



WRITING PROGRAM ADMINISTRATION

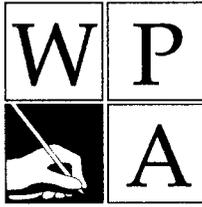
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A Heuristic to Promote Inclusive and Equitable Teaching in Writing Programs

Writing Program Administration and the Title IX Controversy: Disability Theory, Agency, and Mandatory Reporting

Programmatic Mapping as a Problem-Solving Tool for WPAs

Arriving with Credit: A Study of 200-Level Writers and the Question of Equivalency



Writing Program Administration

Journal of the
Council of Writing Program Administrators

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Guide for Authors

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

Possible topics of interest include:

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

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

Submission Guidelines

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

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

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

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

Reviews

WPA: Writing Program Administration publishes both review essays of multiple books and reviews of individual books related to writing programs and their administration. If you are interested in reviewing texts or recommending books for possible review, please contact the book review editor at wpabookreviews@gmail.com.

Announcements and Calls

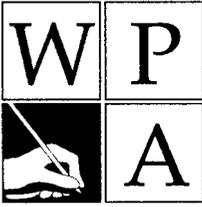
Relevant announcements and calls for papers may be published as space permits. Announcements should not exceed 500 words, and calls for proposals or participation should not exceed 1,000 words. Submission deadlines in calls should be no sooner than January 1 for the fall issue and June 1 for the spring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

Correspondence

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

Subscriptions

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



Writing Program Administration

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From the Editors: Taking Action

Jacob Babb, Lori Ostergaard, and Jim Nugent

When we look closer to home—in the colleges and universities at which many of us work—we also see a system that parses its participants into those who are at the table and those who are on the margins. Which students are college-ready? Whose languages are valued? Which faculty members have tenure and voting rights? Who serves on which committees, and why? Whose ideas tend to be heard? Asking these questions can help us see who is on the inside and who is out, and can spur us to ask how we might reshape our institutions to be more inclusive.

—Mark Blaauw-Hara, 2019

Earlier in the spring, we wrote an introduction for this issue about working toward a new normal. We described the process of getting the journal back into its familiar rhythms as the crises in our public and personal lives gradually subside. Just as we were finalizing this issue for delivery to Parlor Press, however, events in the CWPA made it necessary to scrap that introduction and, frustratingly, to delay our work. Our earlier introduction embodied a sense of hope and optimism; still, despite the immense stress of the past several weeks for the Council and the difficult rhetorical situation this new introduction occupies, we remain on the side of hope and optimism.

In mid-April, the CWPA Executive Board met with a task force comprised primarily of BIPOC scholars who are experts in linguistic justice research and co-chaired by two experienced WPAs. This exceptional group—Beth Brunk-Chavez (co-chair), Asao Inoue (co-chair), Melvin Beavers, Neisha-Anne Green, Iris Ruiz, Tanita Saenkhum, and Vershawn Ashanti Young—was charged with reviewing the *WPA Outcomes Statement for First-Year Composition (3.0)* in light of advances in writing studies scholarship, with a priority on supporting antiracist pedagogy. The task

force took up this work without compensation during an extremely stressful time, and they worked for seven months to substantially revise the statement. During the April meeting, the board adhered to many Whitenorms in its response to the task force's work, and subsequently, the task force resigned from CWPA. A little less than two weeks later, Asao Inoue published a blog post providing an account of the task force's experience during the meeting, citing instances of racism-evasive rhetoric and drawing attention to the racism perpetuated by the organization as a whole. He ended his post by calling for a boycott of CWPA until the organization takes action to reckon with its structural racism. In his post, Inoue described receiving words of support from many people, but he emphasized the need for action: "I don't mind the words of support, but I'd rather see actions in support."

As the editors of *WPA*, we want to offer both words and action in support of making CWPA an inclusive, antiracist organization. In a statement the CWPA Executive Board released in response to the boycott, the organization pledged to take concrete, specific steps to dismantle structural racism within the organization. This process will take time and a lot of work, and we have no doubt that the membership will need to be involved in this work. The statement was collaboratively authored by Gabbi Kelenyi, Jim Nugent, Michael Pemberton, Patti Poblete, Julia Voss, and Shirley K Rose and it was submitted to members of the executive board for their individual endorsement.

When we applied to be journal editors, we did so fully aware of how important the journal is to the organization and to the field. We undertake this labor with humility, knowing that we are assuming obligations to care for the journal and the work of the scholars who entrust their work to our editorial term. However, we also have to acknowledge that our reading of manuscripts and our judgments of those manuscripts function within scholarly, linguistic, socioeconomic, and political systems that are steeped in racism—whether visible or not. Like the rest of CWPA, we recognize that we need to interrogate our own practices.

We will begin this work immediately, taking several steps during our summer moratorium on new submissions. Our first step in interrogating the journal's editorial practices is to undertake an audit of our editorial decisions. We have asked members of our editorial board to independently evaluate manuscripts that have received rejections following submission or following review during our time as editors. Additionally, the editors will consult with members of the journal's editorial board to revise our guidelines for reviewers and our style guide to make our editorial practices explicitly antiracist. But these are only our initial steps; much more work

lies ahead for the journal. We will also collaborate with CWPA generally as the organization decides what actions it needs to take to fulfill the stated goals of the response to the boycott of CWPA.

