories modeled after the stories she was reading, English 116 was all about constructing academic arguments in response to these stories. To her credit, Kristen did attempt to move away from writing her own stories to writing analytical argument essays, and she followed the five-paragraph-essay structure that she learned

in high school English classes. However, after receiving back her first few writing assignments, she was frustrated to find that David had other ideas about how to structure an essay:

I was always taught that you have your, what your topic [is], and then your three back-up facts, or whatever, that are gonna be, like, in your three body paragraphs. But that's a very easy explanation of the five-paragraph essay. And when we started our claims, that's kind of what I went off of? Because in my eyes, a claim is just basically a thesis, it's what you're writing your paper on. But David doesn't want it in that format? (IGI)

In her text-based interview, Kristen captured her frustration even more succinctly: “So I guess I use a different style of writing, I think, than [David] does” (TBI).

With this mindset, Kristen began to react to David's feedback in a way that suggested she understood his comments but was largely in disagreement with them. This sentiment was clearly a major theme in Kristen's text-based interview when she talked about her reaction to David's comments on the fourth short assignment of the first sequence. One passage from the essay was particularly revealing:

Monsieur Dupin works through his mysteries with an unusual and mystical ways [^{Where did you find this?}], he tends to use his self-induced intuition rather than factual intuition [^{Explain this distinction}]. In Poe's books “ratiocination is a state of mind of the narrator, and abductions are the acts which are made possible through the existence of this state of mind” (Harrowitz 185). [**Absolutely need to explain the content of this quote—What is “ratiocination,” “abduction?”**] And with this theory he is able to deduct that an Orangutan is responsible for the mayhem that is surrounding a break-in.

In his own text-based interview, David had explained that in this particular passage he was most concerned with Kristen's choice to simply drop the quote into her paper without any explanation

of the quote's context or how the quote was important to the particular argument Kristen was making. Sounding somewhat exasperated, David had explained, "It's meaningless to the reader without an explanation of what's going on" (TBI). Kristen, on the other hand, explained in her text-based interview that she felt that the quote itself was enough, at least in regard to *her* vision for the paper:

The point of the quote was not to have it explained, it was the explaining of- Like, it was a point to be made, it wasn't to explain the quote. [Christian: Oh, OK. So, there are some obvious issues that the instructor has with your quoting-] I guess I use a different style of writing, I think, than he does. So he- I use- Yeah. [Christian: See, that's what I'm interested in. If- Like, can you briefly just explain what your style is and what you think his is?] I- Like, I like to use quotes in- Like input quotes into sentences as if it's part of my sentence? And I guess? And, in his- It seems like in his point of view, in order for me to do that, I need to explain why that quote is there? But it's like that quote is supposed to be the explanation. Like it is supposed to be a fact. (TBI)

For Kristen, then, explaining quotes in her papers was unnecessary and would in fact defeat the purpose of quoting in the first place. She had no qualms in letting me know that she simply felt that her style of writing and David's conflicted and this conflict was the primary reason for the critical feedback she received on her papers. For the most part, Kristen felt that she clearly understood what David's feedback was asking her to do; the real issue in reading the comments on her papers was that she disagreed with most of them and, consequently, she gradually became indifferent to them.

Moreover, through the scope of intertextual analysis, Kristen's writing samples yielded many "uncertain" comments from David that seemed to reflect *genuine* uncertainty. For example,

in the major paper for the first sequence, which broadly asked students to comparatively analyze Poe and Doyle's detective stories, Kristen chose to appeal to her comfort zone by referencing Nancy Drew, as illustrated in the following two passages from the essay:

When young sleuth Nancy Drew decides to go on her many adventures to be able to solve crimes such as thefts, murders, and overall mysteries pertaining to peoples personal properties, she always has hard facts to make her claims more believable. [?]

When Nancy Drew solves her mysteries there is a series of inferences that will lead to the final product whereas when Holmes goes from one clue to another, his deductions show irregularity [^?] and are unable to be able to maintain a stable pattern.

In both of these examples, David simply responds with a question mark, indicating that the marked passage is too confusing to warrant more detailed and focused feedback. From an intertextual point of view, feedback like this arguably represents a breakdown in dialogue and most likely contributed to Kristen's feelings that David just did not "get" her style of writing (TBI).

Thus, during her time in English 116, Kristen was operating under the assumption that her personal vision would most likely be at odds with both the institutional requirements that defined the class and the way David taught the class with these requirements in mind. Her experience in the class was thus largely defined by a perceived clash of styles that pitted her against David. Rather than seeing his feedback as a starting point for intertextual dialogue, she saw it as evidence of this clash and, consequently, evidence that she would not be able to fully

succeed in the class. David, in turn, seemed very aware of this clash—he explained that the C+ he gave her for a final grade was reflective of Kristen’s unwillingness to participate positively and the effect this consequently had on her writing. Still, it is significant to note that Kristen passed the class with an above-average grade and therefore earned the institutional credit that she had sought from the beginning.

Josh: “So I Mean, No Worries and Stuff”

Josh was very candid in our interviews about his tendency to procrastinate in English 116. He explained that his focus in college was entirely on the science and math classes that he needed to take for his electrical engineering major. As with the other participants in this study, Josh was taking English 116 because it was a core requirement; however, unlike the other participants and many of his friends majoring in electrical engineering who had to take a first-year writing class and earn an above-average grade in it, Josh felt compelled only to earn a passing grade. Because Josh had been accepted into the electrical engineering program right out of high school, he did not have to worry about maintaining a certain GPA:

So I mean no worries and stuff...English is definitely a prereq for everything, but since I’m already in [the electrical engineering program], it doesn’t really matter? So I can just take whatever, [which is cool] because my grades aren’t terribly the best in the world right now. (IGI)

Josh was thus quite fine with coasting through the class and doing the minimum work he could, just as long as he earned a passing grade.

Another reason that Josh felt able to approach the class so casually was that it seemed very similar to his high school English classes, particularly in respect to the literary analysis he imagined he would have to do for the class:

[English 116] is most like my senior English class: Read the novel, short story, and then analyze the point of it...and by “analyze,” you know, taking textual evidence and then, you know, making a claim- Well, you know, like have a thesis...and then, you know, you prove it through the, uh, quotes or whatever, and you know, using textual evidence and, you know, themes and all those fancy terms. (IGI)

Because he found this type of literary analysis familiar and because he had even read some of the Poe stories already, Josh did not mind reading the stories in the class, and he actually found reading them to be an enjoyable process at times. Writing, however, was something he did not like to do. While reading the stories in class made him “lose track of time,” the thought of sitting down and planning out an essay in response to what he had read was enough to give him “a bad case of procrastination” (IGI).

Furthermore, when he began to receive his assignments back from David, Josh interpreted the feedback in a way that allowed for him to put off serious consideration of the assignments until a later date, presumably if and when he revised a particular paper for the portfolio. In the first assignment of the first sequence, for example, the class was asked to write an argumentative essay about “the nature of perception” in Edgar Allen Poe’s short story, “The Man of the Crowd”; Josh opened his paper with the following:

The nature in which we view human perception should be viewed [^{a little wordy} ^{We should} view human perception...] through bifocal goggles of sorts—that is at least two different vantage points—for as Edgar Allen Poe’s [“]The Man in [~~in~~^{of}] the Crowd[”] shows, human perception is something that is skewed and untrustworthy.

David’s feedback here consists of explicitly correcting surface errors and the title of the story and generally prompting Josh to be more concise in his sentence structure (with the suggestion,

“We should view human perception...”). In explaining his intentions for this comment, David felt that the paper “might be better served with a sentence more straight forward and concise,” and he assumed that if Josh was “not sure how to do that [then] he’s going to ask me” (TBI). Josh, in interpreting this comment, said that he “understood” and “agreed” with the comment but felt that he would “definitely have to think about it” and, *if* he revised the paper, he would probably “use the hint there, especially since [David] gave it to him” (TBI).

Intertextual analysis of Josh’s essay samples indicates that David’s feedback was written largely in response to the casual and incomplete approach Josh took in writing his assignments for the class. In regard to the “unclear” comments, there is a pattern across all three of the essay samples analyzed that suggests David found Josh’s writing incomplete and in need of clarification and elaboration. While there are very few “uncertain” comments to suggest that David was, as a reader, genuinely confused by these marked passages in the essays, the “uncertain” comments that are present, in addition to most of the “instructive” and the “evaluative” comments, seem to suggest that David found Josh’s writing to be underdeveloped, wordy, and, in some cases, lacking in complexity.

For instance, Josh opened the second assignment of sequence two with the following paragraph:

It was only a month ago that ~~it was~~ [^{We}] first reported that Minister D--- had been extorting an unnamed Lady in the royal court [^{Queen}], ~~who according to our sources wished to remain anonymous, who whoever held a relatively high place in court.~~ In the initial report all that was known for ~~fact~~ [^{certain}] was that she was being held ~~in~~ [^{as a}] political hostage by means of a purloined [^{stolen}] letter [.] ~~and~~ [^{We now know}] that she was eventually freed of her dilemma [^{awk}] [.] since another unidentified person ~~had~~ somehow

managed to reacquire the stolen letter. It was soon known in court what the Minister D--- had done [,] as he tried to exert his influence over the lady only to find ~~out~~ he no longer possessed the letter [.] ~~and~~ [^{He}]was [^{thus}] humiliated in court. **[You need to mention Dupin in this opening paragraph]**

In this one paragraph, David responds with a series of diverse comments (representing all four categories of comments documented in intertextual analysis) that collectively seems intended to communicate to Josh that he needed to more accurately reflect the story he was writing about (i.e., “The Purloined Letter” by Poe), to clarify the purpose of why he was writing about this story in the first place (i.e., writing a “scandal sheet” article focusing on Dupin), and to address issues of wordiness, unclear word choice, and awkward sentence structure. This example is representative of most of David’s feedback on the sample essays collected from Josh.

By the end of the quarter, Josh expressed mild anxiety that it was time to revise selected assignments for the portfolio. Having put off all of his revising until the end (a fact that he freely admitted to me in our final interview), Josh was suddenly in the position of having to go back and choose essays to revise that he had not thought about in weeks. At the same time, because his goal was simply to pass the class, and because David’s feedback throughout the quarter never really indicated that his writing was below the standard needed for a passing grade in the class, Josh was not terribly worried about his final grade. Since writing was not his “cup of tea,” as long as he was able to “pull [a decent grade] off,” he was content with his time spent in English 116. As with the other two L1 students, Josh’s plans worked out: He earned a B+ in the class.

**Finding 5: The L2 Students Realized Institutional Success in the Class
through Readjustment of their Initial Assumptions and with a New Sense of Learning**

The L2 students in this study approached their reading and writing tasks in English 116 with a sense of uncertainty that mirrored the broader assumption that their experiences in the class would largely be a difficult if not impossible quest to perfect their writing. However, by the end of the quarter, each of these students indicated that they had acquired new academic literacy skills. Shin approached each reading and writing task with an initial sense of frustration because he assumed that “good writing” in the class meant error-free writing; yet, once he was forced to pay attention to the accuracy of the arguments he was making in his writing, he was able to reassess his initial perceptions and make noticeable improvements in the class. Oscar entered the class with negative feelings about reading, and this influenced his initial approach to the class; yet, he was surprised to find that being “forced to read” was a positive experience for him, as it allowed him to approach the writing assignments with more confidence. Byron’s engagement with the reading and writing tasks proved to be highly successful, for he was able to move away from an initial sense of hesitancy about his academic reading and writing abilities through ongoing active engagement with the comments he received from David on his writing.

Shin: “I Know What’s Wrong, but How Do I Fix It?”

Shin was very clear throughout my three interviews with him that he did not “enjoy reading stories in English” (IGI). He was also very precise in explaining that dealing with difficult vocabulary words was the specific reason for his struggles with reading. While he jokingly explained that he “didn’t like reading books without pictures in them,” he conceded that the detective stories in English 116 were “not so bad” *as a genre* and that he even felt somewhat familiar with some of the detective characters he was reading about in the class (i.e., Sherlock

Holmes) (FGI). Nonetheless, he lamented that the stories in the class, especially the older ones by Poe, did not contain “very common language,” and he associated the vocabulary he encountered in these stories with “SAT words” (IGI).

At first, Shin read the stories with a dictionary and looked up each and every difficult word he encountered as he read. However, he still felt that he did not entirely understand the point of the stories. This was problematic as he was required in the writing assignments to critically read and respond to these stories with arguments of his own. Shin then turned to a new strategy, one that seemed to work quite well at first: finding and reading the stories in his first language, Korean. He was able to find translated versions of the Sherlock Holmes stories, and he began to read these rather than the versions that David had included in the course reading packet. Shin at once felt more confidence because he was finally able to follow along in class discussions, and he felt that he understood the writing assignment prompts more clearly (FGI).

Despite this improved ability to understand the class readings, Shin had a difficult time reading the feedback David wrote on his essays, especially in the first sequence of writing assignments. He was often left overwhelmed and uncertain about how to react to this feedback when planning subsequent essays. The approach that he followed early in the quarter was to read David’s feedback for “clues” about how to “fix” his essays, a strategy reflecting his general assumption that taking the class was a futile quest for perfection (IGI).

This frustration was clearly evident in his experience writing and revising the second short essay in the first assignment sequence. The assignment asked students to consider two stories by Poe chronicling Auguste Dupin’s detective work; unlike all of the other assignments in the class that were based on argumentation, this assignment asked students to experiment with

genre by writing a “tabloid” or “scandal sheet” account of the events in one of the two stories.

Shin opened the first draft of his paper with the following passage:

In the story by Edgar Allen Poe, [“]The Purloined Letter,[”] there is nothing known specifically about the “purloined letter[,”][,] except that it gives a power to someone who has it and therefore [,] is very valuable. **[Remember, this assignment asked you to write an article, not interpret the text.]**

Clearly, David’s feedback, in addition to overtly correcting punctuation errors, focused entirely on the fact that Shin had approached the assignment as another text-based argument paper rather than as an opportunity to experiment with a new and different genre.

When he received this first draft back with David’s comments, he was overwhelmed to the point of giving up:

I don’t know, this comment is just too broad. I don’t know what to do here. I mean, I know what’s wrong, but how do I fix it? [Christian: OK. So, what’s wrong do you think?]
I don’t know, it’s just saying that, like, I think the interpretation I have in here? Is like, uh, like sort of given in the text? You know, everybody can see what it is. Just reading the text. And he’s saying that I should make an article out of it. (TBI)

While Shin seemed to understand that his general approach to the assignment had not followed the assignment directions, he still seemed unclear about what David meant exactly by “write an article” rather than “interpret the text,” a task that, frustratingly for Shin, was what he was supposed to do on every other paper assigned in the class.

This frustration and an emerging sense of futility are evident in an analysis of a later passage in the same essay. In discussing the “purloined letter” that is the focus of the story, he wrote:

Moreover, [[^]the] letter was [**being**] stolen by Minister D, in the sight of the royal personage [[^]Which one?]. It implies that she was paying full attention to the safety and presence of the letter[,] while acting as if she is paying attention to the guest. If the letter was just “important[,]”[₅] she would have asked Minister D[₅] why he was taking the letter, but she didn’t. It could be interpreted [**as**] that she wanted to hide the fact that she cared so much about [[^]keeping] the letter from the guest [[^]king?] and didn’t want to be seen suspicious. **[The text already tells us this, more or less exactly. Why include it here?]**

David’s feedback again consisted of explicit corrections followed by one higher order critical question specifically asking why Shin took so much space in his paper to simply summarize what was already known from reading the story. In his text-based interview, David explained that his question here was again designed to make Shin aware that he should be writing a newspaper article about the events in the story rather than generally summing these events up. In Shin’s interpretation, however, David’s question was simply code for “rewrite the paper”:

Yeah, the whole bottom section just, you know- Remove the whole thing. You know.

[Christian: OK. So that’s how you interpret that comment? Like “remove the whole thing”?] Yeah, or fix the whole thing. Just basically saying that. [Christian: Now, how do you feel about that? Do you agree with that? Or do you still feel like it has a place in your paper?] I kind of agree. But not entirely. [Christian: OK.] And it makes me want to like, you know, just throw the paper [away], and like do other stuff? [Both laugh] It just makes me like, I don’t want to fix this paper. [Christian: Why not?] Because it’s too much. It’s writing a new paper. It’s not editing anymore. [Christian: I see.] Takes too much time.

(TBI)

While in one respect, Shin was correct in his understanding that effectively revising this paper would most likely involve removing this section, his inability to read David's comments as a springboard for several possible effective revision strategies (each involving the transformation of the paper into a tabloid article) led him to the drastic and probably inaccurate conclusion that he had to scrap the whole paper and start again. Indeed, David's assessment of this specific section of the paper in the text-based interview was far less extreme: "I guess I was just trying to find a nice way to tell him this, you know, it really doesn't help- Or, you need to do something more than simply repeat what the text tells us, more or less" (TBI).

Furthermore, intertextual analysis of Shin's earliest essays reveals that certain aspects of Shin's writing were genuinely unclear to David in the first half of the course, and this lack of clarity consequently hindered David's ability to respond in an instructive, evaluative, or dialogical way. All of the essay samples I collected from each of the six focal participants contained "uncertain" comments. In looking more closely at these comments, it became clear that there were two major categories of "uncertain" comments—those that asked students to clarify an idea in their essays and those that asked students to explain an idea further. Shin was not alone in having essays returned with "uncertain" comments that fell into both of these categories. For instance, in the second essay of the first sequence, Shin wrote the following:

Then [^{the}] personage [^{Which one?}] tried to hide the letter, but she couldn't because she couldn't find a place to hide it at that moment. From this fact that it is evident that at the instant the royal personage [^{Confusing...The minister?}] had at least a rough idea what the content was.

Apart from the explicit addition of the determiner “the” before “personage,” David’s comments in this example express his uncertainty, as a reader, about the identity of the “personage” Shin describes. These “uncertain” comments, therefore, ask Shin to clarify this identity.

Moreover, this next passage comes later in the same essay:

When Dupin asked about the content of the letter, at first Monsieur G refused to say anything, but then he gave a little information about the letter[[^]Such as[?]], which was more like a hint than actually the contents of the letter.

Again, David’s comment here expresses uncertainty, but this time in a way that guides Shin to elaborate and explain the information that Monsieur G gave to Dupin in more detail.

However, in a few student essay samples, including both of Shin’s that I analyzed, I observed a *third* kind of “uncertain” comment, one that genuinely seems to express uncertainty, even confusion, on the part of David as a reader. For example, Shin wrote and David responded to the following sentences in the second essay of the first sequence:

Now it [[^]What[?]] raises a few questions: what ~~would be~~ [[^]might] the contents of the letter be?

Is this letter [[^]?] could be explained by the word “last importance”?

First of all, the action of the personage in royal apartment who received the letter, gives a brief [[^]us the] idea that the letter has a secret that no one else should know[[^]?].

It is mentioned in the texts that the royal apartment [[^]police force] has done everything they could to get the letter back before asking G to get it. [**Where does the text say this?**]

...it can be easily ~~known~~ [[^]seen] that [[^]the] minister had been abusing his power over the personage for eight months, and he wanted to help [[^]?] her.

I believe, [₇] the letter, [₇] would have something to do with scandalous job [[^]?] that the personage had done before...

In each of these sentences, David indicates uncertainty by asking a question of some kind (in some cases this question is simply in the form of a question mark). Rather than guide Shin to elaborate or clarify a certain idea, these comments seem to stem from genuine uncertainty and confusion. In the first example, Shin has used the vague “filler” pronoun “it” and this creates a sense of ambiguity; David’s response of “what?” is just as ambiguous, at least in terms of what Shin is supposed to do to revise this. In the third example, David’s comment asking where the original story “says” what Shin is attributing to it is also, itself, arguably ambiguous: Is this David’s way of telling Shin his reference is inaccurate, or is David, as a reader, genuinely wondering if he missed something in his own reading of the story? Finally, in the remaining examples, David simply writes a question mark: “?” This, again, could have several possible intended meanings, but it is safe to say that these question marks mostly reflect genuine confusion on the part of David.

Such ambiguous “uncertain” comments simply mirror the ambiguity and lack of clarity in aspects of Shin’s early writing in the quarter. In a sense, this lack of dialogue between Shin and David via written feedback illustrates the importance of looking at intertextuality in the first place: The quality of David’s feedback was necessarily contingent on the quality of the student writing to which he was responding. That is, for Shin to have received feedback from David that he could have understood and followed in a revision of a particular essay, Shin’s writing in the original draft of that essay necessarily had to be, itself, understandable enough to garner such feedback.

In the second half of the quarter, Shin was able to produce the kind of writing that elicited more constructive feedback from David, and ultimately, Shin was able to find success in the class. Indeed, this is reflected in the B+ he received as a final grade. Because his experience in

the class, especially the first half, had largely been defined by frustration and a sense of futility, this result is perhaps somewhat surprising. A major reason for this turnaround seems to lie in the fact that Shin was able to rethink and change certain assumptions he had about the class, chiefly his early assumptions about David's feedback and what this feedback was asking him to do. In the first quarter, Shin read David's comments and assumed that he was then supposed to "fix" all of the problems that were highlighted by these comments. This approach led to subsequent writing that was underdeveloped and defined by uncertainty, as indicated in the comments this writing elicited from David. However, around the time of our text-based interview in the middle of the quarter, Shin had begun to approach the writing assignments with a perspective that was less rigid and not solely focused on the surface errors that prevented his writing from being "perfect."

One assignment seemed especially pivotal to this change in thinking. After the Poe stories, the class began to read and write about Sherlock Holmes. Shin was able to find these assigned readings translated in Korean, and he began to read these translated versions rather than the versions that were printed in the class reading packet. At first, this seemed to work well. Shin was able to complete the reading at a much faster pace and, consequently, he found that he had more time to spend on the writing assignments. Understanding the stories more clearly and having more time to write the essays built up Shin's confidence, as he recalled in the final interview when I asked him to reflect back on the quarter. He was especially confident about the fourth essay assignment in the first sequence, in which students were asked to write an argumentative essay exploring both differences and similarities between Poe's Auguste Dupin character and Doyle's Sherlock Holmes character. In writing the essay, Shin felt that he had

made several effective arguments and had successfully supported these arguments with textual evidence. Looking back, Shin felt it was “one of the strongest” essays he had written (FGI).

However, when he received the essay back from David, he was disappointed to see that the paper had still prompted David to respond in a somewhat critical fashion. David had crossed out whole passages of the essay and instructed Shin to delete these passages because they did not accurately reflect the stories Shin had cited. After reading David’s comments, Shin looked back at the stories in both Korean and English and was “shocked” to realize that the translations left out many details and many of those that were included were inaccurate (FGI). He was left, again, with a feeling of frustration, but this time there was also a cautious sense of optimism since David had also indicated that the essay had potential despite the inaccuracies. Reflecting back on this experience at the end of quarter, Shin explained: “If anyone didn’t read the [stories], [my essay] is really good, but if they read [the stories] it’s not what happened, you know” (FGI).

On one hand, this experience forced Shin to see that his strategy of reading the stories in Korean was more problematic than he had initially realized. On the other hand, however, this experience contributed to a larger, more positive shift in thinking about the class. First, in writing this assignment, he was able to see that he did have the ability to write an essay that either met or potentially met many of the course outcomes. In addition to generating positive feedback from David about the potential the essay showed, Shin himself was also able and willing to assess the writing as effective, especially compared to the assignments he had previously written in the class. In addition, this experience allowed Shin to see that David’s feedback was not just focused on grammar, style, and mechanics errors but that, in fact, this feedback served the more practical purpose of prompting Shin to see weaknesses in his writing that could actually do something about. For this particular assignment, Shin went back and re-read the Sherlock Holmes stories in

English and was able to see how he had indeed misrepresented these texts in his writing, and he was thus also able to see what needed to be done to make this assignment more effective.

In our final interview of the quarter, Shin was able to articulate a clear revision plan for the portfolio, and I was pleasantly surprised to hear that some of the assignments he planned to submit for formal assessment were assignments he had previously identified as problematic and even hopeless. For instance, Shin planned to submit the second short essay of the first sequence—the essay about which he had earlier lamented, “I know what’s wrong, but how do fix it?” (TBI). By the final week of the class, Shin no longer felt that the revising this essay was beyond his ability. In fact, because the essay was not an argumentative essay but was one where he needed to adjust the tone and language to better fit the genre of a tabloid or scandal sheet article, he felt that it was actually one of the easier pieces of writing to revise and would demonstrate “flexible revision” on his part, a quality that reflected the fourth course outcome (IGI). Therefore, in the short ten weeks of English 116, Shin was able to demonstrate an impressive change in his perception of the class. Where he had been doubtful and insecure about his writing in the first few weeks of the class, he was able to demonstrate a newfound confidence and ability to make strategic revision decisions in the final weeks of the course.

Oscar: “I Guess I Enjoyed the Fact That I was Kind of Forced to Read”

Oscar was quite vocal about his dislike of reading in my first interview with him, but he also quickly added that one of the goals he had for the class was to like reading “more” (IGI). When I asked him to explain this, he recalled many times trying to read a book for a school assignment only to find it “boring”; yet, looking around at other students, he would observe them “[actually] sitting there with a book and they’re having a great time,” and this observation made him realize that he wanted to be able to experience this pleasure in reading for himself (IGI).

That Oscar was clear in his interviews that he *wanted* to like reading more suggests that his dislike of reading may have not been dislike at all. Early in the quarter, Oscar felt that he was a “slow” reader and attributed this to the fact that he was an ESL student. He explained his reasoning for this assessment by pointing to his experiences learning to read in English alongside L1 students in eighth grade, students who had been “reading English, speaking English, and writing English their entire life” (IGI). Looking back at this time in his life, he felt that he simply did not have the same reading experience that his L1 peers had nor did he have the broader textual knowledge that came with this experience:

I didn't start reading or writing English until my- Eighth grade. And I could never do it good. So, I mean the fact that they [L1 peers in English 116] have more practice, I would say? I mean, like with reading and writing, I mean, they- I think it's something that you kind of take in? As you start doing it. You know? So, I mean they've been reading more books in English, and they have more vocab than me- Than I do. And they've seen many, many other, like, types of writing? Styles of writing, in other books? That I have never seen. You know? (IGI)

Oscar's feeling about reading, therefore, seemed to be more complex than a case of simply disliking it. Indeed, he closely associated his self-ascribed weakness in reading with the fact that he was an ESL student; this sentiment, in effect, worked to highlight the distinct difference that he felt had existed between himself and his L1 peers in the eighth grade and still existed in English 116.

At the beginning of the quarter, Oscar explained that he expected the detective stories in the class would be very challenging to read. Like Shin, Oscar was worried about difficult vocabulary words. In reading the first stories assigned in the class by Poe, his fears were

confirmed, as he did not understand much of the language in the stories or the major plotlines. Looking back at these reading challenges in his final interview, Oscar again framed his experiences in a comparison with his L1 peers. In commenting on Poe's Dupin stories, Oscar found it significant that even the native English-speaking students in the class seemed to have trouble with the readings:

I mean, even a lot of the students that grew up speaking English, they're like, "Well, what does this actually mean?" You know? Because not even they got it, you know? And so with me- I mean they had the chance to hear the words before, some of the words that I didn't understand before, so I mean, they knew what they meant, but a lot of times, I just felt like [I didn't]. (FGI)

This assessment of his own experience in comparison with his L1 peers points to a complex view of himself as an L2 student: While he felt that his reading challenges were rooted in the fact that he was an ESL student, he also seems to have taken comfort in the fact that even native English-speakers in English 116 struggled with these same readings. In other words, Oscar seemed to gauge his place in the class on the differences and similarities he perceived between himself and his L1 peers and seeing that an aspect of the class with which he struggled was also a challenge to L1 students allowed him to reassess his own abilities in the class.

By the end of the quarter, interestingly enough, Oscar was surprised to find that he had not minded the readings in the class as much as he had expected at the beginning. Like Shin, he had come into the class vaguely familiar with the Sherlock Holmes stories but not with the other readings. While he did struggle with Poe's Dupin stories, when he later read the hard-boiled detective fiction and participated in the class discussions on these stories, he was able to associate this sub-genre of detective story with several recent films he had seen and enjoyed. In

addition, Oscar also credited David with “[explaining] a lot of stuff in class,” which he felt gave him “a little road to follow” in coming to an understanding of what he was reading (FGI).

Oscar also appreciated the simple fact that because the writing assignments in the class were in response to these detective stories he was necessarily *forced* to read the stories if he wanted to do well on the assignments. Looking back in the final interview, he felt that the experience itself of struggling to find meaning in reading the stories actually worked to transform his general feelings about reading: “I really didn’t like reading that much, but I guess I enjoyed the fact that I was kind of forced to read, and like I said, I actually like it better [now]” (FGI).

His newfound confidence in reading also seemed to extend to his reading of David’s comments on writing assignments. Oscar showed a tendency to prioritize the comments he found on the essays. Rather than approach these comments in a checklist fashion, Oscar explained that he looked for what he felt were the more meaningful and larger scale comments. Once he began to formulate a revision plan²¹ based on these comments, many of the other comments, at least in Oscar’s mind, became irrelevant:

Sometimes I like, let’s say, let’s say [David’s feedback] is like “Explain why.” So I like explain, and I give like a little more context or I explain more reasons why this fits like the claim? And so, the next comment doesn’t really- Like “Confusing.” Like I already like fixed that, I think. You know? So like sometimes they don’t even apply anymore.

The next comments. (FGI)

Interestingly, Oscar’s language choice in explaining his revision strategy seems to reflect Shin’s early approach to reading feedback (i.e., “fixing” what David “wants”). However, the two L2

²¹ Oscar often talked me through hypothetical revision strategies in our interviews about essays that he had not yet revised; thus, when he talked of his revision plans, he was mostly speculating, in the moment, how he would revise certain essays that we were discussing in the interviews. While he did revise two of his essays “all the way through” (TBI) in the first half of the quarter, most of the revising he did occurred at the very end of the quarter, days before the portfolio was due.

students actually had decidedly different approaches. Shin approached each comment on his paper as if it were distinct and different from the other comments on the paper; Oscar was able to distinguish between global and local comments and make strategic decisions about which comments were relevant to his revision plan and which were consequently deemed irrelevant.

In interpreting this observation, it is important to connect it to Oscar's initial assumption about the class, namely that he believed that David, as the instructor, was "telling [him] what to do" (IGI); the key to making it through the class, then, was to look for David's guidance in the feedback. As early as my first general interview with Oscar, it was clear to me that he had developed a certain confidence in reading David's feedback and interpreting it in his own way. Because Oscar believed David's comments represented "a little road to follow" (FGI), he seemed to have faith that as long as he did follow this road, he would not run into trouble. An interesting implication in this approach is that while Oscar relied heavily on David's feedback to guide him through the course, there was still a certain degree of open-endedness in this approach as well, for Oscar was not necessarily looking for specific types of feedback or highly explicit and focused instructions as was Shin (i.e. "fix" this, "fix" that, and so on).

Indeed, over the span of the course, Oscar seemed to find within himself a certain confidence in reading David's feedback and interpreting it in his own way, so much so that he was able to develop a working strategy that he followed:

Like, at first, I look at his feedback and then, I change [the paper based on a specific comment from David] and see where that takes me...so I, like, just do it, and, oh, [for example:] He said this, and [I] just change it and then move on to the next revision...I like changing it and like to think how that specific change, uh, affects, like, the rest of the paper, and, you know, and try to accommodate things. (TBI)

Clearly, his assumption that David was “telling” him “what to do” can be seen in this strategy, but there is also an emerging sense of flexibility that Oscar allowed himself in reading and interpreting the feedback. It seems that as long as David gave him a starting point to follow, Oscar was capable of developing a revision plan.

This is evident in Oscar’s text-based interview, in which we discussed the second essay of the first sequence. While it can be shown from intertextual analysis that David’s feedback on this essay consists of a balanced collection of different types of comments (i.e., “unclear,” “instructive,” “evaluative,” and “dialogical”), it is clear upon closer inspection that one of the central messages David communicates in this feedback is a need for Oscar to elaborate and clarify different aspects of the essay. Indeed, the need to elaborate and clarify is a theme communicated at least once in each of the four types of comments David wrote on this essay, as shown in the following examples:

French police investigated the place [[^]scene?] thoroughly without being able to link a name to the deed. (“Unclear”)

For days citizens lived in fear that this [[^]be more specific] could happen to them.
 (“Instructive”)

Once again, Dupin solved the mystery without effort and actually had the letter in his possession. [[^]this is confusing] (“Evaluative”)

French police investigated the place thoroughly without being able to link a name [[^]they do have a suspect] to the deed. (“Dialogical”)

Each of these examples communicated to Oscar in one form or another that he needed to revise for more clarity: In the first, David is asking whether or not the word “scene” is what Oscar meant by “place”; in the second, David is indicating that the referential pronoun “this” is too vague and needs to be “more specific”; in the third, David is communicating his confusion as a reader, seemingly about the logic of having two disconnected ideas in one sentence—“Dupin solved the mystery without effort” and “Dupin actually had the letter in his possession”; and in the final example, David is interacting *as an active reader* with Oscar *the writer* by rebutting the idea that the police in the story did not have a suspect—and again, the message in this dialogical comment is that Oscar needs to clarify a plot point in the story.

In response to this central message from David, Oscar showed an emerging ability in the text-based interview to focus in and prioritize a list of steps to take in revising the focal essay.

For instance, in the opening paragraph, he wrote:

Sensational events have occurred in the last few months around the city of Paris. Two of which have been remarkable, not only because of the impact that these two events [^{You} need to be more specific than “events”] have had on the city, but also by the way they have been solved.

Upon reading David’s comment (bracketed and bolded), Oscar was more than able to interpret and prioritize the message in his planned revision of the essay:

Well, I think he just wants me to mention, like, exactly what events I’m talking about? So, what I [will do] is that I, I don’t know, mention that, like, it was the murderer in the Rue Morgue, and thought it’s like a letter, it’s going from the queen. You know, so like I’m being, like, he says, more specific. Because like when, uh, I guess, when the reader is like reading it, it’s like not understood, you know? (TBI)

Later in the essay, he wrote, and David commented:

Out of nowhere, a mysterious man, Monsieur C. Auguste Dupin, and his friend, who remains unidentified, took the investigation ~~on~~ [^{into}] their own hands and solved the case without much effort. It [^{what?}] turned out to be an Orangutan that belonged to a sailor of the Maltese vessel.

Oscar interpreted the message again in impressive detail:

Well, he wants me to be more specific. Because I wrote it down, I was like, I know this, when I read the paper that I, like, say “it” a lot and I don’t really explain what “it” is? So, like, here I wrote “It turned out to be an Orangutan,” so I could say, like, the “murderer,” like, turned out to be... Or something like that. (TBI)

Finally, toward the end of the paper, Oscar wrote, and David commented:

When the Prefect of ~~the~~ police was asked about it he declared [:] “I am not more sure that I breathe than I am that the letter is not at the hotel” [^{good use of quote}] [.] ~~h~~[**H**]owever he knew it was in the possession of minister D[^{How? Explain why}]. Knowing of Mr. Dupin’s ability to solve mysteries, [**the**] prefect of the police request[**ed**] Dupin’s advice. Once again Dupin solved the mystery without [**much**] effort and actually had the letter in his possession[^{confusing}]. Dupin received fifty thousand franks for the letter.

In interpreting David’s comments here, Oscar revealed how, in his strategy, picking the most important comment to address first in a revision would often leave the other comments suddenly irrelevant:

Let’s say, [a comment] is like “Explain why.” So I, like explain, and I give, like, a little more context or I explain more reasons why this fits, like, the claim? And so, the next

comment doesn't really- Like "Confusing." Like I already fixed that, I think. You know?

So, like, sometimes [the next comments] don't even apply anymore. (TBI)

Thus, as both the excerpts from Oscar's text-based interview stated above and the intertextual analysis conducted in this study show, Oscar was capable of wading through the complex, vast array of feedback in his writing by developing concise, highly focused revision strategies. Key to this process was prioritizing certain comments from David above others, a process which, if done correctly, could render other comments irrelevant, allowing Oscar to continue on in the revision process.

However, despite his new attitude about reading in English 116 and his emerging ability to read and interpret David's feedback, Oscar did not seem to realize his full potential in the class. While he did receive a B as a final grade for the class, David indicated to me that Oscar had had potential to do much better in the class if had only followed through on revising his best work for the portfolio. Oscar admitted in our final interview that he had only recently begun to choose and revise his writing for formal assessment in the portfolio. He explained that he did not have enough time to do his best work in English 116 because he had been focused on his math and physics classes that quarter (FGI). Hence, Oscar's strategy in the class was one that worked for him to a certain degree. His assumption that David would tell him what to do through written feedback and his appreciation for being forced to read complicated detective stories allowed him to develop an effective strategy for interpreting instructor comments and planning revisions even though these plans were not entirely realized.

Byron: "Instructor Comments Definitely Help Me in Writing Future Assignments"

Like Shin and Oscar, Byron assumed early in the quarter that reading the assigned detective stories in English 116 would be one of the most difficult aspects of the class since he

was an ESL student. The central reason for this assumption was that he initially understood the class to be more about literary analysis than writing, per se, because the class was described in the online course catalogue as having a focus on literature. Feeling that he was not “exposed to as much western literature as maybe some students growing up in a western environment,” he assumed that the real challenge in the class would not be writing but in “reading between the lines,” which he explained meant:

Like figuring- Figuring out what, uh, if something might be motive or not [in a story].

What something symbolizes, alludes to. And [if] it leads to cultural context, historical context. (IGI)

Because he had experience writing essays in his high school English classes in Thailand, the actual writing aspect of English 116 was less of a concern for Byron, at least at first. Instead, he anticipated challenges in encountering new vocabulary words in the detective stories, trying to understand the cultural context of these stories, and then having to piece all of this together conceptually to grasp the implicit messages in the stories.

To meet these challenges, Byron devised a strategy that seemed, on the surface, similar to the strategy that Shin followed: Where Shin had kept a dictionary next to him while he read the assigned stories, Byron kept a laptop computer nearby while he read so that he could refer to Google whenever he was challenged in his reading of the stories. But where Shin had quickly run into problems because looking up each word in a dictionary was a tedious process that presented the words he did not understand out of context from the stories, Byron found some degree of success in his strategy. While he admitted that this process “[took] a longer time than just reading the text,” he nonetheless found it “helpful”:

The main thing I do now is, like, if a term pops up that I think the author might be referring to something else? I research it on [Google], so that's one way to deal with the connections that I don't understand. And, also, another way is to just read a story over a second time [after using Google]. When I read it, I write something down that I see, like the author is trying to make a point? But, maybe reading a second time in addition to the notes I've taken down, it might help somewhat? (IGI)

Thus, Byron developed an approach to reading the detective stories that allowed for him to not just discover the definitions of individual vocabulary words but to also tap into the greater context that surrounded these vocabulary words. Indeed, his strategy revolved around uncovering the contextually-bound meanings behind the actual words and phrases that the authors used in the stories (IGI). In this way, he was giving himself a better chance to “read between the lines,” an act he assumed was the whole point of taking a class like English 116 (IGI).

Furthermore, in reading David's feedback on his essays, Byron was noticeably different from the other participants in this study in regard to the quality of time he spent actually processing and applying this feedback. In fact, Byron stated in his text-based interview halfway through the quarter that he had been carefully reading the comments from David since receiving his first essays back early in the quarter. Even more impressive, Byron explained that he actively applied the guidance he received from David on each essay to the planning and writing of his next essay. By the time we met in our text-based interview, then, Byron felt that he had already accumulated a great deal of insight into how to write the essays so that they met both the course outcomes and David's expectations as the instructor of the class.

In the same way that Oscar read David's feedback for explicit directions telling him "what to do," Byron also relied heavily on a close reading of David's feedback for a similar reason, as he explained in his text-based interview:

Because [David] points out a lot of things I could have done better, I could just improve writing paper after paper and I can interconnect those points he has pointed out so that [future papers] will be basically a result of other comments he has given. (TBI)

A key difference between Oscar and Byron, however, was that Byron, upon receiving an essay back from David, often began thinking of ways to revise that paper for the portfolio right away even though it would not be due until the end of the quarter. In some cases, he even managed to revise entire essays that he was sure he would submit in the portfolio for formal assessment. But even when he did not find the time to fully revise an essay, he still always made the time to at least read and actively consider the feedback David wrote on each essay:

Yeah, instructor comments definitely help me in writing future assignments. They- I read especially what he said can be improved and try to incorporate those into the next paper. But even if I don't proofread or revise [a] paper right away, I'll just take the points he pointed out and use them in the next paper. (TBI)

While Oscar read the comments strategically to find specific instructions from David that he could incorporate into his strategy of figuring out what David "wanted," Byron read the comments on each essay with more of an open attitude about what David was really guiding him to do in his writing, both in revising that particular essay and in writing future essays.

Moreover, Byron's text-based interview stood out in comparison to the other text-based interviews in this study. I found it especially significant that Byron seemed to have a clear and logical game plan for revision already in place when we met and discussed his writing.

Throughout the interview, Byron was able to readily and effectively explain what he understood David's intentions were in writing each comment and what he understood needed to be done in response. Furthermore, I was impressed with Byron's ability to distinguish between comments that he felt were more localized and directed and comments that he felt were more open and consequently representative of several possible revision strategies.

For Byron's text-based interview, we focused on the first assignment of the first sequence, in which David felt that Byron's claim held potential but two recurring and seemingly key terms—"assumptions" and "schemas"—needed to be clarified:

In "The Man of the Crowd" by Edgar Allan Poe, the narrator's perception of the old man, whom he followed throughout London, is inaccurate, because the narrator bases it on his own assumptions and schemas [^{What are these?}] [**if you can make an argument about what these are, then you're going to have a very strong and interesting claim**] projected upon the old man; his stalking actions may also have altered the pedestrian's behavior [^{a little unclear}].

Overall, Byron agreed with David's comments and said that even before he received the paper back from David, he felt he had not fully defined and explained these terms properly in the paper. Consequently, he was able to offer an on-the-spot revision plan for addressing these comments:

Uh, I think he's saying that I haven't explained what these assumptions and schemas are. And these are unclear to him? And basically I think he wants me to relate these to the story? Point out what they are and make a claim about it. Simply just relate it to the story.
(TBI)

Thus, Byron demonstrated in the text-based interview that he was capable of anticipating the issues that David addressed in written feedback, which made it possible for Byron to quickly respond to this feedback with a strategy for revision he already had in the planning stages.

Furthermore, throughout the interview, Byron would often begin his explanation for how he understood David's comments with "I think" statements: "I think I should have explained clearly what 'assumptions' and 'schemas' are"; "I think it is because this statement is based on an assumption that a mentally unstable person may also be wealthy"; "I think this will make the sentence more fluent"; "I think 'lead the narrator to the assumption' sounds wordy and maybe a bit awkward"; "I think ['are'] is a word that's not supposed to be there?" Byron would also use "I think" to speculate about what he felt *David was thinking* when he wrote certain comments: "I think what he's trying to say is that, uh, I haven't explained what 'schema' is?"; "I think he's trying to say that [I should] link directly to the story instead of just making general statements"; "I think it is because he thinks that there are better words to use in this situation"; "I think he means that what I wrote in here is not necessarily directly related to my claim, so it's not really relevant?"; "I think he means that the narrator's perceptions of the man is more directly related to my claim?"; "I think he's saying that is an awkward word choice?"; "I think he means that there are some things in the story that are between the lines I haven't picked in developing the essay?"

What is significant about these "I think" statements (and the ones cited above are only a handful) is that they indicate that Byron, in reading and reacting to David's feedback, was not just interpreting this feedback through active engagement with it, he was also creating the opportunity for intertextual dialogue. In other words, rather than taking a passive stance in reading David's feedback, one defined by reading comments in successive fashion and trying to guess what David was exactly wanting him to "fix" or "do," Byron was reading these comments

as constructive suggestions that not only flagged specific problems in particular papers but also highlighted higher order issues that Byron, through thoughtful consideration and interpretation, could use to improve his writing in future assignments. Thus, in a sense, Byron followed an intertextual chain of writing processes that overlapped with David's feedback: Byron wrote an essay, David read and commented on that essay, and Byron subsequently read David's feedback, which then shaped how Byron wrote the next essay, which, in turn, prompted more feedback from David, and so on.

In many cases, fully understanding David's intention behind each individual comment was not nearly as important to Byron as being able to process the comments collectively and interpret what he "thought" David's overall intentions were. In short, the ability to come up with an effective game plan for revision, even one that was based on only a partial or even an *inaccurate* understanding of David's intended meaning, seemed more important than fully understanding each and every comment that David wrote on his papers. For instance, in supporting his argument about "assumptions and schemas," Byron wrote in his paper:

Also, the description pedestrians who "were restless in their movements, had flushed faces, and talked and gesticulated to themselves" (476) may seem to some readers a portrayal of the mentally unstable; however, the narrator perceives [^{w,c}] them as noblemen and the upper classes of society, further demonstration how varying schemas [^{still not sure what you mean by this}] can lead to differing perceptions.

Byron's interpretation of David's two comments (which again addressed a need to clarify terms) was that the two terms—"perceives" and "schemas"—were vague and he needed to clarify them, especially the latter, as it was a central part of the paper's argument.

When I asked David about these comments in our text-based interview, his explanation seemed to confirm Byron's interpretation but also reveal a misconception on Byron's part. In writing "still not sure what you mean by this" above the word "schemas," Byron assumed that David actually knew what the term meant: "I think he does know what that word means. But he just wants me to write it as if the reader doesn't" (TBI). Byron's assumption was that David's feedback in this particular case was purely rhetorical. In Byron's thinking, David was pretending to not know what "schemas" meant in the paper in order to send Byron the message that he should not assume his general audience would understand the term's meaning. When I asked David about this, he confirmed that Byron was correct about the rhetorical nature of the comment but that Byron was incorrect in thinking that David necessarily knew what "schemas" meant in the paper:

Here I think it was both. Because I really wasn't sure what he meant by "schema"-
 [Christian: How he was using that term?] Yeah. But certainly, yeah, that's a tactic I
 would use even if I think I understood [the term], I would say something like I don't
 [understand it] to make him articulate it, um, or at least explain this term that's popped up
 already three- You know, to pop up several times in a paper. (TBI)

What's striking about this revelation is that Byron was largely incorrect about his assumption for why David wrote these comments: David really did not know what "schemas" meant in the paper and his question about the term's meaning was as practical and genuine as it was rhetorical. Yet, Byron's misinterpretation of David's exact purpose still allowed Byron to construct an alternative or "new" understanding of the comment that prompted him to see that the term might be vague to his readers and that it thus needed to be clarified.

Byron's strategy of reading David's feedback from essay to essay and his ability to strategically use this feedback in planning and drafting the next writing assignment no doubt accounted for the emerging sense of reserved confidence I observed in Byron across the three interviews I conducted with him. In fact, Byron's experience in the class demonstrated a full spectrum of active reading-writing development only partially observed in the experiences of the other five participants in this study: Byron's writing reflected dynamic, interactive reading of the detective stories, showing that he was able to move past his initial assumption that the class would solely focus on literary analysis; furthermore, in writing about these detective stories, Byron was able to produce original texts of his own that created an opportunity for intertextual dialogue with David from essay to essay via the comments David wrote; finally, in reading these comments from David, Byron demonstrated the ability to piece together an accurate *general understanding* of what he needed to do in revising his writing even if he misinterpreted a *specific comment* from David.

Also, because I was able to collect six essay samples from Byron that spanned both essay sequences, it was possible to see, from the perspective of intertextual analysis, how Byron's writing developed and improved over the quarter. In looking at these papers—four short assignments from the first sequence and two short assignments from the second sequence—it is clear that David wrote a blend of the four comment types on Byron's essays, but that “instructive” and “evaluative” comments made up the majority of his feedback on these essays. This observation indicates that David's reaction to Byron's writing was, in a large part, situated in a “middle-ground” approach; put another way, Byron's essays seemed to create the opportunity for David to comment with explicit instructions and explicit evaluation, comments

that, in turn, indicated to Byron that his writing had potential to be effective but that he had more work to do to reach this potential.

In regard to “uncertain” feedback, I was interested to note that in the first couple of essays, these comments tended to express genuine uncertainty on David’s part (e.g., “a little unclear,” “still not sure what you mean by this,” and “?” were all comments written on Byron’s first essay of the first sequence) but the last couple of essays contained “uncertain” comments that were very clearly prompting Byron to elaborate and clarify certain ideas (e.g., “How so?” and “Be specific” were comments written on Byron’s third essay of the second sequence). This observation indicates that Byron’s writing expressed more clarity toward the end of the quarter and that David, as a reader, could consequently comprehend this writing well enough to write meaningful feedback that Byron could consider and use in subsequent revisions.

In addition, intertextual analysis revealed that there was a noticeable emergence of intertextuality in Byron’s writing across the six essay samples, both in the responses he elicited from David and in the levels of intertextuality corresponding to these responses. In the first-sequence essay samples, while there were numerous “evaluative” and “dialogical” comments, most of these corresponded with Level 1 or 2 intertextuality because they either pointed out to Byron that his use of literary texts at face value or in argumentation was “unclear,” “weak,” or “vague,”²² or they indicated, through *David’s own ideas about the literary texts*, that Byron had misread or misrepresented a story he was writing about, as shown in the following examples:

...his stalking actions may also have altered the pedestrian’s behavior. [^{A little unclear.}]

(Sequence 1, Assignment 1: Marked “evaluative” and Level 2)

²² These “evaluative” comments were written more than once, in various forms, on Byron’s first-sequence essay samples.

Firstly, the narrator is unable to categorize the old man into any existing schema through the details he has observed. [[^]Yes, he does.] (Sequence 1, Assignment 1: Marked “dialogical” and Level 1)

A composer is one who creates [[^]Vague.] music; creativity is required to perform such feats of producing compositions from the imagination alone. (Sequence 1, Assignment 4: Marked “evaluative” and Level 2)

Both Sherlock Holmes and C. Auguste Dupin are fictional detectives in the Victorian era. [[^]Careful, Dupin is in Paris.] (Sequence 1, Assignment 4: Marked “dialogical” and Level 1)

Hence, these comments from David indicate that while Byron’s writing was intertextual in that it generated an intertextual response from David (i.e., evaluative responses such as “a little unclear” and dialogical responses such as “Yes, he does”), it was not yet effectively referencing the detective stories at face value (Level 1) or through persuasive argumentation (Level 2) in a way that *evoked* and *echoed* the course outcomes and other instructive class texts.

However, in the second-sequence essay samples, it is clear that Byron’s writing had become more intertextual, both in regard to David’s feedback (again, in the form of “evaluative” and “dialogical” comments) *and* in regard to the levels of intertextuality that correspond to this feedback. For instance, consider the following examples from Byron’s sequence two essay samples:

It is a world where law and order are talked about but not practiced[^{they are practiced, but not as they pretend to}], where a witness of a holdout in broad daylight will “fade quickly back into the crowd rather than tell anyone” to avoid further complications from the criminals and the police. (Sequence 2, Assignment 1: Marked “dialogical” and Level 4)

In the case of “The Girl with the Silver Eyes,” when the Op encounters Porky, an informant, in his office, he “pushed his [Porky’s] feet roughly off the table, almost sending him over backwards” (147). [**Good evidence**] (Sequence 2, Assignment 1: Marked “evaluative” and Level 4)

This indicates that he does not hesitate to deal roughly with those who are in his way, even if they may be innocent bystanders. [**Good analysis**] (Sequence 2, Assignment 1: Marked “evaluative” and Level 4)

It is a world where law and order are subjects of conversation, but never practice (“The Simple Art of Murder” 17). Chandler argues in his essay “The Simple Art of Murder” that in this world brimming with corruption and deception, there must be “a quality of redemption,” a man who “is the hero; [who] is everything” (18). [**Good engagement with the text**] (Sequence 2, Assignment 3: Marked “evaluative” and Level 4)

These examples show that Byron’s writing not only had begun to generate an intertextual response from David, it was also highlighted by David as effectively meeting the course outcomes and the other instructive texts by evoking and echoing language and values from these

texts (i.e., “Good evidence,” “Good analysis” and “Good engagement with the text” are all comments that are reflective of language and values found in the instructive texts), a largely intertextual process. Even in the first example above, where it seems at first glance that David is correcting Byron’s representation of the story (Byron claims that law and order are “not practiced” in the world of hard-boiled detective fiction while David claims that they *are* “practiced,” but not as the characters in these stories “pretend to”), David’s comments actually seem to be engaging and extending Byron’s analysis rather than simply evaluating it, which is arguably indicative of the intertextual quality of Byron’s writing.