The epigraph above is one we have used before, and with good reason—it is from Mark Blaauw-Hara’s call for proposals for the 2019 CWPA conference, themed “More Seats at the Table.” We hope that the membership takes to heart the mission to make our organization more inclusive. Mark Blaauw-Hara’s presidency—marked by more turbulence and unrest than perhaps any other in CWPA’s history—comes to an end this summer, and we want to thank him for his leadership. He has been exemplary in his drive to make CWPA more inclusive. We look forward to the steps Susan Thomas will take as president to make CWPA a more equitable and just organization, and we hope all of our members will join us in the project of making more room at CWPA’s table.

IN THIS ISSUE

In “A Heuristic to Promote Inclusive and Equitable Teaching in Writing Programs,” Julia Voss, Tricia Serviss, and Meghan Sweeney note that “it is crucial that we develop methods and heuristics for WPAs to use to become more educated about the inclusiveness of their programs.” Their article offers a heuristic that grew from their multi-institutional examination of program practices through instructor interviews that led to the design of a heuristic to help WPAs and writing teachers to heed the field’s pressing calls for equity, inclusivity, and accessibility in our courses and programs.

In “Writing Program Administration and the Title IX Controversy: Disability Theory, Agency, and Mandatory Reporting,” Tara Wood calls on WPAs to fully engage with the policies regarding responses to sexual assault on college campuses and to be prepared to resist such policies when necessary to protect victims of sexual assault and to advocate for agentive control for victims. As Wood notes, “WPAs have a significant responsibility to be thinking about the ways in which our programs perpetuate or resist practices and policies that have tremendous consequence for the students in our classes.”

Laurie A. Pinkert and Kristen R. Moore argue in “Programmatic Mapping as a Problem-Solving Tool for WPAs” that WPAs can benefit from using different methods to map the complexities of writing programs, noting that programs “are often discussed, documented, and conceptualized in ways that mask the many moving parts that comprise writing program infrastructure.” Pinkert and Moore use two cases of programmatic mapping to demonstrate how moving away from linguistic to visual methods

of representing the complexity of writing programs can help WPAs to find ways to see problems from new perspectives.

Debbie Minter and Shari J. Stenberg's "Arriving with Credit: A Study of 200-Level Writers and the Question of Equivalency" shares the results of an interview-based study to find out what kinds of writing experiences students who come to college having met their first-year writing requirement via AP or dual credit bring with them. The article calls for continuing research on the kinds of writing experiences students bring with them when they do not take first-year writing on our campuses and advocates for writing programs to seek new ways for students to have robust writing experiences throughout their college careers.

This issue's book reviews examine work in the field that calls on WPAs and faculty to re-evaluate their pedagogical practices in light of calls for linguistic justice approaches to teaching writing. They also look at the idea of threshold concepts in our field and how these are enacted in different contexts. Staci Perryman-Clark's review of April Baker-Bell's *Linguistic Justice* asks "Does the university tilt to the side of linguistic justice? When, where, and how?" She explains how Baker-Bell draws explicit connections between violence and linguistic racism and claims this book offers "no excuses" for WPAs and writing faculty to not take up Black linguistic justice work. Norma Palomino's review of Asao Inoue's *Labor-Based Grading Contracts* focuses on Inoue's arguments that current pedagogies and practices perpetuate white language supremacy and that labor-based grading contracts are "a socially just way for students to earn grades in his classroom." These reviews examine different means by which WPAs can take up linguistic justice approaches to teaching writing in our programs. Finally, Emily Jo Schwaller's review of Linda Adler-Kassner and Elizabeth Wardle's (*Re*) *Considering What We Know* explains some of the critiques of the writing studies threshold concepts outlined in *Naming What We Know* and examines how different programs have taken up threshold concepts in various ways. As Schwaller points out, this book calls on WPAs to listen "to others and [expand] the conversation beyond our own discipline and what is already named."

MANY THANKS TO OUR REVIEWERS

Every spring we take a moment to thank the amazing scholars who volunteer their time to review manuscripts for the journal. This year we are especially grateful to our reviewers for taking time out of their busy schedules to provide expert feedback to our authors while also administering writing programs during a pandemic, pivoting their faculty and their own students

to online classes, providing daycare and homeschooling for their children, and generally doing their best to stay healthy and safe.

These colleagues' generous service is especially deserving of recognition this year, so please join us in thanking Chris M. Anson, Anthony Atkins, Laura Aull, Nicholas Behm, Mark Blaauw-Hara, Nicole I. Caswell, Kristi Murray Costello, Sherri Craig, Bethany Davila, Dominic F. DelliCarpini, Ann Del Principe, Elise Dixon, Dana Lynn Driscoll, William E. Duffy, Michelle Eble, Casie Fedukovich, Lauren Fitzgerald, Carolyn (Collie) Fulford, TJ Geiger II, Matt Gomes, Kay Halasek, Les Hutchinson, Asao B. Inoue, Joyce Kinkead, Jeffrey Klausman, Karen Kopelson, Patti Poblete, Pegen Reichert Powell, Iris Ruiz, Christina Saidy, James Chase Sanchez, Sarah E. Snyder, Lisa Tremain, Christine Tulley, Sara Webb-Sunderhaus, Jennifer Wells, Carl Whithaus, Shane Wood, and Tara Wood.

MANY THANKS TO OUR JOURNAL MENTORS

Over the past three years, the editorial team has occasionally asked authors to revise and resubmit their work prior to external review. While we continue to offer this as an option to promising works that require additional attention before undergoing review, this year we wanted to provide opportunities for some of these authors to receive additional support from members of our editorial board. We are grateful to two of our editorial board members, Beth Brunk-Chavez and Casie Fedukovich, for agreeing to serve as mentors for two new article submissions.