Therefore, Byron’s experience in English 116 was a positive one that demonstrated how actively reading the class texts, keeping up with the class from essay to essay, and regularly reading and processing instructor feedback created the opportunity for intertextual dialogue between his essay writing and David’s feedback. Having initially come into the class hesitant about reading and analyzing detective fiction, he was able to turn his attention toward accurately and logically representing the detective stories in his own writing. In reading the feedback from David once his essays were returned, Byron followed a strategy of reading these comments and applying them in writing the next assignment. Slowly but surely, then, from paper to paper, Byron established an intertextual dialogue, where his writing generated a written response from David that effectively shaped how Byron wrote the next essay, which generated more response, and so on until a certain rhythm had been established and Byron had developed a new sense of confidence in his writing abilities. This confidence was affirmed in the A- he received for his final grade in the class.

Discussion of Findings 4 and 5

The L1 students in this study were able to act on their initial assumptions in approaching and engaging the reading and writing tasks in English 116, and each was able to realize institutional success in the class. However, in their approach and engagement, none of the three indicated that they had experienced a new sense of learning, meaning that they could not point to any specific academic literacy skills that they had acquired in the process of taking the class. The L2 students in this study, on the other hand, initially acted on a sense of uncertainty in approaching and engaging the reading and writing tasks in English 116. In meeting the various challenges that accompanied this uncertainty, the three L2 students acknowledged that they had acquired academic literacy skills that helped them realize institutional success in the class *and* that contributed to a new sense of learning.

From the perspective of Lave and Wenger's (Lave & Wenger, 1991; Wenger, 1998) notion of community of practice, the focal L2 students' new sense of learning came through active legitimate participation in the class that was necessary to address and overcome their initial sense of uncertainty. Where their L1 peers could construct a sense of familiarity and use this familiarity to minimally participate in the class and still realize institutional success, the L2 students were, in a sense, *forced* to confront their own sense of uncertainty in order to realize institutional success, and, in doing so, this meant that they learned something along the way. The paradox here is that the initial sense of uncertainty in the class proved to be a positive dynamic for the L2 students in this study, whereas the L1 students' sense of familiarity prevented them from acquiring new academic literacy skills that they could then take from the class and apply to other academic contexts.

English 116 as a Community of Practice

In looking at how David structured his particular section of English 116 and in observing how the students in this study responded to this structure, it is useful to visualize the course as a community of practice. This paradigm is particularly insightful because it offers an understanding of learning as an active, negotiated process rather than the passive reception of knowledge. That is, Lave and Wenger (1991) define learning as the result of participating in a social context exclusively constructed around particular forms of knowledge:

Rather than learning by replicating the performances of others or by acquiring knowledge transmitted in instruction, we suggest that learning occurs through centripetal participation in the learning curriculum of the ambient community. Because the place of knowledge is within a community of practice, questions of learning must be addressed within the developmental cycles of that community, a recommendation which creates a diagnostic tool for distinguishing among communities of practice. (p. 100)

Thus, learning, for Lave and Wenger, is necessarily tied to social context and the act of participating in that social context by *doing* whatever knowledge it is that is being learned.

In explaining how a community of practice comes together and *stays together*, Lave and Wenger see a community of practice as being comprised of a complex network of social interaction, where “newcomers” inhabit the periphery of the community of practice and move toward the center only by participating alongside the “old timers,” who provide the opportunity for active legitimate participation. For various reasons, newcomers are not always provided the opportunity to legitimately participate in a community of practice and are thus never able to completely move away from the periphery and *learn* the practice that constitutes that particular community: In some cases, the old timers purposely set up barriers, and in other cases, the

newcomers are not fully equipped to legitimately participate, even with full guidance available from old timers. Also, for a variety of reasons, some newcomers wish to only inhabit the periphery of a community of practice without moving to the center through active legitimate participation.

The English 116 community of practice can be visualized in the following way:

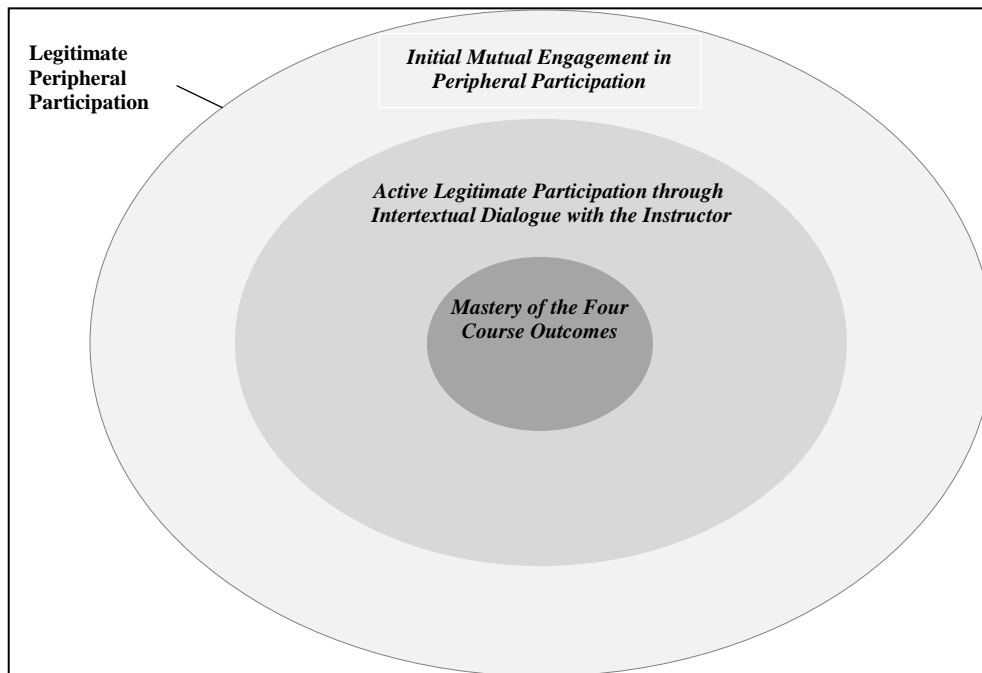


Figure 2 English 116 Community of Practice

At the center of the English 116 community of practice is the realization of full expertise in the practice that defines this community, which in this case, is the practice of academic writing as described and instituted by the four course outcomes. As students enter this community of practice, they initially inhabit a periphery where they interact with other participants and engage in a shared practice based on previous experiences and their knowledge of both the explicit and the tacit rules of practice in this community. Learning is necessarily defined by participation, and as this learning deepens through active legitimate participation, the newcomers slowly move

toward the center, which, in the case of the English 116 community of practice, is defined by the mastery of the four course outcomes since these outcomes collectively define “good writing” in the class and determine each student’s final grade. The importance of this theoretical model is not in reaching this center, for this is never entirely possible. Rather, the focus is on the process of participation itself, which is defined by increasingly active legitimate participation in the practice that defines this community.

In looking at English 116, it is useful to conflate this explanation for how a community of practice functions and how members in that community learn through active legitimate participation. Each student participating in this study came into the class with unique schooling and writing experiences and consequently had unique expectations for the class, which, in turn, generated unique assumptions about taking the class. Furthermore, each student was a participant in *other* communities of practice on campus. Nick, for instance, in identifying himself as a “math, science, and computer kind of guy” saw himself not merely as a student needing the composition credit for taking English 116 but as a student in the electrical engineering who was invested in this discipline for his future. Likewise, Shin pointed out that many of his peers in English 116 were not English majors and were thus not interested in or very good at writing, and he was consequently able to situate himself as a part of a group of students who identified themselves as students whose interests lay beyond reading literature, writing, and all the other practices they saw as being relevant only to English majors.

Yet, despite having different backgrounds and different expectations in taking English 116, all six of the participants in this study were “mutually engaged” in the “joint enterprise” (Wenger, 1998) of earning their composition credit for taking the class and moving on to the pursuit of their chosen fields of study. Both the credit and the passing grade directly affected

each of their areas of study, so despite feeling that writing was outside their direct sphere of academic relevance, each student was nonetheless required by the institutional policies of Goodridge State University to be an active participant in this community of practice.

Furthermore, David's role in this community of practice was institutionally defined and mandated as well. In the classroom, David was obligated to construct an image of authority and control. As the instructor, he simultaneously inhabited the role of evaluator and expert in this community (in Lave and Wenger's terms: "old timer"). In order to learn, then, students needed to actively and legitimately participate through engagement with other participants, both the other students in the class and the instructor. The primary means of engaging in active legitimate participation in English 116 was coming to class, creating a sense of involvement, and, in moving toward the center, writing essays that generated intertextual dialogue with the instructor.

Hence, English 116 represented a community of practice defined by a disparate group of participants—the students and the instructor—coming together to *produce* the practice of teaching and learning academic writing, a joint enterprise that would yield for each of them institutional credit²³. In analyzing the dynamics that kept each member of this community on track as an active participant, however, it quickly becomes clear that the participants very much negotiated their mutual engagement in the class through an amalgamation of motives, purposes, and endgames that went above and beyond the teaching and learning of writing. For instance, while I can attest to the fact that David was a dedicated instructor who cared very much that his students learned to closely and critically read literary texts in order to craft logical, original arguments in their own writing, his role in English 116 was also defined by the need to earn funding for his doctoral studies and, arguably, the need to continue *his* practice (duality of

²³ David, too, was in pursuit of institutional credit—in teaching the class as a doctoral student and teaching assistant, he was actively participating in this community of practice by upholding the institutional policies that defined it, whereby he was able to maintain his own identity as an "old timer" in this community.

meaning intended) of teaching as a teaching assistant. Additionally, while I can also attest to the fact that many of the students in the class, including some in this study, participated in the class genuinely and effectively, their roles in English 116 were also defined by the need to earn their composition credit and maintain (or, as Nick intended, *boost*) their GPA's.

At the same time, some of the students in this study moved beyond the thinking that English 116 was only about acquiring composition credit. In being able (and willing) to engage with the class texts and in developing strategies for reading and interpreting David's feedback, the L2 students in this study were able to actively learn in the class. While their initial approach to the class was indeed about fulfilling the composition credit and moving on with their academic lives, these students were, through trial and error, able to move from the periphery of this community of practice toward the center. In the last two sections of this chapter, I discuss in detail how each group of students participated in the English 116 community of practice and to what degree this participation translated into a new sense of learning.

L1 Students: Institutional Success through Minimum Participation

The focal L1 students were engaged in the practice of earning institutional credit in English 116. As a main strategy for achieving this credit, all three showed an impressive ability to appeal to their high school writing experiences, and, by the end of the quarter, earn favorable feedback (or, in the case of Kristen, passing feedback) on their papers from David. Yet, I argue that each of these three students were content with simply earning the credit without learning anything new (or, in the case of Kristen, without betraying her own sense of style and creativity), which in a theoretical sense, meant staying put on the periphery of the English 116 community of practice. In their interaction with the David, therefore, they saw him specifically as an evaluator: one who would assess their abilities and determine if they had achieved the institutional credit

that they sought. As a result, the L1 students in this study participated only as much as was needed to earn the institutional credit.

The L1 students' participation in the English 116 community of practice can be visualized in the following way:

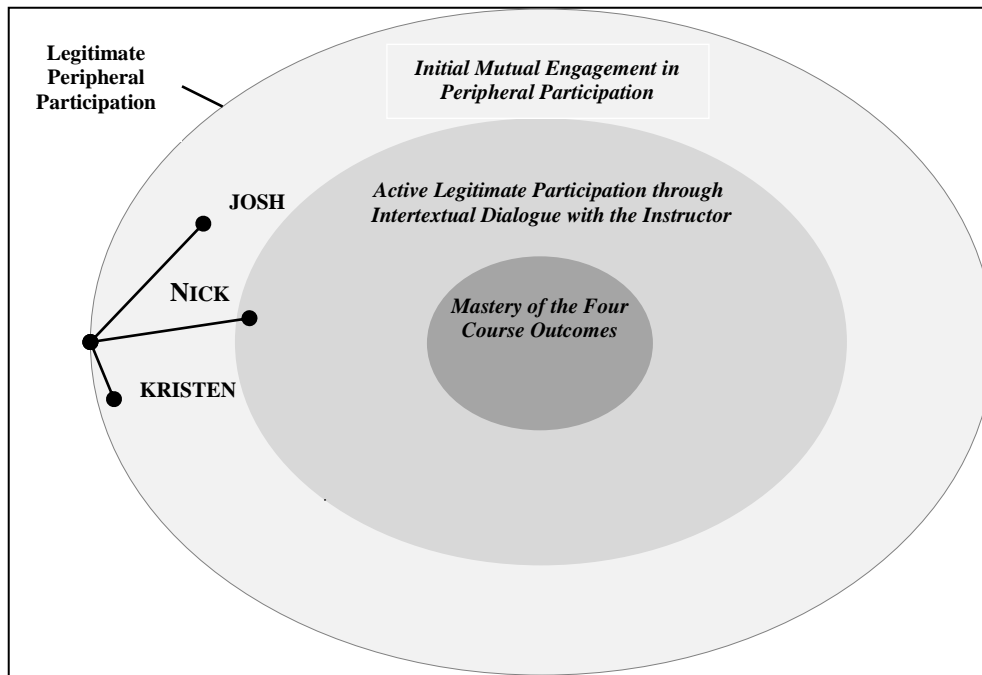


Figure 3 L1 Students in the English 116 Community of Practice

For these L1 students, the English 116 community of practice was defined by mutual engagement in the joint enterprise of *taking the class for the institutional credit*—participation, in other words, was defined by the ability to function in this community of practice with the goal of earning both a passing grade and the composition credit. For the most part, peripheral participation without engagement with the instructor through intertextual dialogue was adequate for achieving this goal as long as these students could reflect knowledge of the tacit rules of practice in English 116 based on their understanding of the tacit rules of practice that they had learned from their high school experiences—appealing to familiar essay structures and processes of literary analysis, for instance, that had worked in high school and that seemed to work *well*

enough to earn the passing grade and composition credit in this new context. Only Nick, as indicated in Figure 5.2 above, generated noticeable intertextual dialogue in his writing, indicating the potential for more active participation; however, rather than using the feedback from David as a means for writing the next draft or assignment, Nick used the comments in a strategic, checklist fashion that did not necessarily contribute to ongoing intertextual dialogue and the subsequent learning of new academic literacy skills.

Thus, in the English 116 community of practice, the focal L1 students could use previous experiences in high school to construct this new writing class as familiar, even though it arguably was not. Still, there is something to be said in the fact that this approach did seem to work, at least in regard to the goal of earning institutional credit for taking the course: All three received feedback from David throughout the quarter that seemed to indicate that they were at least passing the class (and in Nick's case, there was evidence to suggest that he was doing above-average work). This was confirmed for each in the final grades they received. Yet, each of these students also indicated at the end of the quarter that they had not learned anything new in taking the class and, in their thinking, this confirmed their assumption that the class was just like their high school English classes. From a theoretical perspective, these students were thus able to situate themselves comfortably in the periphery of this community of practice without a desire to move toward the center through active legitimate participation.

L2 Students: Active Legitimate Participation through Intertextual Dialogue

The focal L2 students demonstrated, to varying degrees, that they could move beyond thinking that English 116 was only about earning institutional credit. In being forced to engage with the class texts in order to overcome the initial sense of uncertainty they felt in taking the class and, as a consequence, in developing strategies for reading and interpreting David's

feedback, the L2 students were able to actively *learn* in the class. While they were also pursuing institutional success in the class, these L2 students were, through trial and error, able to move from the periphery of this community of practice toward the center.

The L2 students' participation in the English 116 community of practice can be visualized in the following way:

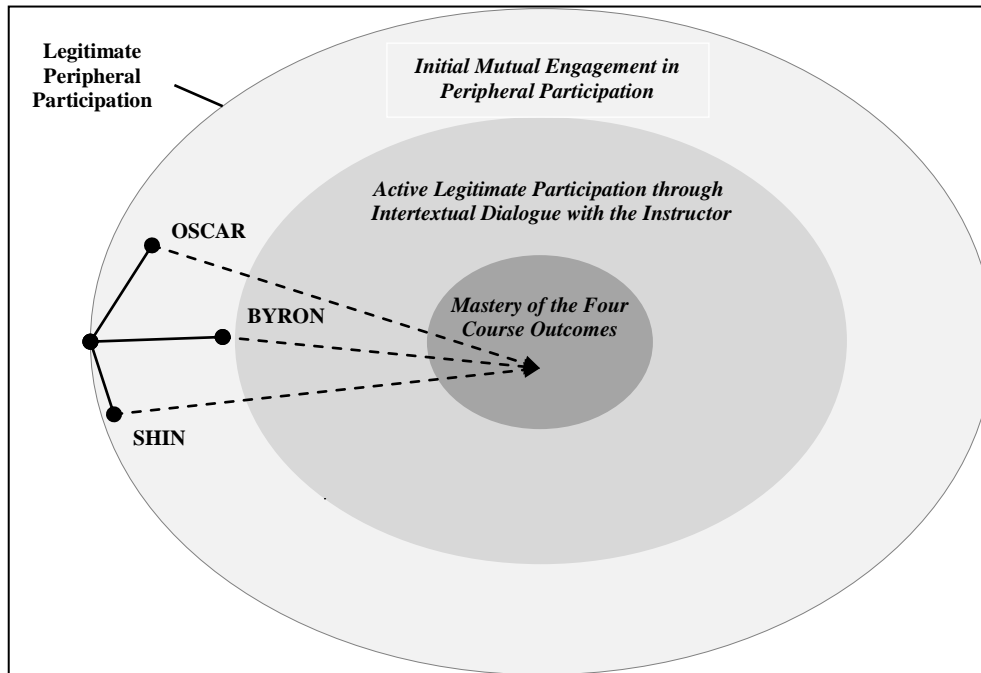


Figure 4 L2 Students in the English 116 Community of Practice

The focal L2 students were mutually engaged in the joint enterprise of taking the class for the grade and the credit just as their L1 peers were. However, in acting on an initial sense of uncertainty, these L2 students also sought to meet the challenges that this uncertainty created; as each of the three L2 students came to understand, this sense of uncertainty could be replaced with a new sense of learning through intertextual dialogue with the instructor. For Shin, this began to happen when he read David's feedback and realized that reading the detective stories in Korean had its advantages but it also had more severe disadvantages—despite being frustrating at the time, this proved to be a blessing in disguise as it led to Shin's reevaluation of both his

own writing and the purpose of David's feedback. For Oscar, a new sense of learning occurred through the experience of being forced to read, which, together with the "little road" David's comments provided for Oscar to follow, led to effective revision plans (some of which, unfortunately, were never realized because Oscar was preoccupied with other classes toward the end of the quarter when it was time to revise selected essays for the portfolio). Finally, for Byron, the early decision to read David's comments on one draft of a writing assignment and then immediately apply this information to the next draft created an ongoing intertextual dialogue that led Byron to a newfound sense of confidence in his writing abilities by the time the quarter ended.

In addition to seeing David as an evaluator who would decide if they earned a passing grade and the composition credit, as their L1 peers did, the L2 students in this study also saw David as a fellow writer, albeit an advanced writer and thus an "old timer" whose guidance made it possible for these students to succeed. Learning was thus defined by mutual engagement with David in the process of planning, drafting, and revising essays, all legitimate and necessary actions of effective writers. Throughout this process, David provided guidance through intertextual dialogue that allowed these students to actively and legitimately participate in the class. This active legitimate participation is represented, theoretically, by the dashed arrows in Figure 5.3 above. While the focal L2 students started out at the periphery of the English 116 community of practice alongside their L1 peers, the initial sense of uncertainty each of these students experienced prompted them to engage in intertextual dialogue with David, allowing them to more actively participate in the class and thus move toward the center, demonstrating a new sense of learning through active legitimate participation.

Chapter 6: Conclusions and Pedagogical Implications

This dissertation emerged out of my own experiences teaching L2 learners in college writing classes in the U.S. and abroad. Having worked with L2 students in various academic writing contexts—in intensive English programs as an ESL instructor in the U.S. and abroad, and in basic and mainstream first-year writing courses at U.S. colleges and universities—I was, intuitively, under the impression that sociocultural context, institutional constraint, and personal motivation all play a significant role in the ability for writing teachers to successfully teach and for L2 writing students to successfully learn. From my reading of the scholarship conducted in composition studies and L2 writing, I was also under the impression that despite emerging recognition and awareness of these learners, there was, nonetheless, an acute lack of research shedding light on their experiences in first-year writing courses, a context, I felt, was the first, and in many cases, the *only* place these L2 students would be faced with the explicit task of learning to write as college students.

In the design of the study, therefore, my intentions were to observe and report the experiences of L2 learners in a first-year college composition course at major public university in the U.S., for this is an academic context that I felt was underrepresented in research in both the field of L2 writing and composition studies. I was especially interested, however, to do something that few other researchers have done to date: examine the experiences of L2 students *and* L1 students taking the same course side by side. In looking at both groups of students as a part of the same collective experience, I felt that I would be able to uncover patterns of expectations, challenges, and successes shared by the two groups in addition to expectations, challenges and successes unique to the L2 focal participants in this study.

This chapter concludes the dissertation first with a brief summary of the findings. I then end the chapter and close this dissertation by describing what I see as the key pedagogical implications of this study for first-year composition instructors and program administrators in considering the needs of their L2 students. Because there have been several noticeable and admirable calls by both L1 and L2 writing specialists to acknowledge the presence of L2 writers, I discuss these pedagogical implications in dialogue with some of the recommendations offered by these scholars, as collectively represented in the CCCC Statement on Second Language Writing and Writers, originally published in 2001 and updated and expanded in 2009.

Summary of Findings

The major findings of this study have offered a glimpse into the complex dynamics of what it means to be an L2 student in a first-year composition course struggling to make sense of the sociocultural dynamics, the institutional constraints, and the overall purposes of being required to take such a course. In following the experiences of the six students and their instructor through class observations, in-depth interviews, and analysis of writing assignments, this research has also illuminated the relationships that each of these L2 students had with their L1 peers and how this social networking shaped and defined their experiences. In framing the study in Bourdieu's theory of cultural reproduction and Lave and Wenger's community of practice paradigm, the study also illustrates how this class represented a sociocultural context defined by more than just the teaching and learning of writing: "Success" in the class had multiple definitions depending on the student and the cultural capital to which that student had access; likewise, "participation" in the course had multiple definitions depending on the student, his or her intentions, and the goals he or she had in taking the course.

Specifically, this study revealed that both the L2 and the L1 focal participants initially saw the class as a mere institutional obstacle. Consequently, they formed, at least on a superficial level, a collective identity based on a shared attitude about the class, namely, that in being a core requirement outside of their own academic interests, the class was thus a place to play a game of involvement in the pursuit of institutional success. This initial finding was surprising to me, for I expected that the L2 and L1 students in this study would form noticeably discrete identities right from the beginning. I expected that the L1 students would be more vocal in the class and that the L2 students would struggle more in their writing. Right from the start, in both my classroom observations and in my interviews with each of the six students, I realized that these assumptions were unfounded. In reality, I found that both groups of students were capable of participating in class discussions, formally during class and, to my surprise, informally before class as they were waiting for the instructor, David, to arrive. I was also greatly interested to discover that the L2 participants approached the writing assignments with some degree of confidence at various points in the quarter.

Nonetheless, it eventually became apparent that although the L2 and L1 students in this study shared an initial superficial approach to the class, their assumptions about this approach varied, ultimately leading to different experiences for these two groups of students. The L1 students relied heavily on their previous writing experiences in high school to help them make sense of English 116 while the L2 students found the course new and unpredictable. This distinction ultimately led to different outcomes. In the focal L1 group, Nick was happy to see the class as a “GPA booster,” and Josh was content with simply passing the class. Based on their success in Honors and AP high school English classes, they felt that they could approach the class with minimum effort and meet their respective goals. Kristen, too, seemed to transpose her

experiences in high school English classes onto taking English 116, but with the more problematic assumption that the class would conflict with her own style and vision of writing.

In the focal L2 group, Byron and Shin had noticeably different experiences, yet they each completed the class with an overall positive outcome, both in regard to earning institutional credit and in regard to actual learning: Byron was able to steadily grow as a writer, and he demonstrated clear progress in the class despite initial feelings of self-doubt; Shin struggled throughout the first half of the quarter before showing some growth in his writing once he was able to reassess his assumptions about David's feedback and what this feedback was really asking him to do. Finally, Oscar's experience in the class reflected his complex past as an L2 student in the U.S. who had nonetheless exercised agency while he was a student in high school that resulted in confidence that he subsequently carried over to his life as a college student, which was, once again, complicated by his status as an L2 student.

The most important finding in this study, in my mind, is that success in the course for L2 students meant moving beyond the simple pursuit of institutional credit by transforming their initial sense of uncertainty about the class into a new sense of learning through intertextual dialogue with their instructor. All three found reading to be the critical factor in beginning this transformation. Both Byron and Oscar approached the class texts with hesitation because of their past experiences reading in English for academic purposes. However, both, interestingly, were able to use the heavy focus on reading in the class as a means of developing certain strategies that allowed them to overcome challenges that were arguably unique to them as L2 students. For Byron, this meant reading the texts with ready access to the Internet, where he could quickly look up and gain the gist of certain cultural ideas and unknown vocabulary words. For Oscar, this

meant actively reading and listening to David's feedback to help him piece together his emerging yet fragmentary understanding of the class readings.