INCOMING EDITORIAL TEAM

We are pleased to announce that the new editors of *WPA: Writing Program Administration* will be Tracy Ann Morse, Patti Poblete, and Wendy Sharer. We could not have asked for a better team of dedicated WPAs and active members of CWPA to take charge of the journal, and we are excited to work with Tracy, Patti, and Wendy to prepare them for a smooth transition into their new roles.

COMING IN SUMMER 2021

We are also pleased to announce a forthcoming special issue, *Black Lives Matter and Antiracist Projects in Writing Program Administration*. The issue, guest edited by Sheila Carter-Tod and Jennifer Sano-Franchini, is in process. Last summer we asked Sheila and Jen to edit a symposium for the spring 2021 issue, but they received such an overwhelming response to their call for submissions that we felt their work warranted a full issue. We are grateful to Sheila and Jen for their work and to the CWPA lead-

ership for their enthusiastic approval of a third issue for this volume. We are also grateful to the members of our editorial board, who reviewed and responded to submissions, and to our assistant editors Eric D. Brown, Emily Jo Schwaller, and Katelyn Stark, who have proven indispensable in administering the peer review and feedback processes for the special issue. This issue is important and timely, and we can't wait for you all to read it.

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- WPA Outcomes Statement for First-Year Composition (3.0), Approved July 17, 2014*. CWPA, 2014, wpacouncil.org/aws/CWPA/pt/sd/news_article/243055/.



A Heuristic to Promote Inclusive and Equitable Teaching in Writing Programs

Julia Voss, Meghan A. Sweeney, and Tricia Serviss

Writing studies scholars have created and theorized pedagogical frameworks for sustaining inclusive and equitable writing instruction. We build on this scholarship by designing a heuristic WPAs can use to engage their faculty in collaborative, peer-based analysis, dialogue, and revision of writing course design (embodied in syllabi) to study and strengthen the programs' inclusivity and equity related to literacy standards, assessment, and accessibility. We argue that heuristics like this are valuable transcontextual methods for WPAs who want to further develop inclusive and equitable programmatic practices, especially to help engage White, monolingual, able-bodied, cis-gendered leaders who want to assume greater responsibility for promoting pedagogical justice in their programs.

INTRODUCTION

The field of rhetoric and composition/writing studies (RCWS) has worked to move discussions about writing from perpetual literacy crises toward concrete writing education agendas focused on more inclusive and equitable writing instruction. In doing so, scholars have theorized and created pedagogical approaches for inclusive writing instruction (e.g., Inoue's labor-based grading approach and Womack's accessible curriculum design), providing a framework for understanding and responding to these challenges. Building on this emerging tradition, we analyzed syllabi to inquire about our own programs, instructors, and epistemologies of equity and inclusivity. We then interviewed writing instructors and, in the process, discovered the potential for a more systematized approach to this kind of inquiry. The interviews prompted our design of a heuristic for writing program admin-

istrators (WPAs) to assess the inclusivity and equity of their programs, or what we call the Writing Inclusivity and Equity Project (WIEP).¹ Heuristics are useful tools for WPAs because they allow us to study our local contexts while being flexible enough for use by other WPAs to create translocal knowledge, thereby generating a wider understanding of current inclusive program designs. As three White, monolingual, able-bodied, cis-gendered women working as tenure-track (TT) WPAs, we are aware of our privilege and therefore our heightened potential for missing issues of inclusion and equity in our writing programs. This heuristic is designed to aid WPAs (especially privileged ones like us seeking to operate as allies) in practicing an intentional administration (Miller-Cochran, 2018) that prioritizes issues of equity, inclusion, and accessibility.

We set out to study our campus writing programs, located in the Northern California region of the United States. All three campuses had experienced recent hate crimes, reflecting our polarized national climate. In this environment, we wondered as WPAs how inclusion and equity manifested in our required first-year writing (FYW) courses and how they related to our institutions, region, and discipline. We also wondered what we might discover working as a transcontextual research team (Serviss, 2018), combining local and translocal perspectives to seek transferable WPA strategies and tools.

We conducted in-depth, artifact-based individual interviews seeking meaningful and actionable data for our writing programs. We learned about the experiences and paradigms that deeply inform our colleagues and our programs, providing (1) context and recommendations for local programmatic decisions and designs and (2) grassroots resources for faculty development. We share our pilot efforts here in the form of a writing program heuristic. Our hope is that this heuristic is a productive method for WPAs to understand the inclusive and exclusionary practices of their programs and for WPAs who want to extend the conversation from local to generalizable inter-institutional research. This is part of WIEP's larger goal to provide resources to help faculty take responsibility for inclusive writing programming while also contributing to disciplinary knowledge.

EQUITY AND INCLUSION IN RCWS

Recent RCWS research on race, accessibility, and assessment highlights the historical and contemporary challenges of inclusive writing program and course design. This scholarship examines the presumed Whiteness, able-bodiedness, and monolingualism that underpin traditional writing pedagogy, the harm done by these norms, and the disciplinary costs we pay

when we aren't inclusive and shirk responsibility for addressing injustice. The heuristic presented here was developed in response to these conversations and their calls not only for solidarity but for action to create more just, inclusive writing programs.