Moreover, both Byron and Oscar demonstrated an ongoing ability during the span of the quarter to read David's feedback actively and perceptively rather than simply as a checklist of errors to correct. Interpreting David's feedback through intertextual dialogue ultimately proved to be a means, for Byron significantly and for Oscar partially, to actively learn in the class, even when their understanding of certain comments did not exactly match David's own intention behind these comments. Finally, Shin, too, struggled with reading the detective fiction in English 116; reading and interpreting David's feedback was also a critical factor affecting his experience in the class. Interestingly, it was when these two reading challenges intersected that Shin was able to experience a significant shift in his perception of the class: Realizing, through David's comments, that he had misrepresented the class readings by relying on translated versions in supporting an otherwise effective piece of writing, Shin was finally able to see that David's feedback was actually designed to help him *improve* his writing rather than *perfect* it.

Pedagogical Implications

In 2009, the Conference on College Composition and Communication released on the organization's website a revised CCCC Statement on Second Language Writing and Writers, which was originally published in 2001. This revised Statement is broken down into six parts: Part One is a general statement acknowledging the growing presence of L2 students in higher education in North America; Part Two lists guidelines for more effectively designing college composition courses to meet the needs of L2 learners; Part Three specifically focuses on what writing programs can do; Part Four advises writing instructors on ways they can better work with L2 students; Part Five stresses the importance of recognizing, more generally, multilingual

communities outside of college writing classrooms; and Part Six is a bibliography of selected work on L2 writing and writers.

Because the CCCC Statement, newly revised, is based on a comprehensive collection of scholarship reflecting the recent acknowledgement of L2 writers, I find it fitting to discuss the findings of this dissertation in conversation with this Statement. Hence, in this final section, I offer several pedagogical implications that support, extend, and even challenge some of the suggestions made in the Statement. My hope in such a tactic is to bridge real experiences from empirical research with what has been to date, sincere, yet largely generic, calls for change. In taking this approach, I state these implications in the form of my own suggestions to writing educators, including but not limited to program directors, researchers, teaching faculty, and the teaching assistants who are often given the bulk of the first-year composition teaching load.

Understand that the “ESL” Label is Complex, Contradictory, and Perhaps Even Counterproductive

This study confirms what many L2 scholars have already begun to point out: Categorizing L2 students collectively under a generic identity label such as “ESL” can be problematic and even detrimental in meeting the different shared and individual needs of these students. This observation has prompted some scholars and educators to call for special ESL and cross-cultural sections of first-year writing courses in order to address these needs more openly (see, for instance, Matsuda, 1999, and Matsuda and Silva, 1999, for an overview of the cross-cultural composition courses at Purdue, which have since served as a model for similar courses at other institutions). On the flipside, more recent research has warned against forcing students who don’t necessarily self-identify as “ESL” into classes falling under such labels (e.g., Costino &

Hyon, 2007). The CCCC Statement, in reflection of such views, acknowledges the challenge in the placement of L2 students:

Placing residential second language students in appropriate college courses can be especially challenging because not all students self-identify as “ESL,” “multilingual,” or “second language” students. Some students may welcome the opportunity to enroll in a writing course designated for second language writers for the additional language support while others may prefer to enroll in a mainstream first-year composition course. (Part Three: Guidelines for Writing Programs)

However, in many institutions, such a placement dilemma is a moot issue—the growing number of L2 students in higher education today means that these alternatives are not always available. Indeed, at the time of this study, no specially-designated ESL sections of any of the writing classes in the First-year Writing Program existed. Thus, for writing educators who are a part of such programs, it is imperative to understand that the “ESL” label can work to unnecessarily segregate L2 students from their L1 peers, or it can work to make preconceived and self-determined notions of difference among students themselves more pronounced.

In the last two decades, L2 writing scholars have brought greater awareness to the fact that a generic ESL label is paradoxically counterproductive to gaining a clearer understanding of the special needs of L2 students in U.S. academic contexts. Leki (1992) is critical of the tendency for some institutions to associate “ESL” with “remedial” and “basic writing”; this association is problematic for Leki because L2 students are not necessarily basic writing students, and vice versa. Furthermore, Reid (1998) has notably shown that U.S.-resident L2 students can be categorized as “ear learners” and international L2 students are more accurately described as “eye learners,” an observation that illuminates that these two groups of students, which can both

be described as “ESL,” nonetheless denote very different types of learners. Finally, Harklau’s work (2003; Harklau, Losey, & Siegal, 1999) has illuminated how generation 1.5 students face challenges that are distinct from both their L1 peers and their L2 peers who have grown up in their home countries.

This current study only gives more credence to these observations. That actual complex, diverse backgrounds define L2 students and differentiate them from each other and from their L1 peers is clearly shown in the experiences of the three L2 focal students. Shin, Oscar, and Byron all identified themselves as ESL students and often spoke of the unique challenges they faced because of this status. Yet, it was quickly apparent how different these students were from each other and how these differences shaped their experiences taking English 116. Shin, for one, had studied abroad, in international schools outside of his home country of South Korea, and he had gone to a U.S. high school before coming to Goodridge State. This experience had left him feeling largely unsettled and displaced. Byron, who had also studied in an international school, came to Goodridge State feeling enriched and fairly equipped to succeed because of his previous schooling experiences. Finally, Oscar had come to the U.S. in early adolescence and can best be described as a generation 1.5 student, yet even this label is problematic, as “generation 1.5” generally describes L2 learners who have immigrated to the U.S. before adolescence.

Hence, in only looking at the three L2 students in this study, it quickly becomes clear that their experiences were individually unique. This has great implications for first-year writing instructors and how they should strive to meet the needs of their L2 students. Indeed, following a “one-size-fits-all” approach can backfire and have unintended consequences. For instance, operating under the assumption that grammar, mechanics, and style will necessarily cause problems for L2 students can lead conscientious instructors to ironically confuse their L2

students, as seen in Shin's case. In following a strategy of de-emphasizing grammar, David was actually de-emphasizing the very aspect Shin was expecting him to highlight. Moreover, "de-emphasizing" by explicitly correcting grammar and syntax only added to Shin's confusion. It is also significant to note that the other two L2 students in this study were not necessarily looking for David to either focus on or de-emphasize grammar, mechanics, and style issues—Byron, over the span of the quarter, focused more and more on David's dialogical comments, and Oscar, from the start of the course, was focused exclusively on those comments that gave him explicit directions to follow.

Complicating things even further, this study reveals that L2 and L1 students can actually share a lot of the same attitudes and approaches in a first-year writing course. It has arguably been the case that L2 students' linguistic challenges, diverse backgrounds, and cultural differences have tended to define their identities in academic contexts like first-year composition classes as distinctly different from their L1 peers. This study shows, however, that L2 students may approach composition classes, especially those required for core credit, with many of the same attitudes that their L1 peers have about the class. Recognizing this can give teachers the opportunity to address, clarify, and contest certain initial expectations that their students collectively have for the class. While this has general pedagogical value because it can refocus students' attention on the actual tasks at hand in a particular course, explicitly uncovering and acknowledging attitudes and approaches shared by both L2 and L1 students can transform an initial superficial collective class identity into a richer and more authentic collective class identity. In short, I found it encouraging, in the context of this study, that L2 and L1 students shared a common approach to the class, even though it was based on unfounded and inaccurate

expectations; instructors should thus focus on maintaining shared expectations even as they are working to alter and transform inaccurate expectations.

At the same time, this study has also revealed that L2 students are collectively different from their L1 peers, and that certain experiences and abilities can work to differentiate these two groups of students. The L1 focal students were each able to appeal to high school writing experiences that allowed them to initially conceptualize the dynamics of English 116 as familiar and, hence, manageable. While I argue that this conceptualization was not entirely accurate based on the actual dynamics I observed in English 116, I also argue that the ability to construct the class as familiar granted the L1 students a certain superficial advantage over the L2 students, namely a vague sense of confidence that “all would be OK in the end.” The L2 students, on the other hand, had no grounds for constructing such familiarity and had to approach the class with hesitancy and uncertainly. This experience arguably united all three L2 students on a path to overcoming a challenge that their L1 peers did not have to face. Thus, while each of the three focal L2 students had distinctly different backgrounds and subsequently faced their own unique challenges, they also still shared certain experiences in taking the class that distinguished them from their L1 peers.

Use Written Feedback to Establish Clarity, Transparency, and Intertextual Dialogue

The CCCC Statement advises writing educators that “it may take more time for an instructor to ‘hear’ what a second language writer is attempting to communicate through a piece of writing,” and that as a consequence, it is in L2 students’ best interest for instructors to first “look for the [global] textual features that are rhetorically effective, and [then] prioritize two or three mechanical or stylistic issues that individual second language writers should focus on throughout the duration of the course” (Part Four: Guidelines for Teacher Preparation and

Preparedness). The findings in this study support this advice, but they also show that clarity and transparency are crucial to the success of a feedback approach that focuses on global writing issues first and grammar, style, and mechanics issues later.

Interestingly, as the instructor of the class, David's approach to writing feedback on *all* student essays seemed to reflect the advice of the CCCC Statement. As he explained in his interviews and as I observed from my analysis of the focal participants' essays, David's primary objective in writing comments was to prompt students to develop the ability to write strong arguments, support these arguments with textual evidence through close reading of detective stories, and logically structure and organize the essays into unified, coherent texts. And as the Statement suggests, David also tended to highlight certain grammar, mechanics, and style issues in student writing as secondary issues. Yet, he also explained that he felt local grammar and syntax problems should be de-emphasized, especially on L2 student work, ostensibly with the goal of temporarily redirecting these students' focus away from nuts and bolts of writing to a new focus on communicating thoughtful, intellectual ideas.

I find David's decision to explicitly correct grammar, mechanics, and style errors on student essay and leave the open-ended comments for global issues quite significant. As someone who has also taught writing classes, both first-year composition and L2 writing to ESL and EFL students, David's approach make sense to me and in my practiced eye, it is clear that he was following a feedback approach very much in line with what the CCCC Statement advises. However, I also wonder if the ambiguity in this approach reflected David's own hesitation about how to best deal with grammar and syntax, especially on L2 student writing. In his interviews, David claimed that his central strategy for addressing the unique challenges of L2 students was to de-emphasize grammar and syntax; yet, ironically, he highlighted grammar and syntax by

explicitly correcting it. In each of the student essay samples collected for intertextual analysis, a significant amount of the written feedback was devoted to these explicit corrections. For L2 students like Shin, this served to confuse rather than clarify and redirect.

The lesson learned here, in my mind, is that feedback must be clear and transparent, but so too should the philosophy guiding the feedback. In other words, it is crucial for writing instructors to openly discuss how grammar, mechanics, and style will be treated in his or her written comments. It should be made explicit that certain issues in writing are in fact more highly valued in the class, at least at first, than other issues. Above all, the instructor should then follow these practices and continually remind students of these practices. Simply addressing feedback approaches once at the beginning of the quarter is not enough, for this study shows that L2 students like Shin, and to some extent, both Oscar and Byron, come into a first-year writing class like English 116 with deeply-held assumptions about grammar. If these assumptions are not questioned and even challenged by the instructor throughout the span of the course, they could potentially become an obstacle in the academic literacy development of certain L2 students in the class.

Furthermore, being open and transparent about feedback practices is also important in establishing opportunities for intertextual dialogue, a process that proved to be very significant in this study. If L2 students are focused on and yet regularly uncertain about the place of grammar and other local errors in their writing, their ability to accurately see the actual intentions behind much of the written feedback might be compromised. While all three of the L2 students expressed concern about making too many grammar, style, and mechanics errors in their writing, Byron was able to clearly move beyond this concern to focus on the global aspects of his writing. I argue that this was possible because he was able to rethink and adapt his initial assumptions

through the strategic reading of David's feedback, which in Byron's case created an opportunity for ongoing intertextual dialogue.

Finally, because the portfolio system played such a significant role in how all six of the focal participants read and processed David's comments in English 116, it is important to reconsider how portfolios affect both student comprehension of instructor feedback and the potential for intertextual dialogue. In the context of this particular study, writing portfolios contributed rather ironically to students putting off serious consideration of instructor comments. The reason for this seems to be that there was simply not a grade accompanying this feedback. Regardless of how clear and transparent David's comments were, several of the students in this study felt that they could wait until the end of the quarter before serious consideration needed to be given to these comments. This is in stark contrast to the original pedagogical reasoning for the implementation of writing portfolios. Belanoff and Elbow (1986), two of the strongest proponents for writing portfolios in the 1980s, claim the following in their advocacy for the use of writing portfolios in college composition classes:

We like this because students often ignore comments when there is a grade; and teachers often write better comments when they're not having to justify a grade. Comments under the portfolio system are more likely to be experienced as real communication: something the teacher wants the student to act on and something the student has a need to understand. (Belanoff & Elbow, 1986, p. 35)

The findings of this current study complicate and even contradict this idea maintained by Belanoff and Elbow that "comments under the portfolio system are more likely to be experienced as real communication" and that students will consequently "act on" and "understand" these comments in a timely manner.

While certain participants in this study did experience David's comments as real communication and acted on these comments from paper to paper (Byron is the clearest example of this), several of the participants took advantage of the portfolio system and used it in a way that was quite opposite of its intended purpose. Nick, for instance, used the portfolio system as a way to facilitate his strategy of reading David's comments minimally and in a way that allowed for him to discover the simplest changes to make on his papers. In fact, Nick explained that one of his strategies was to intentionally put only partial effort into writing first drafts in order to make sure his first drafts generated feedback from David that was predictable and simple to follow. Josh and Oscar both admitted on several occasions that the portfolio system allowed them to procrastinate. They both filed away essays with David's feedback early in the quarter intending to return to these assignments at the end of the quarter when it was time to revise selected essays for the portfolio. Both, however, regretted this decision, as effective revision of a body of work spanning a whole quarter proved to be too much to accomplish in the last week of classes.

Therefore, the portfolio system was problematic in the context of this study. However, in pointing this out, I am not necessarily arguing that writing portfolios need to be removed from first-year writing classes like English 116. Rather, I am arguing that their place and purpose need to be reconsidered. Because all six students shared a strong desire to earn the institutional credit in the class, and this was the driving force, at least initially, for each of them to participate in the class, the place of grades and the power grades hold over students' decision-making processes need to be taken into consideration when specifically looking at the context of core-required first-year composition. One simple solution to the problem observed in this study would be to put grades back but also keep the portfolios as a way of tracking student progress. In such a system,

students would receive grades on individual writing assignments so that they would have a clearer and more immediate understanding of the stakes of their participation in the class earlier in the quarter. At the same time, students could be given the opportunity to revise all of these graded drafts (or a certain selection) for new grades in the final portfolio²⁴. Such a system would maintain the original pedagogical purpose of writing portfolios but might also force students—L2 and L1 students alike—to read and process instructor comments earlier, thereby giving them more opportunity to create the possibility of intertextual dialogue in their writing.

Debunk the “Myth of Linguistic Homogeneity” with the Help of Students Themselves

In a special issue of *College English* on “cross language relations in composition” in 2006, L2 and L1 writing scholars came together to challenge the notion that college composition classrooms are and should be sites of monolingual English practice, where “the ‘norm’ assumed, in other words, is a monolingual, native-English-speaking writer writing only in English to an audience of English-only readers” (Horner, 2006, p. 569). Several of the contributors, in addition to challenging this way of thinking, also pointed out that multilingualism is, in fact, the historical norm in the U.S., but that “laissez-faire spirit” of postcolonial politics regarding language tacitly created the assumption of an English-only culture that dominates in the U.S. today (Trimbur, 2006, p. 576). Matsuda (2006b) notes in “The Myth of Linguistic Homogeneity in U.S. College Composition” that writing educators must instigate a change in thinking:

Composition teachers need to resist the popular conclusion that follows the policy of containment—that the college composition classroom can be a monolingual space. To work effectively with the student population in the twenty-first century, all composition

²⁴ David, in fact, employed such a system in English 116. In the second assignment sequence, he began to write grade ranges in the end comments on student papers. While he still did not explicitly grade these assignments, the grade ranges nonetheless gave students a more concrete understanding of where their writing assignments placed right then and there in the quarter.

teachers need to reimagine the composition classroom as the multilingual space that it is, where the presence of language differences is the default. (649)

Within the scope of this present study, I was encouraged to find that David, as the instructor of the class, seemed very much in tune with this sentiment. In fact, I would attribute his strategy of trying to de-emphasize grammar and syntax in L2 students' writing as a strategy to de-emphasize the assumption of a monolingual standard in his class.

The findings in this study have also reminded me of the fact that L2 students have rich, diverse backgrounds that prepare them to uniquely contribute in academic contexts like first-year composition courses. The challenges and struggles of L2 students are often the sole subject of studies like this one, and indeed, this is an important objective to have in looking at the experiences of L2 students in a first-year composition course. However, this study also revealed that L2 students have backgrounds that enable them to uniquely contribute to such classes. All three of the focal L2 students had experiences that were both compelling and enabling. Byron and Shin had lived in several different countries and had studied in very different schooling contexts. This most certainly gave them rich insight into the world that their L1 peers did not have. Oscar had accomplished the difficult task of coming to a new country as an adolescent, and he had showed an impressive ability to adapt linguistically and culturally, ultimately carving out a legitimate space for himself as a high school and college student. In simply being aware of the possibility of such rich and diverse backgrounds, composition instructors can reconsider the place of these students in their classes. This awareness can also be used to broach the specific task of seeing the classroom as a multilingual space where linguistic diversity is an asset rather than a distraction.

At the same time, I cannot help but wonder if the recent calls for reimagining the first-year composition classroom as a positive multilingual space need to be extended to the students themselves. While I certainly think the onus is on writing instructors to bring about such changes in the classroom environment, I also fear that without explicitly acknowledging *why* instructors are doing what they are doing, the significance of these changes may be lost on the students. For instance, the CCCC Statement encourages instructors to “identify strengths second language writers bring to the classroom [and] look for opportunities to use students’ current literacy practices as a foundation for teaching the expectations of academic literacy” (Part Four: Guidelines for Teacher Preparation and Preparedness). While this is encouraging and clearly reflects the current dialogue taking place in such contexts as *College English*, I think it is also important that students themselves take part in this process. The classroom, in other words, should be the central site for this ongoing line of inquiry, with student work and student voices shaping how this line of inquiry develops.

It was striking to observe in this study that the L2 focal participants were quick to situate themselves within the assumption that they were less able and less equipped than their L1 peers simply because of their status as ESL students. Shin commented in the first weeks of the quarter that he assumed reading and writing in English 116 were “more natural” and that it “*should* be easier, like in every part” for L1 students while these same literacy skills would necessarily be more challenging for L2 students (IGI). This feeling, as it turned out, did define his experience in the class. Byron stated toward the middle of the course, during our text-based interview, that he felt that a word he had used in one of his essays was “OK” despite being flagged with a “word-choice” comment from David. Still, he was quick to add that this opinion came “from the point of view of a non-native speaker,” implying that there were limits to his confidence because

of this status (TBI). Finally, Oscar commented at the end of the quarter that while he felt L2 students had “had the same advantages as everybody else had” he nonetheless could not shake the opinion that being an L2 student in English 116 “did present some problems” (FGI).

I was also interested to discover that at least one L1 student in this study felt strongly that a monolingual, English-only approach should be the accepted standard in the class. Commenting on how she felt “peer reviews are like the greatest tools, I think, any class [in] high school [or] college could offer,” Kristen was nonetheless frustrated when L2 students peer reviewed her writing:

I hate to say this, because I feel like I’m being racist almost, but people who’ve grown up in an Asian culture, and then come and learn our language, like that’s great, but I feel like they’ve lost so much. Even though I didn’t have a very good English education, I still have had it since the day I was born. And so those ten years at the beginning are what helped me to form the speech that I use. And so when I read their paper, there’s just- If there is a verb missing or, like, plurals, or just- Little things like that bug me. (IGI)

Kristen, here, seems to be coming at this issue in much the same way she reacted to David’s feedback—expressing frustration at the lack of familiarity she encountered as a member of the class.

Yet, I find Kristen’s emphasis on peer review illuminating, for it was through peer review that she had actual contact with the writing of other students, and it was peer review that presented the opportunity for her to read and critically assess the writing of an L2 student. Just as this study revealed the potential bridge-building dynamics of David’s feedback, peer review can be a shared context where intertextual dialogue occurs between students. If peer review can be a place for confirming assumptions of monolingualism, so too can it be a place where these

assumptions are challenged and where hybrid forms and plural Englishes can be negotiated in the establishment of explicit multilingual spaces. While it certainly takes the instructor to initiate and facilitate this process, it also takes the students themselves to fully engage with and complete the process.

Recognize that First-year Composition Courses are About More than Just the Teaching and Learning of Academic Writing

I conclude this dissertation with a final suggestion that is based on what is perhaps a deceptively obvious observation: A first-year composition class such as English 116 is about more than just the teaching and learning of academic writing. While developing academic literacy skills was explicitly *the point* of the course, being successful in this endeavor depended on having access to tacit knowledge that was neither taught nor addressed explicitly in the class. Indeed, I found the class to be a somewhat hazy and unpredictable social context that favored the L1 students who could construct the class as a familiar writing context based on their experiences writing in high school.

Describing college writing classes as complex social contexts is not a new observation, as scholars trying to better understand the experiences of L2 college writers have viewed these contexts through various theoretical paradigms. Swales (1990) and Johns (1997) point to the *discourse community* model, which highlights interaction between members, shared goals, and knowledge of one or more genres of texts in the “communicative furtherance of [the discourse community’s] aims” (Swales, p. 28). More recently, researchers (e.g., Casanave, 2002; Leki, 2007) have understood college composition as *communities of practice*, where L2 students are viewed as newcomers engaged in situated learning processes as they aim to move from the periphery to the core of the community of practice. Regardless of the theoretical model, however,

a common understanding in seeing L2 students as members of a complex social context such as a first-year writing course has been the "unequal power balance generally between newcomers and more experienced others" (Leki, 2007, p. 274). The findings of this current study further illuminate this unequal power balance, specifically as it divided the L2 students from the L1 students in their negotiation of the class.

As I discovered early on in this study, succeeding in English 116 was just as much about coming to terms with initial expectations and assumptions about the class as it was about completing the reading and writing assignments and participating in class. Indeed, the key to success in the class seemed to be the ability for the six students to either reconcile their initial assumptions about the class with the reality they faced in actually taking it or adapting and replacing these assumptions altogether with a newfound understanding of the class. In the case of the L1 students, the former process was accomplished by simply equating their experiences in this new class with their experiences writing in high school. Certain institutional merits and accomplishments, which I have interpreted theoretically in this study as cultural capital, made this association stick, at least superficially. That is, AP and Honors credit in Nick and Josh's case and successfully petitioning and overturning school policy in Kristen's case shaped these students' approach to the class and their assumption for how to take and even succeed in it.

For the L2 students, the class was much more of a mystery, as they did not have the ability to point to previous schooling experiences that they felt would prove to be beneficial in an academic writing context like English 116. Instead, these students struggled to adapt their initial assumptions about the class with their experience in actually taking it. For Shin, this proved to be quite difficult well into the quarter, though he was able to eventually move beyond his thinking that the class was a futile quest for perfection. For Oscar and Byron, the class was a site for

transformation in that they both realized that success in the class would only come if they adapted their assumptions about the class. For Oscar, this meant being “forced” to read, an activity he previously found difficult and unappealing. Yet, this process ultimately allowed Oscar to see himself in a comparative light with his L1 peers, a discovery that prompted him to reexamine his standing in the class from a more positive perspective. For Byron, this meant following certain strategies for circumventing obstacles he felt only ESL students faced. Practices such as Googling difficult words and culturally-based concepts gave Byron the chance to catch up with his L1 peers, who, as U.S. citizens and L1 English speakers, came into the class with this background knowledge already set in place.

It must be pointed out, however, that no matter how creative and resourceful L2 students such as the participants in this study were in devising and following strategies, success for these students is contingent upon the instructor’s ability to create opportunities for L2 students to better understand the tacit, culturally-bound rules and expectations that define a class like English 116. To his credit, David clearly expressed a desire to meet the needs of his L2 students. With a modest background in teaching English abroad and having worked with L2 students in previous composition classes, David approached English 116 with an emerging strategy for addressing the challenges of his L2 students. However, this had ironic consequences, as one of his primary means of meeting the needs of L2 students was to deemphasize grammar, style, and mechanics issues by explicitly correcting errors himself, a practice that arguably confused these students more than it helped them. Furthermore, in managing a class like English 116, David had his hands full simply fulfilling yet another identity role, that of social engineer, a role that required him to constantly be engaged in several things at once, be it managing the class, reading and commenting on essays, or creating assignments that properly reflected the course outcomes.

The point of significance in all of this is that L2 students need to be properly guided through the potentially unknown world of a first-year composition course. While it is certainly an asset that first-year composition instructors have some background in teaching L2 students, as David did, this experience does not necessarily allow these teachers to automatically meet the needs of these students or even see that there are certain needs to be met. Something more than simply *recognizing* the challenges of L2 students, therefore, is needed. The CCCC Statement stresses that both first-year writing programs and their instructors are urged to create and participate in formal knowledge-building activities such as “graduate courses, faculty workshops, [and] relevant conference travel” (see Part One: General Statement). While such opportunities are indeed needed at a program-wide level, I would also advise that the focus of these courses, workshops, and conferences be as much on meeting the less identifiable challenges L2 students face in first-year composition courses as on more explicit and perhaps even stereotypical “ESL” issues such as limited vocabulary usage and problematic grammar and syntax.

By addressing the tacit challenges that L2 students encounter in first-year composition courses, writing educators can begin to definitively recognize and acknowledge the needs of these students. In order to do so, writing programs and individual teachers must be willing to wade into complex territory. This involves adjusting perspectives. For instance, rather than instructor-focused roundtables on such topics as how instructors can better deal with L2 grammar issues in written feedback, a roundtable focusing on L2 students’ own expectations for grammar instruction in first-year composition courses and how instructors can more effectively shape and help students adjust these expectations would put the focus on mutual engagement with these students. Likewise, rather than a workshop on how to help L2 students better understand writing assignment prompts, a workshop on how writing instructors can design

writing assignments that “avoid topics that require substantial background knowledge that is related to a specific culture or history that is not being covered by the course” (CCCC Statement, Part Two: Guidelines for Writing and Writing-Intensive Courses) would allow for more inclusive classroom environments. In following such student-focused approaches as these, writing educators can come to a better understanding of how to meet the explicit *and* implicit needs of the growing numbers of L2 students in first-year composition classes.