RCWS' investment in gatekeeping through literacy standards, placement, and assessment has been the subject of widespread accessibility critiques (Yergeau, 2016). Recognizing that even carefully designed courses can become punitive spaces for students with non-normative bodies and minds, Margaret Price (2011) showed how typical writing pedagogies exclude many disabled—as well as able-bodied—students. Many definitions of participation, for example, privilege specific kinds of real-time participation—especially speaking in class—that are inaccessible to many students (Banaji et al., 2019; Critel, 2019). Approaches to writing processes that use time as a marker of effort, as another example, disadvantage others (Wood, 2017). To counter these kinds of inequities, RCWS disability scholars call for a universal design approach that continually (re)negotiates course policies about attendance, participation, and deadlines (Dolmage, 2005; Wood & Madden, 2014), so that context-specific accommodations become the destigmatized norm (Yergeau et al., 2013; Oswal & Meloncon, 2017; Womack, 2017).

Writing assessment scholars have also critiqued exclusionary approaches and practices premised on Whately standardized language norms that have defined RCWS and sustained gatekeeping traditions (Inoue, 2016), reflecting the exclusionary foundations of higher education (Zenger, 2016). In light of these exclusions, proponents of racial justice within RCWS have argued that writing pedagogy should explicitly address how race shapes writing and language, which White instructors often euphemize and therefore marginalize (Davila, 2017). For example, many writing courses facilely incorporate readings by people of color as a diversity showcase contrasted against (White) norms and disconnected from their literacy traditions (Burrows, 2016). Critics have also noted that central documents guiding writing teachers, such as the *Framework for Success in Postsecondary Writing* (2011), fail to adequately address how exclusion is built into our beliefs about issues like language policies and therefore obstruct RCWS's commitment to racial justice (Inoue, 2019; Perryman-Clark & Craig, 2019). Many have therefore argued that White scholars, teachers, and WPAs in particular must write social justice and linguistic pluralism into their programs' mission statements and learning outcomes to decenter Whiteness in writing instruction and foreground the field's awareness of the racialized nature of rhetoric and language (Wible, 2019), sharing this work with the teachers

and researchers of color who typically perform the majority of it (see García de Müeller & Ruiz, 2017; Sanchez & Branson, 2016).

The work to decenter Whiteness in writing assessment is underway in recent RCWS scholarship that has integrated conversations about linguistic diversity, cultural rhetorical traditions, and inclusivity with equitable writing assessment practices (Canagarajah, 2004, 2011; Matsuda, 2006; Smitherman, 2003), while other scholarship has illustrated the dangers already-marginalized students face when standardization pervades writing classrooms (Davila, 2017; Perryman-Clark, 2012). In addition, Inoue (2015, 2019) has advocated antiracist writing assessment ecologies where language interrogation is central and labor-based grading makes explicit issues of power and language. However, despite this scholarship and calls to embrace “code meshing” in classroom writing (Young, 2009), ongoing research has shown that standard edited American English remains the unchallenged norm (Davila, 2017; Inoue, 2015). We contribute to these ongoing efforts with our transferable WPA heuristic that highlights existing inclusive and equitable practices and prompts strategic, evidence-based curricular and pedagogical development to broaden and deepen their reach.

FROM COMMITMENTS TO ACTION: DOCUMENT-BASED INTERVIEWS AS FACULTY DEVELOPMENT METHOD

While RCWS has begun to offer critiques and methodologies for understanding how race, ability, and language-based exclusion shape writing pedagogy, what’s often missing are applied methods and tools for translating these commitments into sustainable practice at the programmatic level. Heuristics—a tool many WPAs are familiar with from their classroom experience—can bridge this gap, especially heuristics grounded explicitly in critical and programmatic research traditions. Citing George Pólya, Janice Lauer (1970) explained that heuristic procedures are tools ““of discovery and invention...whose purpose is to discover the solution of the present problem”” (p. 396). Examples of writing program heuristics include Kristine Johnson’s (2014) question-based heuristic for aligning program assessment with institutional mission and Chris Gallagher’s (2010) heuristic for designing assessments that are comparable between institutions yet adaptive to local norms. Heuristics are valuable because they provide WPAs with methods for interrogating locally important program issues through a disciplinary framework of shared concerns, allowing translocal trends and flexible WPA best practices to be established. Any useful WPA heuristic, then, does four important things:

- establishes a teaching community within the program,

- facilitates faculty development as inquiry,
- allows WPAs to discover assets and needs of faculty, and
- provides actionable data that can inform future programmatic plans.

These goals are especially important in light of institutional differences in student and faculty demographics, the local political and cultural climate, and campus infrastructures, which deeply affect the current state of instruction and the resources available to support and improve it. We encountered these issues as WIEP researchers: our institutions differ considerably in terms of size, mission, student body, program design, and faculty (see table 1). However, we recognized that although our institutions varied, we shared the common problem of a diverse student body with a primarily White, monolingual, and able-bodied faculty practicing normative pedagogy. This problem is exacerbated by the fact that most FYW faculty aren't trained in RCWS and don't follow current developments in writing pedagogy. Therefore—in addition to prioritizing diversity in hiring—faculty development is crucially important in aligning writing pedagogies with both changing student populations and current best practices in writing instruction. We needed a faculty development method that:

- identifies best practices already in use;
- identifies existing problematic pedagogies, teaching philosophies, and views about students; and
- showcases effective writing pedagogies in our specific writing programs, inviting grassroots faculty development motivated by social justice goals.

Syllabi analysis, alongside interviews, offered a translocal way forward, creating data that provided insights into how programmatic teaching practices relate to disciplinary best practices (diverging from, confirming, and expanding known practices), helping with long-range program planning like curriculum development, hiring, and staffing.

Table 1. Institutional Comparison²

	University of California, Davis	Santa Clara University	Saint Mary's College of California
Institution type	Public; Doctoral University; Very High Research Activity	Private; Doctoral/ Professional University; High Research Activity	Private; Master's College/ University; Larger Programs
Undergraduates	30,000	5,500	2,700
% from racially marginalized groups (Asian/Asian-American, African American, American Indian/Alaska Native, Latinx)	58%	44%	50%
% receiving Pell grants	32%	10%	24%
% international	16%	4%	3%
% first-generation	42%	13%	30%
% receiving disability accommodations	≤3%	≤3%	10%
Graduate training of FYW faculty	RCWS: 7% TESOL: 5% Creative Writing: 8% Lit./Cultural Studies: 80%	RCWS: 15% TESOL: 3% Creative Writing: 33% Lit./Cultural Studies: 41% Other: 9%	RCWS: 12% TESOL: 8% Creative Writing: 44% Lit./Cultural Studies: 32% Unknown: 4%

We invited all FYW instructors at our three institutions to participate in our IRB-approved study of writing program equity and inclusivity.³ We collected 42 FYW syllabi and used grounded theory-inspired qualitative coding (Strauss & Corbin, 1990; Saldaña, 2015) to analyze them (see Ser-

viss, Sweeney, & Voss, 2018). Through this analysis, we developed a series of open-ended questions to discuss with faculty, including:

1. how they approach equity, inclusivity, and accessibility in their teaching;
2. the goals, approaches, and rationales for their course designs, particularly teaching and assessing writing; and
3. what classroom experiences, education/training, and life experiences led them to develop these pedagogies (see appendix A: Pilot Heuristic).

These conversations were document-based (see Prior & Shipka, 2003): we asked faculty to discuss their syllabi as artifacts representing their pedagogy, encouraging participants to ground discussion of their pedagogy in the specifics of classroom practice and curriculum. A wealth of information valuable both to WPAs and faculty emerged from the nine interviews we conducted. As detailed below, faculty described deep commitments to student learning, techniques they use to teach writing in accordance with these values, and ongoing questions they're still dealing with as they continually refine their classroom practice.

PARTICIPANT CASE STUDIES

University of California, Davis

In the University of California, Davis Writing Program, 90+ faculty teach required writing courses (first-year writing, writing in the disciplines/professions) and staff a professional writing minor, RCWS graduate program, and GTA preparation courses. Faculty in this largely NTT community are very focused on pedagogical and curriculum innovation (especially in writing assessment and feedback), including widespread use of contract grading, conference grading, portfolio grading, and peer review tools like *Eli Review*. Davis' independent writing program actively supports ongoing professional development: faculty have regular opportunities to explore writing pedagogy and curricular issues with visiting scholars and each other. As a result, the two participants from this writing program, Summer and Emily, dwelled on the relationships between identity formation—their own and their students'—and curricular and pedagogical innovations. Both participants have integrated professional development activities—some self-sponsored, but many prompted by program-sponsored visiting scholars—into their writing assessment design and reflection. While these participants

model ideal application of these activities, their efforts are not leveraged by the program as they might be.

Summer and Emily are both NTT faculty with extensive graduate training in RCWS and TESOL, years of writing center tutoring experience, ongoing research agendas, and administrative roles. Summer identified her writing center training and her own identity as an immigrant, first-generation college student as crucial resources informing her classroom practices and goals, affecting her application of RCWS scholarship to diversity:

. . . Michelle Cox's diversity statement [influenced me because it] says we're not going to look for written accent. It is not part of what we do . . . I make the point [to students] that here I am with an accent. You wouldn't stop me [in the middle of class] and say "You mispronounced that word," because then the conversation stops, right? And it's also rude. So my accent is actually my best tool.

Summer's own accent—evidence of her own formation as a multilingual international college student—helped her recognize how difficult it is to do academic work in another language and to encourage students by example.

Emily made a similar move as she described her commitment to include multilingual students, tracing it to her own undergraduate experience feeling "lost as an international student studying in the U.S." Emily explained how her formation shapes her decisions and inclusivity strategies, especially in developmental and FYW courses. She described "cultivating purposeful wandering" in her students as writers and thinkers, building reflection and mentorship into her curriculum to create greater inclusivity for students. This strategy was contextualized by Emily's experiences "wandering" as an undergraduate and by her writing center work with newly arrived immigrant adult learners. Throughout the interview process Emily excavated her own pedagogies and commitments, digging through layers of personal and professional formation.

Both Summer and Emily positioned their inclusive assessment strategies as shaped as much by their formation as undergraduate and graduate students as by their disciplinary training. Emily explained that her interest in a practice she calls "conference grading" likely descends from her writing center tutoring experiences. In Emily's iteration of conference grading, students attend individual conferences where she has a conversation with the student writer about their draft in relation to a rubric, provides feedback and revision suggestions, and assigns a "current" grade. This method, Emily explained, reminds her of writing center tutoring that meets "students where they are . . . [and provides] meaningful feedback rather than a static grade."