References

- Alderson, J. C. (1984). Reading in a foreign language: A reading or a language problem? In J. C. Alderson & A. H. Urquhart (Eds.), *Reading in a foreign language* (pp. 1-24). London: Longman.
- Atkinson, D., & Ramanathan, V. (1995). Cultures of writing: An ethnographic comparison of L1 and L2 university writing/language programs. *TESOL Quarterly*, 29, 539-568.
- Atkinson, D. (2005). Situated qualitative research and second language writing. In P. K. Matsuda & T. Silva (Eds.), *Second language writing research: Perspectives on the construction of knowledge* (pp. 49-64). Mahwah, New Jersey: Lawrence Erlbaum.
- Baker, B. A. (2008). L2 writing and L1 composition in English: Towards an alignment of effort. *McGill Journal of Education*, 43(2), 139–155.
- Bakhtin, M. (1981). *The dialogic imagination: Four essays*. Michael Holquist (Ed.), Caryl Emerson and Michael Holquist (Trans.). Austin and London: University of Texas Press.
- Bakhtin, M. (1986). *Speech genres and other late essays*. Vern W. McGee (Trans.). Austin and London: University of Texas Press.
- Bartholomae, D. (1985). Inventing the university. In M. Rose (Ed.), *When a writer can't write: Studies in writer's block and other composing-process problems* (pp. 134-165). New York: Guilford.
- Bazerman, C. (2003). Intertextuality: How texts rely on other texts. In C. Bazerman and P. A. Prior (Eds.), *What writing does and how it does it* (pp. 83-96). Hoboken, NJ: Routledge.
- Belanoff, P. & Elbow, P. (1986). Using portfolios to increase collaboration and community in a writing program. *WPA: Writing Program Administration*, 9(3), 27-40.
- Benesch, S. (2001). *Critical English for academic purposes: Theory, politics, and practice*. Mahwah, NJ: Lawrence Erlbaum.
- Berlin, J. (1987). *Rhetoric and reality: Writing instruction in American colleges, 1900-1985*. Carbondale: Southern Illinois University Press.
- Black, L., Daiker, D., Sommers, J., & Stygall, G. (Eds.) (1994). *New directions in portfolio assessment: Reflective practice, critical theory, and large-scale scoring*. Portsmouth, NH: Boynton.
- Blanton, L. L. (2005). Mucking around in the lives of others: Reflections on qualitative research. In P. K. Matsuda & T. Silva (Eds.), *Second language writing research: Perspectives on the construction of knowledge* (pp. 149-158). Mahwah, New Jersey: Lawrence Erlbaum.

- Block, D. (2000). Problematizing interview data: Voices in the mind's machine? *TESOL Quarterly*, 34(4), 757-763.
- Bryant, A., & Charmaz, K. (Eds.) (2007). *The Sage handbook of grounded theory*. London: Sage.
- Bizzell, P. (1982). Cognition, convention, and certainty: What we need to know about writing. *Pre/Text*, 3(3), 213-243.
- Bourdieu, P. (1977a). The economics of linguistic exchanges. *Social Science Information*, 16(6), 645-668.
- Bourdieu, P. (1977b). Cultural Reproduction and Social Reproduction. In J. Karabel and A. H. Halsey (Eds.), *Power and ideology in education*. Oxford: Oxford University Press.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgment of taste*. Cambridge, MA: Harvard University Press.
- Bourdieu, P. (1991). *Language and symbolic power*. (G. Raymond & M. Adamson, Trans.) (J. B. Thompson, Ed.) Cambridge, MA: Harvard University Press.
- Bourdieu, P. (1997). The forms of capital. In A.H. Halsey, H. Lauder, P. Brown, & A.S. Wells (Eds.), *Education: Culture, economy, and society* (pp. 46-58). Oxford: Oxford University Press.
- Bourdieu, P., & Wacquant, L. J. D. (1992). *An invitation to reflexive sociology*. Chicago: The University of Chicago Press.
- Bruffee, K. (1984). Collaborative learning and the "conversation of mankind". *College English*, 46(7), 635-652.
- Canagarajah, A. S. (2002). *Critical academic writing*. Ann Arbor: University of Michigan Press.
- Canagarajah, A. S. (2006). The place of world Englishes in composition: Pluralization continued. *College Composition and Communication*, 57(4), 586-619.
- Carroll, L. A. (2002). *Rehearsing new roles: How college students develop as writers*. Carbondale: SIU Press.
- Carson, J. G., Carrell, P. L., Silberstein, S., Kroll, B., & Kuehn, P. A. (1990). Reading-writing relationships in first and second language. *TESOL Quarterly*, 24, 245-266.
- Casanave, C. (2002). *Writing games: Multicultural case studies of academic literacy practices in higher education*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Casanave, C. (2003). *Controversies in second language writing: Dilemmas and decisions in research and instruction*. Ann Arbor, MI: University of Michigan Press.

- Chiang, Y. S. D., & Schmida, M. (1999). Language identity and ownership: Linguistic conflicts of first-year university writing students. In L. Harklau, K. M. Losey, & M. Siegal (Eds.), *Generation 1.5 meets college composition: Issues in the teaching of writing to U.S.-educated Learners of ESL*. Mahwah, NJ: Lawrence Earlbaum Associates (pp. 81-96).
- Clarke, M. (1979). Reading in Spanish and English: Evidence from adult ESL students. *Language Learning*, 29, 121-150.
- Coffey, A., & Atkinson, P. (1996). *Making sense of qualitative data: Complementary research strategies*. Thousand Oaks, CA: Sage Publications.
- Conference on College Composition and Communication. (2001). CCCC statement on second-language writing and writers. *College Composition and Communication* 52(4), 669-674.
- Conference on College Composition and Communication. (2009). CCCC statement on second language writing and writers. Retrieved from <http://www.ncte.org/cccc/resources/positions/secondlanguagewriting>.
- Connor, U. (2002). New directions in contrastive rhetoric. *TESOL Quarterly*, 36, 493-510.
- Connors, R. (1997). *Composition-rhetoric: Backgrounds, theory and pedagogy*. Pittsburgh: University of Pittsburgh Press.
- Corbin, J., & Strauss, A. (2003). A grounded theory research. In N. Fielding (Ed.), *Interviewing*. London: Sage.
- Correa, D. (2010) Developing academic literacy and voice: Challenges faced by a mature ESL student and her instructors. *PROFILE*, 12(1), 79-94.
- Costino, K. A., & Hyon, S. (2007). A class for students like me: Reconsidering relationships among identity labels, residency status, and students' preferences for mainstream or multilingual composition. *Journal of Second Language Writing*, 16(2), 63-81.
- Cox, M., Jordan, J., Ortmeier-Hooper, C., & Schwartz, G. (Eds.) (2010). *Reinventing identities in second language writing*. Urbana, IL: NCTE.
- Crowley, S. (1998). *Composition in the university: Historical and polemical essays*. Pittsburgh: University of Pittsburgh Press.
- Cummins, J. (1976). The influence of bilingualism on cognitive growth: A synthesis of research findings and explanatory hypotheses. *Working Papers on Bilingualism*, 9, 1-43.
- Cummins, J. (1981). The role of primary language development in promoting educational

- success for language minority students. In *Schooling and language minority students: A theoretical framework*. Sacramento, CA: California State Department of Education.
- Cummins, J. (1989). *Empowering minority students*. Sacramento, CA: California Association for Bilingual Education.
- DeLuca, G., Fox, L., Johnson, M.-A., & Kogen, M. (Eds.) (2002). *Dialogue on writing: Rethinking ESL, basic writing, and first-year composition*. Mahwah, NJ: Lawrence Erlbaum.
- Denzin, N. (1989). *The research act: A theoretical introduction to sociological methods*. Englewood Cliffs, NJ: Prentice-Hall.
- Denzin, N. (1994). The art and politics of interpretation. In N. Denzin & Y. Lincoln (Ed.) *Handbook of qualitative research* (pp. 500-515). Thousand Oaks, CA: Sage.
- Denzin, N., & Lincoln, Y. (1994). *Handbook of qualitative research*. Thousand Oaks, CA: Sage.
- di Gennaro, K. (2008). Assessment of Generation 1.5 learners for placement into college writing courses. *Journal of Basic Writing*, 27(1), 61–79.
- Donahue, C. (2009). “Internationalization” and composition studies: Reorienting the discourse. *College Composition and Communication*, 61(2), 212–243.
- Eisterhold, W. (1990). Reading-writing connection. In B. Kroll (Ed.), *Second language writing: Research insights for the classroom*. Cambridge: Cambridge University Press.
- Faigley, L. (1992). *Fragments of rationality: Postmodernity and the subject of composition*. Pittsburgh: University of Pittsburgh Press.
- Fairclough, N. (2003). *Analysing discourse*. London: Routledge.
- Ferris, D. R. (1999a). The case for grammar correction in L2 writing classes: A response to Truscott (1996). *Journal of Second Language Writing*, 8, 1–11.
- Ferris, D. R. (1999b). One size does not fit all: Response and revision for immigrant student writers. In L. Harklau, K. M. Losey, & M. Siegal. (1999), *Generation 1.5 meets college composition: Issues in the teaching of writing to U.S.-educated learners of ESL* (pp. 143-157). Mahwah, NJ: Erlbaum.
- Ferris, D. R. (2002). *Treatment of error in second language student writing*. Ann Arbor: University of Michigan Press.
- Ferris, D. R. (2003). *Response to student writing: Implications for second language students*. Mahwah, NJ: Erlbaum.

- Ferris, D. R. (2004). The “grammar correction” debate in L2 writing: Where are we, and where do we go from here? (and what do we do in the meantime?). *Journal of Second Language Writing, 13*, 49–62.
- Ferris, D. R. (2009). *Teaching college writing to diverse student populations*. Ann Arbor, MI: The University of Michigan Press.
- Ferris, D. R., & Hedgcock, J. (1998). *Teaching ESL composition: Purpose, process, and practice*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Fielding, N., & Fielding, J. (1986). *Linking data*. Beverly Hills, CA: Sage.
- Fishman, S., & McCarthy, L. (2001). An ESL writer and her discipline-based professor: Making progress even when goals don't match. *Written Communication, 18*, 181-228.
- Fishman, S., & McCarthy, L. (2004). When writing-to-learn is not enough. In V. Zamel & R. Spack (Eds.) *Crossing the curriculum: Multilingual learners in college classrooms* (pp. 145-162). Mahwah, NJ: Lawrence Erlbaum.
- Flower, L., & Hayes, J. R. (1981). A cognitive process theory of writing. *College Composition and Communication 32*(4), 365-387.
- Fraiberg, S. (2010). Composition 2.0: Toward a multilingual and multi-modal framework. *College Composition and Communication, 62*(1), 100–126.
- Frensten, L. A. (2008). Writer identity and ESL learners. *Journal of Adolescent and Adult Literacy, 52*(1), 44-52.
- Friedrich, P. (2006). Assessing the needs of linguistically diverse first-year students: Bringing together and telling apart international ESL, resident ESL and monolingual basic writers. *Writing Program Administration, 30*(1/2), 15-36.
- Fulkerson, R. (2005). Composition at the turn of the twenty-first century. *CCC, 56*(4), 654-687.
- Gass, S., & Mackey, A. (2000). *Stimulated recall methodology in second language research*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Glaser, B. G., & Strauss, A. (1967). *The discovery of grounded theory: Strategies for qualitative research*. San Francisco: University of California Press.
- Goggin, M. (2000). *Authoring a discipline: Scholarly journals and the post-World War II emergence of rhetoric and composition*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Grabe, W. & Kaplan, R.B. (1996). *Theory and practice of writing*. New York: Longman.
- Grenfell, M. (Ed.) (2008). *Pierre Bourdieu: Key concepts*. Stocksfield, England: Acumen.

- Harker, R., Mahar, C., & Wilkes, C. (1990). *An introduction to the work of Pierre Bourdieu: The practice of theory*. London: Macmillan
- Harklau, L. (2000). From the “good kids” to the “worst”: Representations of English language learners across educational settings. *TESOL Quarterly*, 34(1), 35-67.
- Harklau, L. (2003). Generation 1.5 students and college writing. ERIC document 482491.
- Harklau, L., Losey, K.M., & Siegal, M. (Eds.) (1999). *Generation 1.5 meets college composition: Issues in the teaching of writing to U.S.-educated learners of ESL*. Mahwah, NJ: Lawrence Erlbaum.
- Harklau, L., Losey, K., & Siegel, M. (1999). Linguistically diverse students and college writing: what is equitable and appropriate?” In Harklau, L. Losey, K., & Siegel, M. (Eds.), *Generation 1.5 meets college composition: issues in the teaching of writing to U.S.-educated learners of ESL* (pp. 1-14). Mahwah, NJ: Earlbaum.
- Harris, J. (1997). *A teaching subject: Composition since 1966*. Upper Saddle River, NJ: Prentice Hall.
- Hartman, B., & Tarone, E. (1999). Preparation for college writing: Teachers talk about writing instruction for Southeast Asian American students in secondary school. In L. Harklau, K. M. Losey, & M. Siegal. (1999), *Generation 1.5 meets college composition: Issues in the teaching of writing to U.S.-educated learners of ESL* (pp. 99-118). Mahwah, NJ: Erlbaum.
- Hinkel, E. (2003). *Teaching academic ESL writing: Practical techniques in vocabulary and grammar*. Mahwah, NJ: Erlbaum.
- Hirvela, A. (2004). *Connecting reading and writing in second language writing instruction*. Ann Arbor: University of Michigan.
- Holstein, J. A., & Gubrium, J. F. (1995). *The active interview*. London: Sage.
- Horner, B. (2006). Introduction: Cross-language relations in composition. *College English*, 68(6), 569-574.
- Institute of International Education. Open Doors 2008: International students in the U.S. IIE Network (2008). 19 Feb. 2009 <<http://opendoors.iienetwork.org>>.
- Johns, A. M. (1997). *Text, role, and context: Developing academic literacies*. Cambridge, MA: Cambridge University Press.
- Johnson, D. M. (1992). *Approaches to research in second language learning*. New York: Longman.

- Kainose, M. (2004). Motoko's reflections on learning across the curriculum. In V. Zamel & R. Spack (Eds.) (1999), *Crossing the curriculum: Multilingual learners in college classrooms* (pp. 111-126). Mahwah, NJ: Lawrence Erlbaum.
- Kaplan, R. B. (1966). Cultural thought patterns in inter-cultural education. *Language Learning*, 16, 1-20.
- Kent, T. (Ed.). (1999). *Post-process theory: Beyond the writing-process paradigm*. Carbondale: Southern Illinois University Press.
- Kobayashi, H., & Rinnert, C. (1992). Effects of first language on second language writing: Translation versus direct composition. *Language Learning*, 42, 183-215.
- Krapels, A. R. (1990). An overview of second language writing process research. In B. Kroll (Ed.), *Second language writing: Research insights for the classroom* (pp. 37-56). Cambridge: Cambridge University Press.
- Krashen, S. D. (1985). *The input hypothesis: Issues and implications*. London: Longman.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. T. Gora, A. Jardine, and L. S. Roudiez (Trans.). New York: Columbia University Press.
- Kubota, R. (1998). An investigation of L1-L2 transfer in writing among Japanese university students: Implications for contrastive rhetoric. *Journal of Second Language Writing*, 7(1), 69-100.
- Kubota, R. (1999). Japanese culture constructed by discourses: Implications for applied linguistics research and ELT. *TESOL Quarterly*, 33, 9-35.
- Kubota, R., & Lehner, A. (2004). Toward critical contrastive rhetoric. *Journal of Second Language Writing*, 13(1), 7-27.
- Kutz, E. (2004). From outsider to insider: Studying academic discourse communities across the curriculum. In V. Zamel & R. Spack (Eds.), *Crossing the curriculum: Multilingual learners in college classrooms* (pp. 75-93). Mahwah, New Jersey: Lawrence Erlbaum.
- Land, R. E. Jr., & Whitley, C. (1989). Evaluating second-language essays in regular composition classes: Toward a pluralistic U.S. rhetoric. In D. M. Johnson & D. H. Roen (Eds.), *Richness in writing: Empowering ESL students* (pp. 284-293). New York: Longman.
- Lave, J. & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. New York: Cambridge University Press.
- Lee, H. (2008). Learner agency and identity in second language writing. *ITL International Journal of Applied Linguistics*, 156, 109-128.

- Leki, I. (1992). *Understanding ESL writers*. Portsmouth, NH: Boynton/Cook Publishers.
- Leki, I. (1993). Reciprocal Themes in ESL Reading and Writing. In J. Carson and I. Leki (Eds.), *Reading in the composition classroom*. Boston, Mass: Heinle & Heinle.
- Leki, I. (2006). Negotiating socioacademic relations: English learners' reception by and reaction to college faculty. *Journal of English for Academic Purposes*, 5, 136-152.
- Leki, I. (2007). *Undergraduates in a second language: Challenges and complexities of academic literacy development*. New York: Lawrence Erlbaum
- Leki, I., Cuming, A., & Silva, T. (Eds.) (2008). *A synthesis of research on second language writing in English: 1980-2005*. New York: Routledge.
- Li, X. (2005). Composing culture in a fragmented world: The issue of representation in cross-cultural research. In P. K. Matsuda & T. Silva (Eds.), *Second language writing research: Perspectives on the construction of knowledge* (pp. 119-131). Mahwah, New Jersey: Lawrence Erlbaum.
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.
- Lu, M. Z. (2004). An essay on the work of composition: Composing English against the order of fast capitalism. *College Composition and Communication*, 56(1), 16-50.
- Mackey, A. & Gas, S.M. (2005). *Second language research: Methodology and design*. Mahwah, NJ: Lawrence Erlbaum.
- Mason, J. (1996). *Qualitative researching*. London: Sage.
- Maton, K. (2008). Habitus. In M. Grenfell (Ed.), *Pierre Bourdieu: Key concepts* (pp. 49-65). Stocksfield, England: Acumen.
- Matsuda, P. K., & Silva, T. (1999). Cross-cultural composition: Mediated integration of U.S. and international students. *Composition Studies* 27(1), 15-30.
- Matsuda, P. K., & Silva, T. (Eds.). (2001). *Landmark essays on ESL writing*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Matsuda, P. K. & Silva, T. (Eds.). (2005). *Second language writing research: Perspectives on the process of knowledge construction*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Matsuda, P. K., Canagarajah, A. S., Harklau, L., Hyland, K., & Warschauer, M. (2003). Changing currents in second language writing research: A colloquium. *Journal of Second Language Writing*, 12, 151-179.

- Matsuda, P. K., Cox, M., Jordan, J., & Ortmeier-Hooper, C. (Eds.). (2006). *Second language writing in the composition classroom: A critical sourcebook*. Bedford/St. Martin's.
- Matsuda, P. K., Ortmeier-Hooper, C., & You, X. (Eds.). (2006). *The politics of second language writing: In search of the promised land*. West Lafayette, IN: Parlor Press.
- Matsuda, P. K. (1997). Contrastive rhetoric in context: A dynamic model of L2 writing. *Journal of Second Language Writing*, 6(1), 45-60.
- Matsuda, P. K. (1999). Composition studies and ESL writing: A disciplinary division of labor. In V. Villanueva (Ed.), *Cross-talk in comp theory: A reader* (2nd ed.) (pp. 773-796). Urbana, IL: National Council of Teachers of English. (Original work published 1997).
- Matsuda, P. K. (2006). Second language writing in the Twentieth Century: A situated historical perspective. In P. K. Matsuda, M. Cox, J. Jorday, & C. Ortmeier-Hooper (Eds.), *Second language writing in the composition classroom: A critical sourcebook* (pp. 14-30). Bedford/St. Martin's. (Original work published 2003)
- Matsuda, P. K. (2006). The myth of linguistic homogeneity in U.S. college composition. *College English*, 68(6), 637-651.
- Maxwell, J. A. (2005). *Qualitative research design: An interactive approach* (2nd Ed.). Thousand Oaks, CA: Sage.
- McLaughlin, B. (1987). Reading in a second language: Studies with adult and child learners. In S.R. Goldman & H.T. Trueba (Eds.), *Becoming Literate in English as a Second Language*. Norwood, NJ: Ablex Publishing.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education* (2nd Ed.). San Francisco: Jossey-Bass.
- Miller, S. (1991). *Textual carnivals: The politics of composition*. Carbondale: Southern Illinois University Press.
- Milnes, T., & Cheng, L. (2008). Teachers' assessment of ESL students in mainstream classes: Challenges, strategies, and decision-making. *TESL Canada Journal*, 25(2), 49-65.
- Munoz, M. (2004). Martha's reflections on learning across the curriculum. In V. Zamel & R. Spack (Eds.), *Crossing the curriculum: Multilingual learners in college classrooms* (pp. 97-110). Mahwah, New Jersey: Lawrence Erlbaum.
- Norton, B. (2000). *Identity and language learning: Gender, ethnicity and educational change*. Harlow, England: Pearson Education.

- Norton, B. (2001). Non-participation, imagined communities, and the language classroom. In M. Breen (Ed.), *Learner contributions to language learning: New directions in research* (pp. 159-171). Harlow, England: Pearson Education.
- Norton Peirce, B. N. (1995). Social identity, investment, and language learning. *TESOL Quarterly*, 29, 9-31.
- Ortmeier-Hooper, C. (2008). English may be my second language, but I'm not "ESL." *College Composition and Communication*, 59(3), 389-419.
- Ortner, S. (1996). *Making gender: The politics and erotics of culture*. Boston: Beacon Press.
- Ouellette, M. A. (2008). Weaving strands of writer identity: Self as author and the NNES "plagiarist." *Journal of Second Language Writing*, 17, 255-273.
- Perl, S. (1979). The composing processes of unskilled college writers. *Research in the teaching of English*, 13(4), 317-336.
- Pincas, A. (1962). Structural linguistics and systematic composition teaching to students of English as a second language. *Language Learning*, 12(3), 185-194.
- Preto-Bay, A. M., & Hansen, K. (2006). Preparing for the tipping point: Designing writing programs to meet the needs of the changing population. *WPA: Writing Program Administration*, 30(1/2), 37-57.
- Radecki and Swales. (1988) Radecki, P. and Swales, J., 1988. ESL student reaction to written comments on their written work. *System*, 16, 355-365.
- Ramanathan, V. & Atkinson, D. (1999). Individualism, academic writing, and ESL writers. *Journal of Second Language Writing*, 8(1), 45-75.
- Ramanathan, V., & Kaplan, R. (2000). Genres, authors, discourse communities: Theory and application for L2 writers. *Journal of Second Language Writing*, 9, 171-192.
- Raimes, A. (1979). *Problems and teaching strategies in ESL composition*. Language in Education: Theory and Practice 14. Arlington, Va: Center for Applied Linguistics.
- Raimes, A. (1985). What unskilled ESL students do as they write: A classroom study of composing. *TESOL Quarterly*, 19(2), 229-258.
- Reid, J. (1992). Helping students write for an academic audience. In P. Richard-Amato & M. Snow (Eds.), *The multicultural classroom* (pp. 210-221). Reading, MA: Addison-Wesley)
- Reid, J. M. (1993). *Teaching ESL writing*. Englewood Cliffs, NJ: Regents/Prentice Hall.

- Reid, J. M. (1998). "Eye" learners and "ear" learners: Identifying the language needs of international students and U.S. resident writers. In P. K. Matsuda, M. Cox, J. Jorday, & C. Ortmeier-Hooper (Eds.), *Second language writing in the composition classroom: A critical sourcebook* (pp. 76-88). Bedford/St. Martin's. (Original work published 1998)
- Richards, I. A. (1929). *Practical criticism*. London: Routledge and Kegan Paul.
- Roberge, M., Siegal, M., & Harklau, L. (2009). *Generation 1.5 in college composition: Teaching academic writing to U.S.-educated learners of ESL*. New York, New York: Routledge.
- Rumbaut, R. G., & Ima, K. (1988). *The adaptation of Southeast Asian refugee youth: A comparative study: Final report to the office of resettlement*. San Diego: San Diego State University.
- Santos, T. (1992). Ideology in composition: L1 and ESL. *Journal of Second Language Writing*, 1, 1-15.
- Scordaras, M. (2009). Just not enough time: Accelerated composition courses and struggling ESL writers. *TETYC*, 36, 270-279
- Silva, T. (1993). Toward an understanding of the distinct nature of L2 writing: The ESL research and its implications. *TESOL Quarterly*, 27, 657-671.
- Silva, T. (1997). On the ethical treatment of ESL writers. *TESOL Quarterly* (31)2, 359-363.
- Spack, R. (1997). The acquisition of academic literacy in a second language. *Written Communication*, 14, 3-62.
- Spack, R. (2004). The acquisition of academic literacy in a second language: A longitudinal case study, updated. In V. Zamel & R. Spack (Eds.), *Crossing the curriculum: Multilingual learners in college classrooms* (pp. 19-45). Mahwah, New Jersey: Lawrence Erlbaum.
- Strauss, A., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, CA: Sage.
- Strauss, A., & Corbin, J. (1994). Grounded theory methodology: An overview. In N. K. Denzin and Y. S. Lincoln (Eds.), *Handbook of qualitative research*. London: Sage.
- Swales, J. (1990). *Genre analysis: English in academic and research settings*. Cambridge, England: Cambridge University Press.
- Swales, J. & Feak, C. (1994). *Academic Writing for Graduate Students*. Ann Arbor: University of Michigan Press.
- Taylor, S. J., & Bogdan, R. (1984). *Introduction to qualitative research methods: The search for meanings* (2nd Ed.). New York: Wiley.