Summer explained a similar lamination of her practices, describing her commitment to eradicate student worry about “written accent” as a result of her personal experiences not only as a multilingual person but also as a WPA preparing GTAs to encounter RCWS scholarship for the first time. Her work preparing GTAs encouraged her to fully and intentionally adopt contract grading (Danielewicz & Elbow, 2009; Inoue, 2012, 2015, & 2019) in an effort to become a more just teacher:

I feel myself moving more and more towards [contract grading]. Embracing that . . . we basically [read in the class] Vershawn Ashanti Young’s work about the academic English language. Where does it come from? How was it created? Who was benefiting from it? And those are good conversations . . . the contract really allowed me to embrace this feeling that I had that it wasn’t right to have this rubric.

Summer recounted her realization that using a static rubric was “unjust,” explaining how language, race, and power influenced her upbringing as an Other first in her country of origin and then after arriving in the U.S. Her experiences of language, race, and power in these contexts set her pedagogical priorities, and RCWS scholarship she encountered, concretized, and directed those priorities toward contract grading. Emily, meanwhile, identified the convergence of her personal and professional formation not only in her conference grading practices, but also in her goal of better aligning and articulating courses to create parity for all students. For Emily this articulation was a matter of student inclusion and also professional inclusion, bringing writing faculty with different teaching foci into conversations with one another more intentionally.

These two participant interviews suggest that this writing program’s faculty development plans ought to include more emphasis on ongoing writing assessment innovations, the relationship between faculty experiences as students and our current teaching practices, and the potential for operationalizing scholarship as tools for self-assessment of curriculum and pedagogy. First, innovative assessment strategies—contract grading, conference grading, et cetera—are circulating in the program and ought to be highlighted and leveraged much more explicitly in future professional development events. The motivation for these strategies, according to these two teachers, is inclusivity and equity. Second, asking faculty questions about their own lives as students can bring new appreciation and urgency to calls for inclusivity and equity in RCWS scholarship. Summer and Emily are somewhat unique in Davis’ writing program because they are both immigrants to the U.S. and value their immigrant experiences as assets of their student past and faculty present. While this may not be true of most writing program

faculty who are White, native-born, and monolingual, there is value in community dialogue about how studenthood impacts faculty epistemologies. At Davis the presence of Summer and Emily, for example, and their experiences as students, expands a collective capacity to reconsider how we think about inclusivity and equity and the roots of those beliefs. Third, professional development that involves teachers reading scholarship must use that scholarship as a lens for self-evaluation, challenging the most privileged and normative faculty go beyond their own experiences and backgrounds (which may be quite normative) when critically examining their own beliefs and practices. Guided conversations with these faculty participants were productive because they were specific to them as individuals and yet programmatically significant. Interviews revealed concrete resources and potential next steps that are not only actionable but also unique to this writing program and the expertise of its teaching community.

Santa Clara University

Most FYW courses at Santa Clara University are taught by full time, NTT faculty. All first-year students take a two-quarter theme-based FYW course, guided by learning objectives focused on critical thinking, information literacy, rhetorical analysis, composing in different modes, and using writing as a process of inquiry. A selective institution with high teaching standards, Santa Clara's writing program vets faculty rigorously, which is reflected in assessments that place FYW student writing achievement at or above that of students at benchmark institutions. This committed teaching culture stems from Santa Clara's mission to educate "the whole person" in the Jesuit social justice tradition, supported by robust university-wide faculty development programming. Santa Clara's experienced faculty bring numerous assets to the program, especially their graduate training and other personal/professional experience and the reflective, critical approach they take to their teaching. However, conversations pointed to a lack of programmatic support for innovations faculty were making in their curricula, leading in some cases to unresolved tensions between goals and practices.

The pedagogies of Santa Clara faculty align with established best practices in writing instruction (such as those outlined in the WPA Outcomes Statement) and in some cases mirror the emerging inclusive, justice-oriented pedagogies that characterize the leading edge of critical writing pedagogy scholarship. Josh—an NTT White male trained in English studies—described asking students to write daily and workshop their writing both with peers and through intensive conferencing in order to foreground writing both as a practice and a process of identity formation. Highlight-

ing the reflective teaching found at Santa Clara, Marvin—a White male NTT instructor with a background in English literature—worried that the university’s institutional language/policies for accessibility are insufficient. His observation that standard accommodations like extra time on tests don’t address students’ unequal experience of time in the writing process parallels Wood’s (2017) “crip time” findings: “time is the greatest variable in writing,” Marvin explained, “I do think that there’s probably something to being more conscious of how I’m evaluating those students who do have learning disabilities that require more time. Because I don’t feel like I in my evaluation take that into account.”

While Marvin hadn’t yet determined how to deal with time as an accessibility issue, Lola—a White female NTT instructor with graduate degrees in library science and literature and a certificate in composition instruction—had changed her feedback methods to better meet student needs. Shifting away from extensive commenting, Lola explained that she now delivers feedback via conference (like Emily does at Davis), a practice she encountered decades ago in her composition certificate program but had recently returned to: “I think this conferencing enables me to do a lot [. . .] they get to ask me if they don’t understand what the point is that I’m trying to make or what the issue might be. And then they can ask me to explain something or to attend to something that they want feedback on.” Lola’s reference to the impact of RCWS scholarship via graduate training parallels Josh’s crediting of his rhetorical analysis–centered curriculum to the writing program he taught in as a graduate student. Both align with the influence Dexxer—a Latinx male TT faculty member trained in RCWS—described current pedagogical research exerting on his teaching. Beyond using Santa Clara’s boilerplate accessibility language, Dexxer’s FYW syllabus design reflects universal design principles, which he developed based on Womack’s (2017) recommendations. Universal design RCWS research also guides Dexxer’s approach to negotiating the writing process with all students (not only those with documented disabilities), accommodating extension requests based on one-on-one conferencing:

You ask some questions: “Do you think you’re going to be able to get all these [revisions] in by the due date?” . . . understanding that if you’re willing to be open to them saying “I need help,” [you respond with] “Okay, good. Let’s do that extension, no problem. Let’s talk about a date.”

His accommodation policies were also influenced by his experience parenting a disabled child, resulting in familiarity with the temporal and financial resources required to certify disabilities and secure official accommodations

(see Yergeau, 2016), prompting Dexxer to negotiate accessibility beyond mere compliance.

However, especially due to limited writing-specific professional and curriculum development, there is no mechanism at Santa Clara to encourage or disseminate the inclusive, accessible approaches and ideas interviewees described. More problematically, this lack of programmatic coherence and support also allows pedagogical issues to persist without the WPA's knowledge. For example, Josh's positioning of his students as mature critical thinkers articulating their identities through writing was in tension with his tendency to refer to them as "kids" and his prescriptive "College 101" syllabus policies.⁴ Reflecting a different kind of tension, Marvin worried about student engagement and learning in a required writing class, hypothesizing that a locally-relevant theme (water scarcity) would capture students' interest and stimulate learning. However, he described how meeting the course's writing-focused learning outcomes challenged his use of Santa Clara's thematic FYW approach, paralleling Yancey, Robertson, and Taczak's (2014) findings:

I think there's a lot of balls that you have to juggle in a first year writing class. You're trying to inculcate the students into the writing practices specific at the university, to study rhetoric, and to think critically, and to engage texts. And so much of that work requires a lot of time in the classroom. And so I think what I came to register was that all of those aspirations to bring this experiential interest [in water scarcity] and focus into the classroom had to be supplementary to all that.

Reflecting a different problem, Lola described student resistance to her FYW curriculum, which explores issues of race, gender, and social justice:

I think one of my hardest [terms] was when I decided that I really wanted to undertake a hard thinking around race issues. And there's a certain amount of pushback on the construction of Whiteness, Whiteness as race, [race] being something that's not just about other people.

In light of this thematic content—especially challenging to Santa Clara's substantial population of affluent, White students—and the unfamiliar genres/modes Lola asks students to compose in, she has revised her syllabus: "So there's another category: 'What to expect: Discomfort.' You're going to have to leave behind some of what you've been told . . . You are going to think about audiences. You are going to use your own experience, and it's going to be hard." However, unlike programs that make a race-conscious, multimodal approach to FYW the norm (see Wible, 2019), Lola works

independently at Santa Clara to develop, frame, and often defend her social justice writing pedagogy.

The glimpse into Santa Clara's writing program provided by these syllabus-driven discussions shows how the absence of writing-specific faculty development has missed opportunities to leverage and extend instructors' commitment to pedagogical effectiveness, inclusion, and accessibility, as well as failed to address issues and needs within the program. Faculty are teaching many writing best practices (writing as a process, writing as social and epistemic), engaging (knowingly and unknowingly) with current issues in the field, and revising their pedagogy and curricula according to student needs. However, the program has provided few professional development opportunities for faculty to work on their curricula and pedagogy with colleagues, and none that focus on access, inclusion, and equity, despite recent university-wide faculty development events focusing on pedagogical justice. To address this, Santa Clara's writing stakeholders (the directors of the gen ed writing program, the professional writing program, and the writing center) are developing opportunities for faculty to share and develop curricula in community. We began by hosting "assignment/activity swap shop" events where faculty present their curricular innovations and discuss them with colleagues, designed to disseminate best practices throughout the program. Upcoming programming focuses on developing inclusive teaching strategies for the writing classroom, including both discussions of published scholarship and an activity based on the syllabus-analysis heuristic outlined below.

Saint Mary's College of California

FYW is taught primarily by NTT faculty at Saint Mary's College of California, with about a quarter of FYW courses taught by TT faculty in literature and RCWS. As at Santa Clara, Saint Mary's faculty have autonomy over course design, although they use a shared rubric and handbook, and the program offers an annual faculty development workshop to help teachers implement its student learning outcomes in identifying assumptions, conducting textual analysis, and evaluating sources. These outcomes are derived from Saint Mary's Lasallian mission to foster awareness of economic and social injustice and to motivate the alleviation of these injustices through a quality, student-centered education that is broadly accessible to students, regardless of their means. Through syllabi analysis and individual faculty interviews, the WPA at Saint Mary's discovered that although the mission-derived learning outcomes support inclusive learning, faculty

are at times limited by programmatic structures and concerns about student perception.

The two professors interviewed as part of this heuristic process, Tipu and Sam, are female-identified, multilingual TT scholars of color who study race, gender, sexuality, and class in different literary areas. Both professors' literary expertise guides their equitable, inclusive FYW teaching. For example, Tipu and Sam ensure that a range of genders, classes, races, and sexualities are represented in classroom texts. However, they use these readings to highlight intersectionality and social complexity, rather than as a diversity showcase (see Burrows, 2016). In her interview, Sam described carefully choosing texts for their inclusivity:

A lot of these stories [do not] just deal with race. Each story has lots of overlaps with other issues. There's a queer character, a character that's recovering from the trauma of rape, issues of gender, social class. So it's not just about race . . . which makes it accessible on many levels.