- Thonus, T. (2003). Serving generation 1.5 learners in the university writing center. *TESOL Journal*, 12, 17-24.
- Titscher, S., Meyer, M., Wodak, R., & Vetter, E. (2000). *Methods of text and discourse analysis*. London: Sage.
- Toulmin, S. (1958). *The uses of argument*. Cambridge: Cambridge University Press.
- Treglia, M. O. (2009). Teacher-written commentary in college writing composition: How does it impact student revisions? *Composition Studies*, 37(1), 67–86.
- Trimbur, J. (1994). Taking the social turn: Teaching writing post-process. *College Composition and Communication*, 45, 108–118.
- Trimbur, J. (2006). Linguistic memory and the politics of U.S. English. *College English*, (68)6, 575-588.
- Truscott, J. (1996). The case against grammar correction in L2 writing classes. *Language Learning*, 46, 327-369.
- Truscott, J. (1999). The case for “the case for grammar correction in L2 writing classes”: A response to Ferris. *Journal of Second Language Writing*, 8, 111–122.
- United States Census. (2001). The foreign-born population in the United States. In 2000 United States census. Retrieved from <http://www.census.gov/prod/2000pubs/p20-534.pdf>
- United States Department of Education (2002). *English language learners and the U.S. Census 1990-2000*. Washington, DC: U.S. Department of Education.
- van Someren, M., Barnard, Y., & Sandberg, J. (1994). *The think aloud method: A practical guide to modeling cognitive processes*. London: Academic Press.
- Vitanza, V. (1991). Three countertheses: Or, a critical in(ter)vention into composition theories and pedagogies. In P. Harkin & J. Schilb (Eds.), *Contending with words: Composition and rhetoric in a postmodern age* (pp. 139-172). New York: MLA.
- Waterstone, B. (2008). “I hate the ESL idea!”: A case study in identity and academic literacy. *TESL Canada Journal*, 26(1), 52–67.
- Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*. Cambridge, England: Cambridge University Press.
- Yancey, K., & Weiser, I. (Eds.) (1997). *Situating portfolios: Four perspectives*. Logan: Utah State UP.

- Yancey, K. B. (1999). Looking back as we look forward: Historicizing writing assessment as a rhetorical act. *College composition and communication*, 50, 483-503.
- Yin, R. K. (2003). *Case study research, design and methods*. (3rd ed.). Newbury Park: Sage Publications.
- Zamel, V., & Spack, R. (Eds.). (2004). *Crossing the curriculum: Multilingual learners in college classrooms*. Mahwah, New Jersey: Lawrence Erlbaum.
- Zamel, V. (2004). Strangers in academia: The experiences of faculty and ESOL students across the curriculum. In V. Zamel & R. Spack (Eds.), *Crossing the curriculum: Multilingual learners in college classrooms* (pp. 3-17). Mahwah, New Jersey: Lawrence Erlbaum.

Appendix A: Student Interview Protocols*Student Interview 1: First General Interview***A. PARTICIPANT BACKGROUND**

1. (To L2 students) When did you come to the US?
2. (To L2 students) How much English did you speak prior to coming to the US?
3. (To L2 students) Did you take any ESL courses in elementary/middle/high school?
4. (To L2 students) Are you taking any AEP courses?
5. What are your academic goals at the University of Washington—area of study, major, etc.?

B. WRITING EXPERIENCES

1. What kinds of writing have you done, if any?
2. What kinds of writing do you enjoy, if any?
3. Do you think you are a good writer? Do you enjoy it?
4. To what degree do you think your past writing experiences have prepared you for English 116?

C. EXPECTATIONS FOR ENGL 116

1. What kind of writing do you expect you'll do in English 116?
2. Based on what you know right now, what do you think writing assignments will be like in English 116?
3. Based on what you know right now, what do you think it will take to do well on writing assignments in English 116?
5. What do you expect “good writing” means specifically in English 116?

D. EXPECTED CHALLENGES IN ENGL 116

1. How challenging do you think English 116 will be?
2. What kinds of challenges do you expect to encounter in English 116?

3. How do plan to meet and/or overcome these challenges?
4. (To L2 students, if they haven't already discussed this) You are a non-native speaker of English. Do you think being a nonnative speaker will make this course more challenging for you? If so, in what ways?
5. How much time do you plan to spend on English 116 in terms of doing the homework etc.?
6. What are your personal goals for English 116?
7. Describe what it means to you to be successful in English 116.

E. OTHER

1. What other courses are you taking this quarter?
2. Which of these courses do you think is going to be most challenging to you and why?

Student Interview 2: Text-Based Interview

Opening comments:

Hello X. Today's interview is going to be a little bit different from our first interview, where I asked you a set of general questions about yourself and your expectations about writing assignments in English 116. In today's interview, I'd like to look at one assignment in particular that you wrote, Assignment X. I'd like to ask you some questions about each comment that the instructor made on this assignment. We will go over each comment and then I will ask you a question or two about it. I also have several global questions at the end.

Questions for each instructor comment on the assignment:

1. Do you feel you understand what this comment means?
2. Can you explain what you think this comment means?
3. Do you agree or disagree with this comment?

Global questions to ask after all the comments have been covered:

1. How do these comments confirm or challenge your expectations about what "good writing" means in English 116?

2. Do you think these comments will affect the way you write the remaining assignments in this class?
3. To what degree are these comments helpful to you in better understanding this particular assignment?
4. To what degree are these comments helpful to you in better understanding the instructor's expectations for you in English 116?
5. (If there is a grade on the assignment) How do you feel about the grade you received on this assignment?

Student Interview 3: Second General Interview

A. EXPECTATIONS (IN HINDSIGHT)

1. In our first general interview, you commented _____ about your expectations of what you'll do in English 116. Now that you're at the end of the course, how accurate do you think those expectations were?
2. How different, if at all, were the writing assignments in this class than what you initially expected?
3. Looking back, what do you now think it takes to do well in this course?
4. Please comment on the term "good writing." What do you now think that means for English 116?
5. Has your definition for what "good writing" is in general changed at all?
6. Are there any differences between what you think "good writing" is in general compared to what you think "good writing" is in English 116?

B. CHALLENGES (IN HINDSIGHT)

1. How many hours on average did you spend a week studying for this course? Compared with other courses you took this quarter, is that longer or shorter?
2. In our first general interview, you commented _____ about the challenges you expected to encounter in English 116. Now that you're at the end of the course, how accurate do you think those expectations were?
3. Were there any challenges that you expected at the beginning of the course that actually turned out not to be an issue?

4. What was the hardest thing about this course?
5. Please describe the major challenges that you did in fact encounter in English 116.
6. How did you attempt to meet and/or overcome each of these challenges?
7. How successful were you in meeting and/or overcoming each of these challenges?
8. What specifically helped you to meet and/or overcome each of these challenges?
9. What specifically blocked you from meeting and/or overcoming each of these challenges?
10. Did you go and meet with the instructor to get her/his help outside the class?
11. Did you get any help from elsewhere (writing centers, friends, etc.) to do assignments for this course?
12. Did you work with anyone in the class to do assignments for the course?
13. (to L2 writers) Do you think ESL students have the same challenges in this course as native speaking students, or are the challenges different?
14. (to L2 writers) Did you feel you were “handicapped” in this course in anyway because you are a nonnative speaker?
15. Looking back at the course, is there anything you wish you would have known then that you know now about the course?

C. CONCLUSIONS

1. In our first general interview, you commented _____ about your personal goals for the course. How well do you think you met those goals?
2. Did you enjoy this course? Why? Why not?
3. Do you think you are a better writer now that you have taken this course? If so, in what ways?
4. Is there anything you would like to see changed in this course—the content, the way it was taught, the assignments, etc? If so, why make these changes?
5. (to L2 writers) Do you think this course met your needs as a non-native writer?

6. Now that you're at the end of English 116, how prepared do you feel you are to take other college writing classes or other college classes that require substantial amounts of writing?
7. What are the major strategies, if any, that you are specifically taking from English 116 that you did not have before but that you can now apply to future college writing classes or college classes that require substantial amounts of writing?
8. If you do end up taking more college writing classes or college classes that require substantial amounts of writing, are there any challenges you foresee or concerns you might have even though you've taken English 116?

Appendix B: Instructor Interview Protocols*Instructor Interview 1: First General Interview***A. PARTICIPANT BACKGROUND**

1. Where are you from?
2. What is your educational background?
3. Do you speak any other languages besides English?
4. How long have you been at the University of Washington?
5. What's your current status at UW now? What's your area of specialization?
6. What are your academic goals at the University of Washington—area of study, program, etc.?

B. EXPERIENCES TEACHING WRITING

1. Please briefly describe your teaching background. How long you have taught, what kinds of classes you have taught, etc.
2. How experienced do you consider yourself in teaching writing?
3. How would you describe yourself as a writing teacher?
4. To what degree do you think your past experience teaching writing will have prepared you to teach English 116?

C. EXPECTATIONS FOR ENGL 116

1. What kind of writing will you have your students do in English 116?
2. What kind of writing do you consider “good writing” in English 116?
3. What in, your opinion, are the most important learning tools and strategies for writing that students will take away from English 116?
4. In what ways do you intend to teach your students these tools and strategies for writing in English 116?
5. What goals do you have for your students in English 116?

6. Are you planning to communicate these goals to your students? If so, how?

D. EXPECTED CHALLENGES IN ENGL 116

1. How challenging, in general, do you think it will be to teach English 116?
2. What kinds of challenges, in general, do you expect to encounter in English 116?
3. How do you plan to meet and/or overcome these challenges?
4. Do you think native speaking and nonnative speaking students' needs are the same or different?
5. How equipped do you feel you are to teach ESL students in your class?
6. What kinds of challenges do you expect to encounter specifically in regard to teaching ESL students in English 116?
7. How do you plan to meet and/or overcome these challenges?

Instructor Interview 2: Text-Based Interview

Opening comments:

Hello X. Today's interview is going to be a little bit different from our first interview, where I asked you a set of general questions about yourself and your expectations for teaching 116. In today's interview, I'd like to look at one assignment in particular that your students wrote, Assignment X. I'd like to ask you some questions about comments that you made on each of the papers of each of the students who are participating in this study. I'd like to spend about 5 minutes on each student's paper, and then I'd like to spend a few minutes talking about all the papers as a whole. For each comment I ask you about, I will read the comment out loud and then ask you a question or two about it, okay?

Questions for each instructor comment on the assignment [Note: I may only ask one or two of the following questions on any particular comment]:

1. Can you briefly explain this comment and the purpose behind it?
2. Is there a particular reason that you've presented the comment in this way [i.e. a statement] as opposed to an alternative way [i.e. question to the student]?
3. Do you feel that your comments are tailored to each student or that you roughly commented in the same way for all the students?

4. In looking through these papers, do you feel your comments are different in any way between the way you responded to native English-speakers and the way you responded to ESL students?
5. How, if at all, do your comments on the ESL students' papers reflect ways that you are trying to meet any special needs that you see they have in this class?
6. What are you hoping your students—both native English-speakers and ESL students—take away from this/these comment(s)?
7. How does this/these comment(s) reflect your expectations of what “good writing” is in this class?
8. How do you hope your students—both native English-speakers and ESL students—react to this/these comment(s)?
9. How do you feel this/these comment(s) prepare your students—both native English-speakers and ESL students—for success in this class?

Instructor Interview 3: Second General Interview

A. EXPECTATIONS FOR 116 (IN HINDSIGHT)
--

1. In our first general interview, you said _____ about what the kind of writing you would have your students do in the course. Did this pretty much happen or were there any unexpected changes to this plan?
2. In our first general interview, you said _____ about what you consider “good writing” to be in English 116. Based on your experiences teaching this particular English 116 course, do you still feel the same way?
3. In our first general interview, you said _____ about what you think are the most important tools and strategies that students can take away from English 116. Do you still agree with this?
4. How successful do you think you were in teaching your students these tools and strategies for writing in English 116?
5. Do you feel that being a native English-speaking student or an ESL student played a role in how successful your students were in learning these tools and strategies?
6. In our first general interview, you said that your goals for your students in English 116 were _____. In what ways did you communicate these goals and do you think you communicated them effectively?

7. Do you feel that being a native English-speaking student or an ESL student played a role in how effectively you communicated these goals?
8. Do you feel that being a native English-speaking student or an ESL student played a role in how effectively your students met these goals?

B. GENERAL CHALLENGES (IN HINDSIGHT)

1. In our first general interview, you said _____ about the kinds of general challenges you expected in teaching this particular English 116 course. Did you in fact have these challenges?
2. Were there any other general challenges you dealt with that you didn't expect?
3. In our first general interview, you said _____ about how you planned to meet and overcome these general challenges. Did you end up using these strategies?
4. Did these strategies indeed help you meet the general challenges that came up in teaching this particular English 116 course?
5. Did you have to look to other strategies to meet and overcome the general challenges that came up in teaching this particular English 116 course?

C. CHALLENGES RELATED TO TEACHING ESL STUDENTS (IN HINDSIGHT)
--

1. When asked in the first general interview about how equipped you felt you were to teach ESL students in your class, you said _____. Looking back, how equipped do you actually think you were to teach ESL students in the class?
2. In our first general interview you said _____ about the kinds of challenges you expected specifically in teaching ESL students? How accurate do you think you were looking back?
3. Did any other challenges come up specifically related to teaching ESL students that you weren't expecting?
4. In our first interview, you said _____ regarding how you planned to meet the challenges you anticipated specifically related to teaching ESL students in your class. Did you in fact implement these strategies?
5. Did these strategies indeed help you meet the needs of ESL students?
6. Did you have to look to other strategies to meet and overcome the specific challenges that came up in teaching ESL students in this particular English 116 course?

D. CONCLUSIONS

1. What particularly went well in your teaching this quarter; what didn't go so well?
2. Overall, what was the most important lesson you learned this quarter about teaching writing?
3. If you were to teach this course again, how would you teach differently? What would you change?

Appendix C: Writing Program Director Interview Protocols

Former Director Interview

A. PARTICIPANT BACKGROUND

1. How long have you been at Goodridge State?
2. Please explain your academic background: areas of specialization, areas of research, etc.
3. Do you feel your academic background has direct relevance for how you approached being the First-Year Writing Program director?

B. FOCAL QUESTIONS

1. When were you director of the First-Year Writing Program at Goodridge State?
2. What knowledge do you have about the foundation of the First-Year Writing Program at Goodridge State and/or the “early years” of the First-Year Writing Program at Goodridge State?
3. By time you became director of the First-Year Writing Program, how had the First-Year Writing Program changed, if at all, since its foundation?
4. In what ways did the First-Year Writing Program change, if at all, during the time you were director?
5. To the best of your knowledge, how “typical” was the First-Year Writing Program in its early years compared to first-year writing programs across the country?
6. How, if at all, did the “typicality” of the First-Year Writing Program change while you were director—grow more typical, less typical, etc.?
7. How, if at all, were ESL students considered in the “early years” of the First-Year Writing Program?
8. How, if at all, were ESL students considered during the time you were director?
9. Was there any special help available for ESL students taking these classes?
10. How equipped do you think instructors were of meeting the needs of ESL students taking these classes?
11. Were instructors given any support specifically in regard to teaching ESL students in their classes?

*Current Director Interview***A. PARTICIPANT BACKGROUND**

1. How long have you been at Goodridge State?
2. Please explain your academic background: areas of specialization, areas of research, etc.
3. Do you feel your academic background has direct relevance for how you approach being the First-Year Writing Program director?

B. FOCAL QUESTIONS

1. How long have you been the director of the First-Year Writing Program at Goodridge State?
2. In what ways do you feel the First-Year Writing Program is changing, if at all, since you became director?
3. To the best of your knowledge, how “typical” is the First-Year Writing Program compared to first-year writing programs across the country?
4. How many courses are in the First-Year Writing Program? Would you briefly explain the purpose of each one?
5. Which of these classes can students take to fulfill their writing requirement for their undergraduate degrees?
6. How many students generally enroll in these classes?
7. Who generally teaches these classes and what, typically, are their academic backgrounds?
8. How, if at all, are ESL students considered in the First-Year Writing Program?
9. Is there any special help available for ESL students taking these classes?
10. How equipped do you think instructors are of meeting the needs of ESL students taking these classes?
11. Are instructors given any support specifically in regard to teaching ESL students in their classes?

Appendix D: List of Themes for Participants

L2 Student Themes

Byron	Oscar	Shin
<p>Ability to work with/beyond instructor feedback Analyzing my own writing Background Background in Thailand prepared me Balance with other classes Busy with other classes Changing expectations for English 116 Confidence Definition of "good writing" hasn't changed Don't need to seek much help English 116 is more than just credit Everyone is the same Experiences as an ESL student Experimenting in my writing Gaining experience is important I learned in English 116 Important to "read between the lines" Instructor comments are helpful Instructor comments I don't agree with Lack of confidence in my writing Making a claim is most challenging Mixed feelings about writing Not prepared for English 116 Not putting it off until the portfolio Open to change as a writer Peers are helpful Perceptive about genres and audience Personal goals for the class Reading is a challenge Self reliance Speaking up in class Strategies for success The "game" aspect of English 116 Writing center is not necessary Writing is different from math or science Writing is difficult because I'm ESL Writing takes time</p>	<p>"Fixing" my writing Ability to work with/beyond instructor feedback Background Busy with other classes Changing expectations for English 116 Confidence as a writer Definition of "good writing" English 116 for credit only English 116 is helpful Everyone is the same Experiences as an ESL student Grades I'm kinda lazy I need structure and guidelines If I actually do the work, I'll be fine Instructor comments are helpful Just do what the teacher says Laid back and funny Mixed feelings about reading Mixed feelings about writing Perceptive about genres and audience Personal goals for the class Portfolio system means less pressure Putting it off until the portfolio Speaking up in class What the instructor "wants" Willingness to get help Writing center is helpful Writing center is not helpful Writing experience Writing is difficult because I'm ESL Writing is difficult when I don't like the genre</p>	<p>"Fixing" my writing "Real writing" is not necessary Academic goals Aloofness in class Background Busy with other classes Changing expectations for English 116 Content/argument more important than grammar Definition of "good writing" Dislike of writing English 116 for credit only Everyone is the same Experiences as an ESL student Extra attention from the instructor Following instructor feedback Grades Grammar issues I don't know what I'm supposed to do Importance of simply following the directions Instructor comments are helpful Instructor comments that are not a big deal Instructor comments that I don't agree with Instructor feedback is too broad Lack of confidence in writing Limitations despite my best effort (frustration) Not prepared for English 116 Peers are helpful Portfolio system means less pressure Putting it off until the portfolio Strategies to meet challenges Vocabulary issues What the instructor "wants" What the instructor thinks of me personally Won't use what I learned Writing center is helpful Writing center is not helpful Writing experience Writing is difficult because I'm ESL Writing is generally difficult</p>

L1 Student Themes

Josh	Kristen	Nick
<p>AP/Honors English background Background Changing expectations for English 116 Definition of "good writing" English 116 for credit only English 116 is different from high school English 116 is more time consuming than difficult English 116 is similar to high school Grades drive what I do in this class Grammar is important High school writing experience I'm not expected to be a real writer I admit, I procrastinate! I don't know what an A paper looks like I don't like writing school assignments I like personal writing and blogs Leg up on my major Mixed feelings about the portfolio system Prepared for English 116 Putting it off until the portfolio Reading is strongly associated with writing Somewhat confident I'll be OK in this class Success means not procrastinating (which I tend to) Thinking about it only now (in this interview) Willingness to get help Writing is a very tedious process</p>	<p>Background Bad writing experiences Busy with other classes Changing expectations for English 116 Definition of "good writing" Dislike of the portfolio Distracted in class English 116 is challenging English 116 is more than just credit English 116 made me a better writer English 116 takes time ESL peers edits don't help me Feedback from family and friends Grades constrain my choices Health scare I don't like writing school assignments I have my own vision of things I like writing stories I need to see the big picture Impatient, frustrated, not gonna take it Instructor and I don't get each other Instructor comments are not helpful Instructor comments I don't like/agree with Instructor comments I don't understand Instructor comments that make sense, but... Instructor could give us clearer direction Limitations despite my best effort My writing is not very clear No use asking for help Not my fault Not prepared for English 116 Peer edits are great, but... Personal goals for the class Sharp sarcasm and blunt humor Speaking up in class Strategies for meeting challenges The readings were nice and familiar Waxing philosophical What the instructor "wants" Writing center is so-so helpful Writing is different from other classes</p>	<p>Ability to work with/beyond instructor feedback AP/Honors English background Background Changing expectations for English 116 Definition of "good writing" English 116 for credit only English 116 is just a continuation of high school English 116 is more than just credit English 116 is not the real world English 116 more time consuming than difficult English 116 not short, sweet, straight to the point Focused on other classes Grades do make me somewhat bothered Hoping for easy credit I don't really like writing I stick to the concrete facts (not between the lines) Instructor comments I don't agree with Instructor comments I like/agree with Instructor feedback is give or take Laid back and not bothered Liking the readings, which are new to me More of a math/science guy My own personal focus on grammar Portfolio system means less pressure Putting it off until the portfolio Revising means simple logical "tweaks" Short, sweet, straight to the point Somewhat confident about my writing Speaking up in class Strategically waiting for instructor feedback Strategies for success Success means not procrastinating (which I tend to) Unlike math, English is open-ended What the instructor "wants" Willingness to get (short, sweet, concrete) help Writing center is not relevant to me Writing sequences are logical</p>

Instructor Themes

David		
Asking general questions Assignment sequences Awareness of L2 Ss' needs Background Challenges teaching L2S Comparing 115 and 116 Comparing L1 and L2 Ss Course outcomes Creating opportunities Definition of "good writing" Doing his own thing Dry wit in the classroom Enthusiasm in the classroom ESL Ss are different Everyone is the same Experience teaching ESL Experience teaching French Experience teaching writing Feedback Formal training Getting validation Goals for students Good cop/bad cop Handling grammar/style issues Holding students accountable Importance of close reading In-class activities In-class meta-talk In-class use of insider academic discourse In their shoes Institutional requirements Keeping students focused (handholding) Keeping students positive Portfolio assignment Prejudice as a literature student Qualities of L2S Recognizing student progress/success Revision expectations Self assessment Socratic method Struggles teaching writing Student inability Teaching methods Unenthusiastic students		

Appendix E: Intertextual Analysis Data for L2 Students

Key

Four Types of Instructor Comments
“Unc”—Unclear; “Ins”—Instructive; “Evl”—Evaluative; “Dlg”—Dialogical
Text in the Simplified Message Column
Text in quotes: Instructor feedback verbatim
Text in italics: Student writing taken from focal essay
Text in standard font: My paraphrases
Levels of Intertextuality
Numbered 1-4; -- signifies that intertextual level was undetermined

BYRON’S ESSAYS

Sequence 1, Assignment 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
X				The word <i>schemas</i> is “unclear.”	--
		X		Your opening statement contains a “good point.”	4
	X			“Try and tighten this [introduction paragraph] and get to discussion of story more quickly.”	--
	X	X		“If you can make an argument about what these [<i>assumptions</i>] are, then you are going to have a very strong and interesting claim.”	2
	X			<i>Using these details, he categorizes the pedestrians into groups based on his own expectations and assumptions</i> [“Explain and clarify this.”] <i>of what the characteristics of members of a certain group are...</i>	1
X				In regard to the words <i>assumptions</i> and <i>schemas</i> : “What are these?”	--
X				<i>...his stalking actions may also have altered the pedestrian’s behavior.</i> “A little unclear.”	1
	X	X		<i>...it may be that he assumes people with certain traits belong to certain groups.</i> “A little weak—it would be best to get to specifics.”	2
X				In regard to the word <i>schemas</i> : “Still not sure what you mean by this.”	--
		X		<i>It may be argued that their garments identify them as the upper echelons of society, yet a mentally instable person may also be wealthy.</i> “A little weak.”	2
	X			“I’m also not sure that this [analysis of the story] merits a full paragraph—can you get to his perception of the ‘man’ more quickly.”	2
	X			<i>The narrator also perceives the old man as “the type and the genius of deep crime” (481) largely because of his appearances</i> [“Essential that you tell us what these are.”] <i>and seemingly random behavior...</i>	1

			X	<i>Firstly, the narrator is unable to categorize the old man into any existing schema through the details he has observed</i> ["Yes, he does."]...	1
X				In regard to the word <i>schema</i> : "?"	--
	X		X	<i>...the narrator [assumes] that the man</i> ["Would it help to discuss the narrator's intense, single-minded focus on the man?"] " <i>refuses to be alone</i> " and that " <i>he is the man of the crowd</i> " (481), upon which the narrator concludes and perceives the old man as a dire criminal.	2
X				<i>...the narrator [assumes] that the man</i> " <i>refuses to be alone</i> " and that " <i>he is the man of the crowd</i> " (481), upon which the narrator concludes and perceives the old man as a dire criminal. "Well, how does this relate to your claim?"	2
	X			"Well, you haven't told us what these [<i>assumptions and schemas</i>] might be. Might be helpful to consider <u>why</u> the narrator is so certain this man is a criminal—does he desire to see a criminal?"	--
			X	<i>Perhaps 'er last sich nicht lesen' because of the complexities beneath the surface of a situation, and individual assumptions and schemas.</i> "The text has more to say about this."	1
	X	X		This paragraph contains a "good point [but] can you tighten this paragraph?"	4
			X	<i>...the narrator's perception of the people are him [sic] are based primarily on his assumptions and schemas, hence his perception towards the old man is inaccurate and distorted.</i> "Not useful."	2
			X	<i>...but his actions lead the narrator to perceive him as a criminal.</i> "This seems much more complex than you indicate."	2

Number of instructor-corrected grammar, mechanics, and style errors: 14

Total number of instructor in-text comments: 35

End Comments

"You have the start of a very nice claim and you do work to support this claim. While you make many important observations and points in support of your claim, it seems that you could tighten your body paragraphs and provide even more insightful and original analysis. This is a fine start; please consider my comments within and let me know if you have any questions."

Sequence 1, Assignment 2

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			"Remember, this is a journalistic-type article—you need to act as though there is no 'story'."	2
				<i>In the classic detective short story "The Murders in the Rue Morgue" by Edgar Alan Poe, two women are brutally</i>	

			X	<i>murdered in</i> [“In the middle of the night.”] <i>by a being with seemingly superhuman strength</i> <i>three o’clock in the morning</i> [David’s strikethrough].	1
			X	<i>The person responsible for solving the mystery is Monsieur C. Auguste Dupin, who used his “peculiar analytic ability”</i> [“To analyze.”] <i>and small details collected from the crime scene...</i>	1
X				<i>...the orangutan attempted to shave Madame L’Espanaye with a razor, an action it had learned while observing the sailor</i> [“Who is this?”]...	1
X		X		<i>However, could the brilliant analyst who solved the crime that confused the Parisian police be the doppelganger of the unnamed narrator?</i> “I don’t know if this really works here.”	2
		X	X	“This portion of your paper doesn’t logically follow from the first half of the paper—while you make an interesting argument, this particular assignment probably isn’t the place for it.”	2

Number of instructor-corrected grammar, mechanics, and style errors: 9

Total number of instructor in-text comments: 15

End Comments

“Your writing is very clear and easy to follow, which is important. The biggest problem, as far as this assignment is concerned, is that this reads like a book report rather than an article meant for a general audience. If you aren’t sure what I mean by this, please come see me after class or during office hours.”

Sequence 1, Assignment 3

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			“Give us an overview of what happens in the story.”	1
X				<i>...to solve seemingly impossible</i> [“Word choice?”] <i>cases...</i>	1
	X			<i>A number of evidence within the text...</i> “Give us an idea of what these are.”	1
			X	<i>A number of evidence within the text all point to that Mr. Merryweather, the director of the London City and Suburban Bank (Doyle 59) is in fact the part of the bank heist.</i> “Would this make the ‘Red-Headed League’ more compelling?”	1
X				<i>...Sherlock Holmes deduces</i> [“How?”] <i>that a robbery is to take place...</i>	1
X				<i>...based on Jabez Wilson’s</i> [“Who is this?”] <i>testimonial...</i>	1
	X			“I would incorporate this [description of a plot point] into a first paragraph.”	1
	X	X		“OK, a plausible argument, but can you tighten this paragraph?”	4
		X		“Good use of the text” in this paragraph.	3

Number of instructor-corrected grammar, mechanics, and style errors: 5

Total number of instructor in-text comments: 14

End Comments

“Your writing is clear and easy to follow and you do a nice job of incorporating pieces of textual evidence purposefully. And your arguments are clear and plausible. My two comments, then, are that you need more evidence/argument to support your claim and that your claim needs to take a stand on what this alternate solution would do to the text. As regards to my first comment, you need to take the whole “Red-Headed League” into consideration, how Clay and the bank director might have colluded, etc. As it is, your arguments are totally satisfying. But this is a nice start; let me know if you have any questions.”

Sequence 1, Assignment 4

Unc	Ins	Evl	Dlg	Simplified Message	Level
			X	“I’m not sure this sentence helps you here.”	2
X	X			<i>Both Sherlock Holmes and C. Auguste Dupin are fictional detectives in the Victorian era who use such techniques [“What sort? Be very specific.”] to successfully solve mysteries.</i>	1
	X		X	<i>Both Sherlock Holmes and C. Auguste Dupin are fictional detectives in the Victorian era [“Careful, Dupin is in Paris.”]...</i>	1
	X	X		<i>...both have skills associated with creativity... “Good, this is arguable—but try to develop this providing more specific details about what you will be arguing in your paper.”</i>	2, 4
	X			“Give us a little better idea of what you plan to do in this paragraph [the first paragraph after the introduction].”	--
	X			<i>Dr. Watson comments that Sherlock Holmes is “a composer of no ordinary merit” ... “Think a little more about what a composer does.”</i>	1
		X		<i>A composer is one who creates [“Vague.”] music; creativity is required to perform such feats of producing compositions from the imagination alone.</i>	2
X				<i>A composer is one who creates music; creativity is required to perform such feats of producing compositions from the imagination alone. “Experience as well?”</i>	2
		X		“This isn’t a sufficient conclusion [to the first paragraph after the conclusion]—we really need specific analysis of the story which shows us how Holmes resembles a ‘composer’ and what the nature of his ‘creativity’ is.”	2
X				<i>This implies that Dupin [“How?”] has certain background knowledge in poetry and mathematics ...</i>	2

	X	X		<i>Hence, Dupin possesses both ingenuity and analytical skills.</i> “This isn’t persuasive without analysis of what he does in the text.”	2
X				<i>Dupin is likewise portrayed as a person with creative capabilities.</i> “Is this all?”	2
X		X		<i>For instance, in the “Red-Headed League”, [sic] Holmes is able to understand what had happened to the League and what is about to happen at the bank...</i> “Too vague. <u>How</u> does he go about discovering this?”	1
X				<i>Dr. Watson reinforces this</i> [“Which?”] <i>notion...</i>	1
X				“Why is this [direct quote] important/relevant?”	2
	X		X	“To be fair, you need to engage with this notion of the ‘analytic’ which is more complex than you indicate.”	2
	X			<i>Therefore, similar to the case with Sherlock Holmes, Dupin is described as creative by an accomplice...</i> “OK, but you need to show us <u>how</u> this creativity manifests itself.”	2
	X			<i>Aside from creativity, both Holmes and Dupin share another similarity; they are both able to acquire a picture of what transpired in a crime scene before anyone else does.</i> “Link this to creativity—explain how creativity is necessary to do this.”	2
		X		“This [analysis of the quote] doesn’t follow from the quote.”	2
X				“How is this [analysis] ‘creative’ [since your claim is that Holmes and Dupin are both creative]?”	2
	X	X		<i>Dupin is also able to understand crime cases</i> [“Awkward—rephrase.”] ...	2
	X	X		“This [analysis] is too obvious...stick with the notion of ‘creativity’—what is important is <u>how</u> Dupin recovered the letter.”	2
X				“What is the point of this [section of your essay]?”	2
		X		<i>Creativity plays a significant role in performing detective work.</i> “You haven’t shown us how this is the case.”	2
		X		“This paragraph [that concludes your essay] is too general.”	--

Number of instructor-corrected grammar, mechanics, and style errors: 13

Total number of instructor in-text comments: 38

End Comments

“You have a great idea here—that both Holmes and Dupin excel as detectives because of their creative capacities. As my notes indicate, however, you haven’t shown us what this “creativity” looks like in the

stories, and more generally, your analysis hasn't gone with much depth into these primary texts, which is essential. If what I'm saying isn't clear, please let me know—the point is that you need to provide meaningful analysis of the text in order to prove your claim. Your writing is quite clear and easy to follow—so do keep that up.”

Sequence 2, Assignment 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		Your opening sentence about “The Maltese Falcon” makes a “good point.”	4
			X	<i>It is a world where law and order are talked about but not practiced...</i> “They are practiced, but not as they pretend to.”	4
	X			“Explain that you are drawing from Chandler’s essay [in your introduction as you set up your claim].”	1
	X			<i>Rather than adhering to a code of conduct as suggested by Raymond Chandler (18), the main detectives...</i> “Briefly explain what Chandler’s code entails.”	1
X				<i>They both do all that is necessary to close clients’ cases, utilizing questionable methods [“Such as?”] bordering on infringing of the law if needed.</i>	1
	X			<i>The only code they follow is being inherent men of honor and pride.</i> “You need to explain what this notion of ‘honor’ is.”	2
	X			According to Chandler [“Make sure you mention the title of his essay.”]	1
		X	X	<i>Chandler states that a detective hero is one on the “mean streets... who is not himself mean” (18), or in other words, a man who does not resort to using “mean” methods in dealing with a “mean” world.</i> “It’s good that you’re leading the reader through the text, but it seems to me that they can both be ‘mean.’”	2
	X			<i>Furthermore, when the Op is chasing after the culprits...</i> “Tell us a little more about what has happened in the story.”	1
		X		“Good evidence” supporting your claim(s) in this sentence.	4
		X		“Good analysis” of the text to support your claim(s) in this sentence.	4
		X		<i>Furthermore, when the Op is chasing after the culprits, he also “slams [“Awkward.”]...</i>	--
	X			<i>Furthermore, both Spade and the Op utilize their methods bordering on infringing the law or the integrity when necessary.</i> “Rephrase.”	--
		X		<i>Furthermore, both Spade and the Op utilize their methods bordering on infringing the law or the integrity when necessary.</i> “Awkward.”	--

	X			“It seems like you need to probe more deeply into this question of ‘integrity’ [that makes up part of your claim]. Look at the end of <u>The Maltese Falcon</u> .”	2
	X			<i>He also holds his business in high regard...</i> “Be a little clearer.”	2
		X		Your analysis of this plot point is “good.”	4
X				<i>Even though their methods may be questionable</i> [“In what way?”] ...	2
		X		<i>Even though their methods may be questionable, both Spade and Ops possess the characteristics of pride and honor, and also manage to bring their cases to conclusion on every occasion.</i> “These two ideas, while valid, seem somewhat unrelated.”	2
		X		<i>As Spade explains to O’Shaughnessy when he reveals to her...</i> “Connection a little unclear.”	1
		X		This sentence contains a “good observation.”	4
X				<i>Furthermore, when he robbed Weel and Dahl of the money they had taken, he returned every cent to Mr. Gungen...</i> “He recovered?”	1
		X		<i>Spade and the Op do not follow any set of particular codes...</i> “Hmm? This seems a little dubious.”	2

Number of instructor-corrected grammar, mechanics, and style errors: 24

Total number of instructor in-text comments: 47

End Comment

Claim=	<u>Good</u>	It is arguable if still too general. Explain what their codes of “honor” look like and whether they are the same.
Argument=	<u>Good</u>	While you make several perceptive and important points, you seem to lose focus at times and there is also a fair amount of jumping around.
Use of Textual Evidence=	<u>Strong</u>	A nice job pulling evidence from the text and providing analysis.
Overall=	<u>Good</u>	With more focus and a more precise claim this should be a very strong piece.

Sequence 2, Assignment 3

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			“Tell us ‘Chandler argues’.”	1
		X		This opening paragraph shows “good engagement with the text.”	4
X	X			<i>...Chandler has created such [an] unforgiving hard-boiled world</i> [“How so? Be specific.”]...	2

X				<i>Chandler has created such [an] unforgiving hard-boiled world, and detectives who are the very embodiment [“How so?”] of the aforementioned characteristics.</i>	2
		X		Your commentary on and claims about Chandler’s stories is “good.”	4
	X		X	<i>However, from Delaguerra’s investigation, he reveals them as masterminds who hire assassins... “No, look at the text. They didn’t hire assassins.”</i>	1
	X	X		<i>In “Spanish Blood”, the Chill brothers are both silenced by assassins in front of Delaguerra, and their sister, Stella Chill, shoots Masters “without a flicker of hesitation” (59) and attempted to shoot Aage, but is killed in the process (60). “OK, but link this to your argument about the ‘hero’.”</i>	2
	X			“Use this quote” in your description of the story rather than paraphrasing it.	1
X				<i>Furthermore, Delaguerra also places great value in keeping his badge clean (63), indication of how he prefers to distance himself from corruption, and values the honor in his job. “What about Conclusion, where he lets real killer go free?”</i>	2

Number of instructor-corrected grammar, mechanics, and style errors: 8

Total number of instructor in-text comments: 17

End Comment

Claim=	<u>Good</u> —	This could be very strong with more specifics—tell us more about these detectives and the embodiment of Chandler’s hero.
Argument=	<u>Good/</u> <u>Strong</u> —	You do a nice job of providing evidence for your arguments about the detectives; however, even at the end, we’re not entirely sure why these men are heroes—is this something more than 1) toughness, 2) numbness, and 3) integrity?
Use of Textual Evidence=	<u>Strong</u> —	A nice job bringing in the texts—my one comment is that you might be able to find better (not more) pieces of evidence.
Overall=	<u>Good</u> <u>Strong</u> —	With revision, this will be very strong or even outstanding.

OSCAR'S ESSAYS

Sequence 1, Assignment 2

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		"Nice opening sentence."	3
	X			"You need to be more specific than [simply writing] events."	1
			X	<i>French police investigated the place thoroughly without being able to link a name to the [deed]. "They do have a suspect."</i>	1
	X			<i>For days citizens lived in fear that this ["Be more specific."] could happen to them.</i>	1
X				<i>French police investigated the place ["Scene?"]...</i>	1
X				<i>For days citizens lived in fear that this ["What?"] could happen to them.</i>	1
X				<i>A letter of high importance was stolen ["From where?, Whom?"]...</i>	1
		X		"Good use of quote."	3
	X			"Explain why [this plot point happened]."	1
X				<i>However, he knew it was in the possession of minister D. "How?"</i>	1
		X		This [description of the story] is "confusing."	1
X				Use of the word <i>suck</i> : "?"	--
X				This [description of the story] is "unclear."	1
X				<i>In fact it's hard to believe ["What?"] since he claims that Dupin is a poor man.</i>	1
X				<i>In fact it's hard to believe since he ["Who?"] claims that Dupin is a poor man.</i>	1
		X		"Awk[ward]—[this quote] doesn't work with your opening."	2
	X	X		"This [section of your paper] is pretty rough—work to smooth this out."	--
X			X	<i>Also ["Is it possible?"]...</i>	2
X				<i>When the murder in the rue morgue case was recent ["?"]...</i>	--
X				<i>...he was forced by Dupin to say what he ["Unclear."] wanted to say...</i>	2
		X		"Nice paragraph."	3

Number of instructor-corrected grammar, mechanics, and style errors: 57

Total number of instructor in-text comments: 78

End Comment

“For the most part, this is a nicely constructed response to the assignment. You can work on making your prose clearer and tighter—too many run-on sentences, this would be much improved. The second half of the piece, your writing starts to become a bit confusing—your narration of events and questioning of Dupin suffers from too many vague pronouns. Look at your nicely written last paragraph and think about how the rest of your writing can be made to resemble this. Let me know if you have any questions.”

Sequence 1, Major Paper, Draft 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
			X	<i>Two of the most recognized</i> [“Detective”] series of stories...	1
		X		“Tell us who the authors are [of the stories you are citing in your introduction] and which ones you will be talking about.”	1
X				<i>Dupin is the first</i> [“Literary?”] <i>detective in story</i> [sic] <i>ever...</i>	2
X				<i>...makes the other stories</i> [“Which ones?”] <i>similar to it.</i>	1
X				<i>There are many similarities between the two stories.</i> “Which ones?”	2
		X		<i>These two stories seem unoriginal</i> [“Awkward.”] <i>from each other...</i>	--
	X			<i>Beginning with the settings of the stories one can find many similarities between them.</i> “Be more specific about these similarities.”	2
	X			<i>Also, the two detectives, Dupin and Sherlock, seem to have the same abilities.</i> “Tell us what they are.”	2
	X	X		“This should be a very nice claim once you fill in the specific details.”	2, 4
	X			“Quote text here [in your description of the story] to show us.”	2
	X			“Explain [your claim in this sentence about the two stories].”	2
X		X		<i>Maybe Holmes’ appears later than Dupin, but the life in Europe is very similar at those times.</i> “This is a rather bold claim—how do you plan to support it?”	2
X				<i>...it is valid to say it is similar.</i> “How so?”	2
X				<i>In addition, the authors</i> [“Who are they?”] <i>of the stories tell the stories in a very similar way.</i>	1
X				<i>Even though Dupin is the main character in his stories</i> [“Which ones?”] ...	1
X				<i>In both stories</i> [“?”] <i>it is evident that...</i>	1
		X		This claim about the two stories is “a little vague.”	2
X				<i>Similar to Dupin’s narrator Watson is able to observe the same type of qualities</i> [“Which are?”] <i>in Holmes.</i>	2
				“You need to point to specifics. What textual sources are you drawing from [in support of the claim in this	

X	X			paragraph]?”	1
				<i>Simply by observing the setting of the two stories we can observe that they are very similar. “Try to say something more in this last sentence—You’ve said they are ‘similar’ 2-3 times in this paragraph.”</i>	2
X	X			“Confusing. Show us what this ‘analytic’ ability [that you claim Dupin possesses] looks like.”	2
	X			“Prove [the claim in this sentence] by showing us.”	2
		X	X	<i>Watson was able to observe “his [Holmes’] brilliant reasoning power would rise to the level of intuition, until those who were unacquainted with his methods would look askance at him as on a man whose knowledge was not that of a other mortals” (60). By simply observing Holmes [“This is a good quote, but it seems to suggest that people are awed by watching him in practice; not simply by looking at him.]...</i>	4
		X		<i>It is clear how Dupin and Holmes are similar in the way they present themselves [“Too vague.”], maybe...</i>	2
		X		The quote you are using to support your claim “is a good example.”	4
	X			“Be more specific [about your claim regarding the two detectives]—show us both of the detectives in action.”	2
X	X			<i>Dupin and Holmes are two very educated men who possess much knowledge that nobody else knows. “Such as? Explain.”</i>	2
	X	X		<i>Books at that time, and even now, are one of the primary sources of knowledge. It is reasonable to assume [“This isn’t sufficient—show us what that knowledge looks like in the texts.”]...</i>	2
	X		X	<i>...since there were no signs of violence the doctors assumed that she was poisoned [“No, look at the text.”]</i>	1
	X			“Provide us with a clearer context” in regard this specific plot point and your claim about it.	1
		X		Your citation of the two stories in this paragraph includes a “good introduction of the authors.”	3
		X		Your use of quotes from the story to support your claim in this paragraph shows “good analysis.”	4
X				Use of the word <i>guilty</i> : “Word Choice?”	--
X				Use of the word <i>guilty</i> : “?”	--
	X			“Show us an(other) example” in the text of your claim.	2
	X			“OK, but I think you need to provide more proof [of your claim in this sentence].”	2
	X			“We need a fuller explanation of what Dupin does in the story and what his ‘method’ looks like [since this is part of your claim].”	2
	X			“Again, be clearer about what, specifically, Holmes sees and does [since this is part of your claim].”	1, 2
	X	X		“This is a provocative claim; but you need to show us this in greater detail.”	2, 4

	X			“In this last paragraph, try to be a little more detailed/sophisticated about these similarities [between the two detectives, which is the basis of your claim].”	2
X				<i>But Sherlock takes it a little too far</i> [“?”] ...	--

Number of instructor-corrected grammar, mechanics, and style errors: 50

Total number of instructor in-text comments: 92

End Comment

“This is well-written and you have the start of a very nice claim (once you add more specific details). As the paper progresses, you do a better job of engaging with the texts. My main comment throughout—as you can see in my notes—is that your arguments aren’t sufficiently supported. It’s important that you show us what Dupin and Holmes’s methods look like in action; show us in the text where it becomes clear that the two have a vast storehouse of knowledge. And furthermore, you should make it clearer to your reader what happens in the stories—this allows her/him to follow your line of inquiry much more easily. But this is a fine start; let me know if you have questions.”

Sequence 2, Assignment 3

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		Your argument about Chandler in this sentence is a “good point.”	4
X			X	<i>Chandler also claims that one of the greatest mistakes in literature is the lack of reality, but is a world with no good, hope or justice realistic?</i> “Does Chandler say this?”	1
X				“What does this [the quote you’ve cited] mean?”	2
X				“How does [your quote in this paragraph] display [Chandler’s] sense of honor?”	2
X				“Is this [last sentence in the essay] your claim?”	2
			X	<i>Raymond Chandler seems to forget that there are good people in this world; he makes every single character, even small ones, be a crook with some kind of interest in crimes.</i> “This isn’t true.”	2
			X	<i>It is true we don’t live in an ideal world where good always prevails over evil, but it is also true that not everything is bad, that is what the real world is all about, the combination of good and bad.</i> “You’ve repeated this point a couple of times.”	--

Number of instructor-corrected grammar, mechanics, and style errors: 8

Total number of instructor in-text comments: 15

End Comment

Claim= Acceptable— While it’s fine to take issues with Chandler’s dark view of the world, you still need to make a clear claim in response to the prompt that was given to you. Really try to tighten your first paragraph and establish a clear claim.

Argument= Acceptable— It’s important that you find a clear focus. You seem to have several different arguments, yet it’s not apparent to your reader how they fit together. Without a specific focus, we really can’t be persuaded that your point of view is a valid and insightful one.

Use of Textual Evidence= Acceptable/Good— I really like what you are trying to do in the first paragraph with the quotes from multiple texts (this paragraph, however, does get a little long-winded). What would really help you here is if you spend more time explaining the significance of your quotes.

Overall= Acceptable— Do let me know if you have any questions.

SHIN’S ESSAYS

Sequence 1, Assignment 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
X				Do you mean “often” rather than “easily”?	--
	X			“Rephrase” this portion of the sentence.	--
	X	X		“While this is a nice way to open your paper, you need to get to your claim and the story itself sooner.”	--
X	X			<i>The story by Edgar Allan Poe, The Man of the Crowd [sic], also reveals this characteristic of the human. “Which? Tell us again.”</i>	2
X				<i>While observing pedestrians outside the coffee shop window, the narrator of the story makes numerous analysis [sic] and categorizations about their personalities, social statuses and manners with only visual observation as a third person. “By their appearances?”</i>	2
X				<i>Because human beings are lives that have secret, mystery [“mysterious?”] and complex thinking of their own ...</i>	--
X		X		<i>Because human beings are lives that have secret, mystery and complex thinking of their own [“Not clear.”]...</i>	--
X	X			“If this [section of the paper] is your claim, you really need to bring in more specific details.”	2
	X			In regard to this claim that you are making, “tell us how?, why?”	2
	X			“Quote,” rather than paraphrase this part of the story.	1
X	X			<i>Moreover, it [“What? Be explicit.”] can be seen in the text on page 475, in the third paragraph...</i>	1
X				“I don’t follow” [this part of your sentence].	--
X				“How do you support this [claim]?”	2
	X	X		“This [section of your paper] is a good observation. Can you go into further depth, explaining its significance?”	2, 4
	X			<i>In page 477... “Set up.”</i>	1
				<i>In other words, the narrator description is very specific as if he is describing a particular single person or a group of</i>	

	X		X	<i>equipped robot armies that all look exactly the same.</i> “Think about how his observation of the particularities help determine our perception of the crowd as a whole.”	2
X				“Not clear how [this interpretation of the preceding quote] follows from the quote.”	2
	X			<i>Therefore, it was unavoidable to be suspicious of the narrator’s ability.</i> “You could take your suspicions about the narrator’s reliability much further.”	2
	X			“Quote,” rather than paraphrase this part of the story.	1
X				<i>However, in the end, the narrator become [sic] exhausted after two days of chasing and gives up on his objectives.</i> “Which are?”	2
X				<i>One might say that the old man was too much special or unique [sic], but it displays how much the narrator’s ability is limited and unreliable.</i> “How?”	2
	X			<i>Despite the previous arguments...</i> “You need to give us an idea/reminder of what these are.”	--

Number of instructor-corrected grammar, mechanics, and style errors: 20

Total number of instructor in-text comments: 42

End Comment

“You do a good job, on page 2, of trying to relate what happens in the text. You have several good ideas—the narrator’s perception of the particular vs. the whole and the unreliability of the narrator’s narrative—which you now need to turn into a claim which is supported by textual evidence. As it is, your claim is too general and many of your arguments seem distanced from the text. I know this was a difficult assignment; I appreciate your hard work. Please let me know if you have any questions.”

Sequence 1, Assignment 2

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			“Remember, this assignment asked you to write an article, not interpret the text.”	--
X				<i>Now it</i> [“What?”] <i>raises a few questions...</i>	2
X				<i>Is this letter could be explained.</i> “?”	2
	X			“Clarify” this description of the story.	1
X				Regarding use of the word <i>should</i> : “?”	--
X				<i>Then [the] personage</i> [“Which one?”] <i>tried to hide the letter...</i>	1
X		X		<i>From this fact that it is evident that at the instant the royal personage had at least a rough idea what the content was.</i> [“Confusing. The minister?”]	1
X				<i>...in the sight of the royal personage.</i> “Which one?”	1
X				<i>...letter from the guest</i> [“King?”]...	1
X	X			“The text already tells us [what you are describing in this paragraph], more or less. Why include it here?”	1
	X			<i>Furthermore, the guy</i> [“Prefect.”] <i>named G...</i>	1
	X			In regard to this section of the paper describing the story—“Look at the text.”	1

			X	<i>It is mentioned in the text that the royal apartment ["Police force."] has done everything they could to get the letter back before asking G to get it.</i>	1
	X			"Again, the text already tells us all [this information you are writing about in this paragraph]."	1
	X			"You need to explain" [this plotline in the story].	1
X				"Where does the text say [what you are attributing to it here]?"	1
X				<i>...he gave a little information about the letter [Such as?]...</i>	1
X				<i>...and he wanted to help her. "?"</i>	--
X				<i>However, the real reason ["For what?"] is that...</i>	2
X				<i>I believe the letter would have something to do with [a] scandalous job ["?"] that the personage had done before...</i>	2

Number of instructor-corrected grammar, mechanics, and style errors: 29

Total number of instructor in-text comments: 20

End Comment

"It's clear that you've read the text clearly and in the last paragraph or two you start to make assertions that would work well in this assignment. The problem is that this reads like a book report, rather than an article, written for a general audience, as the assignment asked. The details/plot points you narrate, furthermore, are more or less exactly what the text tells us. If you choose to revise this for the portfolio, you will need to rewrite this as an article that shows a clear awareness of the audience it is trying to reach. Please let me know if you have any questions."

Appendix F: Intertextual Analysis Data for L1 Students

KEY

Four Types of Instructor Comments
“Unc”—Unclear; “Ins”—Instructive; “Evl”—Evaluative; “Dlg”—Dialogical
Text in the Simplified Message Column
Text in quotes: Instructor feedback verbatim
Text in italics: Student writing taken from focal essay
Text in standard font: My paraphrases
Levels of Intertextuality
Numbered 1-4; -- signifies that intertextual level was undetermined

NICK’S ESSAYS

Sequence 1, Assignment 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			If the narrator in Poe’s story “The Man of the Crowd” <i>makes sweeping generalizations about groups of people without providing any justification whatsoever</i> , there are “causes, reasons [for these justifications]—if you make a claim about how these generalizations come about, you will have a much stronger claim.”	2
	X			“Quote this” part of the story rather than paraphrase it.	1
X	X			“Why is this [aspect of the story you are describing] important?” Tell your reader.	2
X				This claim is “a little unclear.”	2
		X		This claim “doesn’t seem to be supportable...”	2
X				<i>...he comments on their [“whose?”] facial features and their [“whose?”] to other people in the crowd.</i>	1
			X	[The narrator in Poe’s story] <i>perceives that patient men with knit brows are businessmen, but he has no specific reason for this assumption.</i> “Well, he never says they are ‘businessmen,’ just that they have ‘business-like’ demeanors.”	1
	X	X		“While it’s great to go deeply into a quote, I really think [this point] could and should be made in 1 or 2 sentences, not an entire paragraph.”	2
			X	<i>In this case the narrator makes the assumption that all good looking young men are pick pockets. Once again, he gives no grounds for this belief.</i> “He gives a few.”	1
X				<i>The narrator continues to profile people based on assumptions [“Is this all?”]...</i>	2
		X		This claim “doesn’t seem to be supportable.”	2
X				<i>This is a harsh judgment against this social group [“Which?”] of men.</i>	1

X				<i>The members of the crowd were profiled and judged before they even had a chance to show their true selves. “What are these true selves and can they ever be known?”</i>	2
	X			“Again, try to reduce this paragraph to 1 or 2 sentences and combine it with the previous one.”	--
	X			“Support [this claim] from the text.”	2
			X	<i>This [quote] shows that the narrator has completely dismissed the possibility that the old man is benign. His perception of the old man is based on a likely false assumption that walking around a city at night in a suspicious manner means you are a criminal. “It seems the narrator’s conclusion is that he’ll never learn the secrets of this man’s heart.”</i>	4
			X	<i>In <i>The Man of the Crowd</i> [sic], the narrator has already drawn his conclusions about groups of people before taking the time to gather any solid evidence. “Well, he has some evidence.”</i>	4

Number of instructor-corrected grammar, mechanics, and style errors: 4

Total number of instructor in-text comments: 21

End Comment

“You make a good point in that the narrator categorizes the crowd due to his own assumptions—but how is this different from what all of us do? Clothes, appearance, gait etc. are the signs by which all urban-dwellers categorize other individuals. I think your paper would be much stronger if you framed your argument around the narrator’s own desires, which he seemingly projects onto the ‘man of the crowd.’ And the conclusion of the story does suggest that there are certain hearts which can’t be read—how might this influence your argument? Please let me know if you have any questions.”

Sequence 1, Assignment 2

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		“Nice, brief” introductory paragraph.	3
X				Is the word “eventually” meant instead of “even”?	--
X				Is the word “disfigured” meant instead of “distorted”?	--
	X			“Might be best” to rearrange this sentence for clearer meaning.	--
	X			In these two sentences, try to make the plot points of the story clear.	1
X	X			“Can you make [this character] sound more interesting?”	--
X				What is the “meaning” of the plot point described?	2
X	X			“Comment on this quote—incomprehensible.”	2
	X			“Clarify” the relationship between these two sentences.	--
			X	<i>Coincidentally, a sailor was in town looking for his escaped orangutan about the same time. “Dupin is the one who discovers this ‘coincidence’.”</i>	1
		X		Make it “clearer how [these two sentences] connect.”	--

Number of instructor-corrected grammar, mechanics, and style errors: 11
 Total number of instructor in-text comments: 22

End Comment

“A nice, clear response to this assignment. I still think you can work a bit on tightening your language & clarifying a few things, but this is a fine start. Let me know if you have questions.”

Sequence 1, Assignment 3

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		Phrasing is “vague.”	--
X				Particular word is unclear.	--
		X		Sentence “seems out of place.”	--
	X			Make a claim based on your reading of the class text for this assignment.	2
	X			“Analyze and [explain]” the significance of this direct quote.	2
	X			Give readers more details from the text.	1
	X			Provide readers with context from the text.	1
		X		Phrasing is “vague.”	--
		X		Sentence contains a “good point.”	4
X				The word <i>characters</i> : “?”	--
		X		Several sentences collectively make a “good point.”	4
X				<i>...there are serious flaws in the narrative... “?”</i>	--
	X			Provide reader with a clearer example.	2
			X	<i>“Finally he [Sherlock Holmes] returned to the pawnbroker’s and, having thumped vigorously on the pavement with his stick two or three times, he went up to the door and knocked” (Doyle 58). He was “ascertaining if the cellar stretched out in front or behind” (Doyle 67). “Later Holmes tells Watson that.”</i>	4
			X	<i>Holmes’ method of detecting the presence was also flawed, leaving the story as mere fiction. “Fictions can be quite powerful.”</i>	4

Number of instructor-corrected grammar, mechanics, and style errors: 9
 Total number of instructor in-text comments: 24

End Comment

“All in all this is nicely written & well-reasoned. My main concern is that your claim doesn’t seem to be arguable. In [the] last paragraph, you start to make some arguments—especially the question of whether these implausibilities [sic] make the story ‘flawed.’ You’ve done a nice job articulating the “realistic” flaws in the story, now you need to use this analysis to support a more arguable claim. I’m happy to brainstorm w/ you on what a better claim might be—I think it would be well worth your while to revise this for portfolio submission.”

Sequence 1, Assignment 4

Unc	Ins	Evl	Dlg	Simplified Message	Level
X	X			“Can you elaborate any” on your observations from reading the two class texts for this assignment?	2
X				“How does [this particular description of one part of the text] relate to the rest of the text?”	2
	X		X	“I agree” with your point but “make it clear how this [point] relates to the rest of the paper.”	2
		X		Your point is “arguable,” but give your readers a detailed explanation of it and explain the terms you use.	2, 4
	X			“Engage with” the direct quotes you cite “in your analysis.”	2
	X			“[Interrogate]” key terms from the story.	2
	X			“Be more explicit” in linking the Doyle story with the Poe story.	2
	X			“Prove” your point “by referring to at least one specific instance in the text.”	2
			X	<i>Holmes tends to conduct his investigations without exploiting his employees.</i> “But [Holmes] seems to have the trait of reveling in [his] crime-solving abilities.”	4
	X			“Interrogate” what you mean by <i>hero</i> , a key term that you are repeatedly using in this paper.	2
	X			“Make it clear that we learn this [plot point] later.”	1
		X		“I think this notion of revenge [that you claim] should be explored further.”	2
			X	<i>Dupin takes every opportunity he can to exploit his employers for personal benefit.</i> “Well, he also completes a task.”	4

Number of instructor-corrected grammar, mechanics, and style errors: 9

Total number of instructor in-text comments: 22

End Comment

“This is nicely written and well-reasoned. You prove your arguments through close and specific analysis of the text. My major suggestion, though, is that you reframe your claim by articulating a particular notion of ‘the hero.’ If you spend more time linking Dupin & Holmes—especially in terms of their respective methods (& I think about the use of this term ‘intuition’)—you’ll have the first half of a complex claim, which can then be coupled with your claim about their motives. A very nice start—let me know if you have questions.”

Sequence 1, Major Paper, Draft 2

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			“Mention the texts you will be discussing early on” in your introduction paragraph.	1
	X			“Be a little more specific” in your claim about how Holmes is portrayed in the story.	2
				“Tell us/give us an idea” of the comparison between	

	X			Holmes and Dupin you are making in your argument.	2
X				Why are Poe's and Doyle's characters considered heroes?	2
	X			Clarify this claim.	2
	X	X		"OK, but you should comment on [this direct quote]" before moving on in your paper.	2
	X			"Tell us which story [your direct quote comes from] before the quote."	1
X				What is a "true hero"?	2
X				"What does a 'true hero' do?"	2
			X	<i>In this case, Holmes had the opportunity to tell the bank that he would stop the robbery if he was paid a given sum of money, essentially blackmailing them into paying him a fortune. Instead, he demonstrates the qualities of a hero by simply asking that his costs of preventing the robbery be covered. "The bank, it seems, gladly would have paid him much more."</i>	4
	X			"Let us know this [quote] is coming from a different story" from the one you have previously been quoting from.	1
			X	<i>His [Sherlock Holmes] position on payment is reiterated when he says, "As to reward, my profession is its reward; but you are at liberty to defray whatever expenses I may be put to, at the time which suits you best" (The Speckled Band 160). "This is different, it seems, as he is working for a client, not a corporation."</i>	4
			X	<i>Dupin, on the other hand, is shown to seek wealth where he can and use his intellect to take revenge when the opportunity presents itself. "Only in the 'Purloined letter'—it seems different in 'The Murders in the Rue Morgue.'"</i>	4
	X			"Again, tell us the name of the story" you are quoting from.	1
X	X			"I think you would be helped by providing you reader with more clear contexts [in this paragraph]—what happens in [the story]?"	1
			X	<i>We see here that Dupin in after the money [sic], and does not reveal that he is in possession of the letter until after he hears the amount being offered. "This may have been his plan all along."</i>	4
		X		"Good job of taking us through specific passages in the text [in this paragraph]."	3
X				Is this claim about one Dupin story applicable to the other Dupin story cited in this paper?	2
		X		Your criticism about this story is questionable.	2
		X		The transition between these two sentences is "abrupt."	--
	X			"You are going to have to pursue [this aspect of your argument] much more thoroughly to convince me."	2
				A direct quote from Dupin in "The Murders in the Rue Morgue" implies that <i>there is little that is "amusing" about a murder</i> . "Holmes seems to echo this sentiment in	

			X	“The Red-Headed League.”	4
			X	<i>Dupin already knows that another search will be fruitless, but advises it anyway.</i> “His search isn’t.”	4
			X	<i>Additionally, Dupin’s methods of conducting searches are questionable.</i> “In other Holmes stories, similar tricks are used.”	4
	X			“You need to provide more context about this [literary analysis] article.”	1
		X		Your criticism about this story is questionable.	2
		X		Your analysis of this story is “too vague.”	2
			X	<i>We see that Holmes takes each case on a personal level and can relate to the people affected by the crimes.</i> “He still seems rather detached.”	4
	X			“Prove this” claim you are making.	2
X			X	<i>Again, he [Sherlock Holmes] takes personal interest in the case and shows a genuine care for the well being of his client.</i> “The bank? He laughs at Wilson.”	4
			X	<i>Dupan [sic], on the other hand, goes looking for mysteries to solve to boost his ego.</i> “It seems to come to him in ‘The Purloined Letter.’”	4
		X		Your analysis of this story is questionable.	2
		X		“This [analysis] doesn’t seem to be a particularly strong argument in support of your ‘hero’ claim.”	2
	X			Clarify this plotline that you are describing.	1
	X			“It is essential that you make an argument about what a ‘hero’ is [a key term in this paper]—are you drawing from Greek tragedy? Arthurian legends? Shakespeare? The term a ‘true hero’ won’t withstand critical scrutiny, unless you develop a particular definition for the detective hero in the mid- and late-nineteenth century urban space.”	2

Number of instructor-corrected grammar, mechanics, and style errors: 21

Total number of instructor in-text comments: 57

End Comment

“Your writing is very clear and easy to follow and when you use the text, you do a nice job of analyzing the quote and explaining its significance. In line with my comment on defining ‘hero,’ I would strongly suggest that you shift your focus to defining what types of ‘heroes’ these two individuals are and why they are heroes at these particular historical moments. I’d be very happy to discuss strategies for revision with you, as I’m certain you can make something quite strong and persuasive out of these raw materials.”

Sequence 2, Assignment 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X	X		“This [opening sentence] seems a little difficult to prove—can you qualify this somehow?”	2
	X			“Give a general idea of what ‘hard-boiled’ means.”	1
	X			“In your claim, put forth as many specifics as possible.”	2
X				“Which [examples]” from the story are you referring to?”	1

X				What is the “similar detective code” that the Op and Spade share?	2
X				What are the “certain qualities and values that make a superior detective hero”?	2
		X		Your analysis of the story in the first part of this body paragraph is “good.”	4
		X		“Nice shift” in comparatively discussing the Op character in this sentence and Spade in the very next sentence.	3
		X		Your analysis of and use of direct quotes in the final part of this body paragraph is “good.”	3
X				“For” what reason does Spade turn O’Shaughnessy over to the police?	2
X				In using the term “pity” here do you mean “?love?”	--
X				“In what story” does the Op arrest Jeanne Delano?	1
X				“Why” does the character you are directly quoting here say what she says?	2
X				Why “specifically” do the characters you are describing here do what they do?	2
X				The Spade character gives a speech “to whom?”	1
			X	<i>Loyalty is a vital part of his [Sam Spade’s] profession. It is necessary to prevent him from becoming corrupted, by his corrupt surroundings.</i> “We might argue that he is already corrupt in a certain way.”	4
X				“In what way” does the Op character remain dedicated to his cases and clients in this story?	2
X				The Op reviews a list of clues “to discover what?”	1
		X	X	“Not sure if this [direct quote] is too helpful for your argument.”	2
X				What are the certain character traits that each detective displays?	2
X				Reaction to your point about loyalty and dedication: “Hmm?”	2
	X			“It might be more effective to talk about [Spade’s] resolve after being beaten over the head, or how he handles the ‘main death’.”	2

Number of instructor-corrected grammar, mechanics, and style errors: 11

Total number of instructor in-text comments: 33

End Comment

Claim= Good— All I can tell you is to include, in your claim, an outline of the specific arguments you plan to make.

Argument= Strong— I do think you could extend this paper and add 1 or 2 more main arguments, but you do a nice job of proving the points you wish to make.

Use of Textual Evidence= Strong— A good job of leading your reader through the text and explaining how these passages support your argument—

though you might want to rethink the second to last paragraph.

Overall= Strong— By extending your argument and reworking your claim, this should be very nice. Well-written, too.

JOSH'S ESSAYS

Sequence 1, Assignment 1

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		This opening sentence is “a little wordy.”	--
	X			“Be a little more specific as regards the text” in making the claim in this sentence.	2
	X			“Explain [what you mean by <i>emotional distress</i> .]”	2
	X			<i>...his own judgment of people in the crowd...</i> “Rephrase.”	--
	X	X		“At its core, a nice, arguable claim, but try to be more specific about what you will be arguing.”	2, 4
	X			“You can lose [this sentence that precedes the direct quote you cite] and go straight to the quote.”	1
X				<i>This contrast between the perceived norm</i> [“Whose ‘perceived norm’?】...	2
X	X			“Look closely at the quote [you are referring to]—I don’t see where the narrator ‘equates’ them to gentlemen [as you are implying in your interpretation of the quote].”	2
	X			“Support this [claim that you are making in this sentence].”	2
	X	X		“This point seems to be drawn out too far—might be [better] to just include the narrator’s perception of the ‘man’ in this paragraph [rather than focusing on the <i>skewed perception</i> of the narrator].	2
	X			<i>Moving on</i> [“Avoid this.”], <i>the mental state of the narrator is far from what is considered normal...</i>	--
X	X			<i>...the mental state of the narrator is far from what is considered normal</i> [“Support this: sickness?”] ...	2
		X		<i>...as if he is in a high</i> [“Awkward.”] ...	--
X				<i>...someone under the influence.</i> “Of what?”	--
	X			“Use quote here [to explain your claim in this sentence].”	2
	X	X		<i>...which is supported by his saying his awareness was likened to that of the mathematicians Leibniz’ logic.</i> “Develop this—this could be interesting.”	2
	X			<i>The mere idea that his emotion has changed his perception</i> [“We need more support for this assertion.”].	2

		X		<i>...his perspective of things has been swayed by his emotion and furthermore that perspective is one that is strange.</i> ["Again, unclear."]	--
X				<i>...it has been found</i> ["By whom?"] ...	1
	X	X		"This [claim in this paragraph] is interesting but you need to link it to the story itself."	2, 4
	X	X		"This [ending your paper with a quote from the story in German] is an effective rhetorical choice for ending a paper, but you need much more development before this quote is used in a satisfying manner."	2, 3

Number of instructor-corrected grammar, mechanics, and style errors: 21

Total number of instructor in-text comments: 43

End Comment

"You've got a nice workable claim; however, you need to be more specific in your first paragraph about what you will be arguing in the rest of your paper, based on your close reading of the text. My main concern is that you don't adequately engage with the text and use more evidence from the story—you don't even mention the 'man of the crowd.' You should make it clearer, from the text itself, how the narrator's perception has been influenced, as well as what you mean by 'perceived norm.' Let me know if you have questions."

Sequence 1, Assignment 2

Unc	Ins	Evl	Dlg	Simplified Message	Level
			X	<i>It was only a month ago that it was first reported that Minister D--- had been extorting an unnamed lady</i> ["Queen."] <i>in the royal court...</i>	1
	X			"[You] need to mention Dupin in this [introduction] paragraph."	1
		X		<i>...she was eventually freed of dilemma</i> ["Awkward."]	--
X				<i>...soon after reports of the initial incidents</i> ["Theft?"] <i>hit the streets...</i>	1
		X		<i>Upon first contact</i> ["Awkward."]	--
X				<i>The robbery of the letter...occurred right before her</i> ["Whose?"] <i>eyes.</i>	1
X				<i>Minister D---, who was also in the room, perceived the letter and its value</i> ["How?"]	1
			X	<i>While reading the letter she was interrupted by another person</i> ["The King."] <i>of the court...</i>	1
	X			In regard to the word <i>mute</i> : "Word choice."	--
X				<i>...he fit the description of a genius in every regard.</i> "How so?"	2
				<i>However, after hearing of that account</i> ["Which?"]	

X				From whom?"]], <i>Dupin...</i>	1
			X	<i>Digging deeper, we found that a similar</i> ["The same."] <i>genius had helped in the investigation...</i>	4
	X			"You must explain to your readers what this [direct quote] means."	2
	X			<i>Dupin is a confident man. He then related the story of the retrieval of the letter</i> [David's strikethrough]. "Don't say this, just tell us!"	1
		X		<i>...from the interviews at the court, through the prefect of police and finally to Dupin...</i> "Too wordy."	--
		X		<i>From the prefect, we know "[he] have received</i> ["Awkward."]"... "	--
X				<i>From the prefect, we know "[he] ["Who is 'he'?] have received...</i>	1
X			X	<i>From the prefect, we know...the letter itself had been stolen from the royal apartments. "Don't we know this already?"</i>	1
		X		"This conclusion could be much stronger."	--

Number of instructor-corrected grammar, mechanics, and style errors: 49

Total number of instructor in-text comments: 68

End Comment

"You've got the right idea and you do—for the most part—a good job of leading your reader through the important details of the story. My two main suggestions are 1) to work on being more concise—too many unnecessary phrases and 2) making the details and chain of events more explicit and clear to your reader. See my notes within and let me know if you have any questions."

Sequence 3, Assignment 2

Sequence 2, Assignment 3

Unc	Ins	Evl	Dlg	Simplified Message	Level
		X		"Good job laying out these specific traits [from Chandler's essay on what makes for a good detective story]."	3
		X		[This sub-argument] is a "very good point."	4
	X	X		"This [claim] is a little too vague; make it clearer what you will be arguing in the rest of the paper."	2
	X	X		"Fine, but let us know why you are providing this information [from the story in question]."	2
	X			"This [sub-argument] should be mentioned in claim."	2
				<i>It is apparent he has a sense of what is right and</i>	

X			X	wrong, since at the end of the narrative he describes the badge he got back as something that “[is] not quite as clean as it was” (63). “But does he act according to his absolute vision of right and wrong?”	4
X				...the right choice, in terms of normal Judeo-Christian morals, is obvious [“Really? How so?”] ...	2
X				Use of the word <i>apprehensible</i> : “?”	--
		X		You final sentence is “a little too simple.”	--
X			X	The redeeming factor of these situations is that while Delguerra’s choices are not necessarily always right, his obvious disgust is an affirmation that he does believe there is a right and wrong. “Best [choices] in the world he inhabits?”	4
	X			“This [sub-argument] should also be more clearly stated in the claim.”	2
			X	In the story Grayce eventually figures out Millar and Talley killed Leopardi and confronts Millar about the murder. “Kills his brother.”	1
			X	Grayce ends up giving his old coworker his peel for grace. Once again there is a certain ambiguity here, the right thing to do is to arrest Millar, instead Grayce gives him the head start while still noting he will still be coming after him. “Allows him to commit suicide!”	4
			X	So on the one hand you have a murder which by all accounts is wrong, but on the other hand you have the redeeming quality that the sister’s honor was avenged. “The problem for Grayce.”	4
	X		X	So on the one hand you have a murder which by all accounts is wrong, but on the other hand you have the redeeming quality that the sister’s honor was avenged. “Look back at the text—was all the collateral murders—this is what his code wouldn’t let him tolerate.”	2, 4

Number of instructor-corrected grammar, mechanics, and style errors: 4

Total number of instructor in-text comments: 19

End Comment

Claim= Good— This could be very strong, even outstanding, with more specifics.

Argument= Strong— You make some great insights, but I think you need to push further. If you do so you might be forced to rethink the validity of Judeo-Christian morality in this universe.

Use of Textual

Evidence= Strong— There are a couple of places where you would be well-served by going back to the text, but all in all, a nice job engaging with the text.

Overall= Strong

L1 STUDENTS: KRISTEN'S ESSAYS

Sequence 1, Major Paper

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			“Avoid” the general introduction that doesn’t discuss any texts from class that you will analyze in your paper.	2
X				“Not quite clear where you are going” in this introduction paragraph.	--
X				<i>Sherlock Holmes prides himself in his deductive methods</i> [“What is this?”] ...	2
	X			“Set up” this direct quote before you quote it.	1
X				<i>...the majority of the mysteries are solved based on these imaginary questions that then lead to conclusions.</i> “For instance?”	2
		X		Your interpretation of the direct quote expresses a “good point.”	4
X				<i>These means make the story less realistic and therefore less appealing to today’s society.</i> “Hmm?”	2
X				<i>When young sleuth Nancy [Drew] decides to go on her many adventures to be able to solve crimes such as thefts, murders, and overall mysteries pertaining to people’s personal properties, she always has hard facts to make her claims more believable.</i> “?”	2
X				<i>For example in the first book of her series, a family friend dies leaving everything to some people...</i> “Which book?”	1
X				<i>...when Holmes goes from one clue to another, his deductions show irregularity [“?”]...</i>	2
	X	X		“We need specific analysis of text” in this paragraph.	2
	X			In regard to this paragraph comparing Nancy Drew and Sherlock Holmes: “Support?”	2

Number of instructor-corrected grammar, mechanics, and style errors: 2

Total number of instructor in-text comments: 14

End Comment: Not included on draft I was given.

Sequence 2, Assignment 3

Unc	Ins	Evl	Dlg	Simplified Message	Level
	X			“Rephrase” this sentence.	--
				<i>So when detective Delaguerra plays the part</i> [“Which?”]	

X				in "Spanish Blood" ...	2
X	X			Chandler uses his expectations to create the sort of detective that would be heroic and surpass any other ordinary detective. "How? Explain."	2
X				...Chandler's image of what the perfect detective would consist of. ["Which is?"]	2
	X			"Explain" what you mean by <i>written between the lines</i> .	2
X	X			These kinds of little incidents happen on and off through both stories to protect the "hidden truth" (<i>The Simple Art of Murder</i> 18). "What is this? Make a claim about what Chandler means by this."	2
X				...that is exactly what Delaguerra does all throughout <i>Spanish Blood</i> . "How so?"	2
X				"How does [your description of Delaguerra from story] make him a 'common man'?"	2
X				This same thing ["Which?"] was apparent with <i>Dalmas in Smart-Aleck Kill</i> ...	2
		X		Your use of the story to support your claim in this paragraph is "too general."	2
X				...he made an effort to stay on the same level ["?"] as him...	2
X				At one point in the story <i>Ms. Crayle</i> ["Who is this? What happens in the story?"] was talking...	1
X			X	<i>Dalmas</i> seems to relate on the same level because at multiple points during the story he tends to be pounding down a few drinks and engaging in business with some shady characters; for example on page 237 when he gets in a scuffle with a few gentlemen in the backseat of a car and ends up throwing a few punches. "He was kidnapped, right?"	1
X				None of this necessarily makes him a bad guy; it just brings him down to a normal level. "What is this?"	2
X				...he full on admits that he knows who is responsible ["For what?"] when he pins it on the gaming deputy...	1
X				...to be able to judge the difference between right and wrong ["What is this?"]...	2
	X			"We need analysis" of the direct quote you are citing in this paragraph.	2
X				For a man who holds detective stories at such a high standard, his ["Whose?"] stories seem to follow a pattern that can be pretty predictable.	1
X				Yet, when it comes down to it, what matter [sic] most in his eyes is that the detective is a "common man...a man of honor...[And] has a sense of character." "How? How are they honorable?"	2

Number of instructor-corrected grammar, mechanics, and style errors: 2

Total number of instructor in-text comments: 21

End Comment

Claim=	Inadequate/ <u>Acceptable</u>	Important that you make it clear what you are trying to argue in your paper. One strategy you could use here is to bring out Chandler's vision of the detective and then make a claim about how his own detectives measure up to that vision.
Argument=	<u>Acceptable</u> Good	You would be helped by making your organizational strategy more apparent and by being more specific about what you are trying to prove in each paragraph.
Use of Textual Evidence=	<u>Acceptable/</u> <u>Good</u>	It's good that you make use of so many quotes; however, you would be well-served by providing more specific analysis of these quotes.
Overall=	<u>Acceptable</u>	

Vita

Christian Stuart was born in Palo Alto, California and now lives in Seattle, Washington. Upon receiving his Bachelor of Arts degree in English from Union College in Lincoln, Nebraska in 1997, he went to South Korea to teach conversational English. After this, he worked as a technical writer in several corporate settings back in the United States, including a tax firm and a law firm. Realizing he was happier teaching English, though, he decided to make a career of it. He went to the University of Washington in Seattle, where he earned his Master of Arts degree for Teachers of English to Speakers of Other Languages in 2004. He then began his doctoral work at the same university. As a graduate student, Christian taught in several different contexts: in the ESL Center, in the Expository Writing Program, and in the Interdisciplinary Writing Program, all at the University of Washington; as part of the summer Intensive English Program at the International University of Japan in Niigata Prefecture, Japan; and as an adjunct instructor in both the Foreign Language Program at Seattle Pacific University and the English Department at Highline Community College in Des Moines, Washington. He earned his Doctor of Philosophy in English in 2012, with research emphasis on second language writers in North American academic writing contexts.