Sam and Tipu also use their literature scholarship to deepen inclusive learning through textual analysis. For example, Sam led students through rhetorical analysis and critical discourse analysis of texts by California residents and politicians discussing immigration throughout different time periods. Sam's approach is similar to Kathleen McCormick's (1994) pedagogy of juxtaposing historical and contemporary texts on the same topic to interrogate students' ideological assumptions. While Sam did not explain her teaching in terms of McCormick's pedagogy, she described consciously drawing on pre-19th century speeches in FYW to highlight ideological differences or similarities across time in the rhetoric used, connecting her scholarship in pre-19th century literature with RCWS. Like Sam, Tipu also works discussions of equity and inclusion into her analytical assignments in alignment with student learning outcomes. Tipu described an assignment in which students pick an object and discuss "who this object might belong to . . . the stereotypes and then . . . our assumptions about the audience that we are writing for, the discourse community that we are in, what are the diverse elements in each." Tipu said that she focuses

on questions of racism because it's closer to my own work. And I don't know if this is something that I have just felt or if it's there but I feel that because of me and who I am and where I come from students are a lot more open to talking about race and sometimes what I imagine are difficult questions about race because they see me as someone who might be either an insider or a safer space to talk about it.

Tipu suspected that her students feel safe to interrogate race because she shares her own anglophone literary research and perhaps because of her embodied identity as a woman of color.

Tipu's attention to race is multifaceted, extending to assessment and course content. Saint Mary's core curriculum requires faculty to use a shared rubric, in which two of four categories are defined as follows:

- language style/syntax: "sentences are skillfully crafted and effectively varied."
- grammar/punctuation: "the essay is almost entirely free of errors . . ."

As a Hispanic-serving institution since 2013, focusing on formal correctness is especially problematic at Saint Mary's, particularly in light of Davila's (2017) argument that "constructions of SEAE as neutral, clear, widely accessible, and nonindexical" allow composition instructors to ignore the role of race in interactions with student writing (p. 168). As a scholar who interrogates racism, Tipu worked to improve equity for students by leading a classroom discussion of the rubric:

I also explain through my grading rubric . . . what is involved in standard English and how standard means it has been made into something that is normative, what goes into that, how diversity is even worked out in the grading rubric, and then we work on questions of how to bring diversity back.

As a class, they charter an agreement on how the rubric should be used, in which students typically request that style/syntax and grammar/punctuation be weighted less when assigning grades. Tipu's rubric use distributes power in the classroom and establishes other dialects or languages as resources.

While both professors support inclusivity, they were also hindered by concerns about their identities. Despite Tipu's commitment to interrogating race and linguistic homogeneity, she reported a sense of (dis)belonging in FYW that affects her self-presentation as an instructor in her syllabi:

I think I still see myself as someone whose authority is going to be challenged, which is why I try to put down everything. "This is what I want you to do in class. This is how I want you to conduct yourself in class." . . . So I have something to fall back on if that challenge comes, which [it] doesn't anymore. But I think I still have that vision of myself as an early grad student coming into class . . . I've taught composition for the most part as an addition to my graduate work. It's never been sort of "This is what I'm trained in fully." I always felt I'm inside and I'm outside.

The teacher persona reflected by Tipu's syllabus policies is affected by her feeling that she is not fully a part of the RCWS discipline. Sam experiences a related issue: the disciplinary connections she recognizes between literature and RCWS help her to create inclusivity in the FYW classroom. Despite these inclusive practices, Sam also needs to establish authority in ways that some scholars in RCWS would mark as less inclusive. We found, however, that our interpretation of authority is grounded in White privilege. Sam's need to establish authority is rooted in student bias she faces as a woman and professor of color: "I want them to see me as an authority figure. I think some of this has to do with being a woman of color and not knowing where these students are coming from."

These TT literature professors bring considerable resources to Saint Mary's composition program, seeking difficult classroom dialogue that promotes equity and inclusivity. The talented and diverse faculty, along with the campus mission, promote equitable writing instruction at Saint Mary's. However, the relationship among authority, disciplinarity, and student racial bias indicates that even with these faculty and the college mission, the current methods for implementing inclusion still may hinge on White privilege, calling for further research on how accessibility, just assessment, and linguistic diversity can be implemented safely by female faculty of color, especially those teaching outside their disciplinary specializations.

Since completing these document-based faculty interviews, Saint Mary's composition program has secured an internal grant to promote further pedagogical development. We now hold monthly faculty development workshops to discuss RCWS scholarship, allowing teachers—many of whom finished their pedagogical RCWS training in graduate school—to gain more contemporary knowledge of writing studies. In addition, we have hosted a speaker on threshold concepts of writing and will host another speaker on antiracist writing assessment to specifically promote equitable and inclusive practices in writing pedagogies.

FROM DOCUMENT-BASED INTERVIEWS TO WPA HEURISTIC

These findings prompted us to reframe our interview questions as a heuristic (see figure 1) for WPAs pursuing faculty development as inquiry. Inspired by charretting—a peer engagement tool developed in the field of architecture, refined by activist urban planners, and adapted for faculty development use by the National Institute for Learning Outcomes Assessment (Hutchings, Jankowski, & Schultz, 2016)—our heuristic guides faculty through peer-based inquiry to assess their instruction in terms of inclusivity, equity, and access, informing programmatic growth and (re)design.

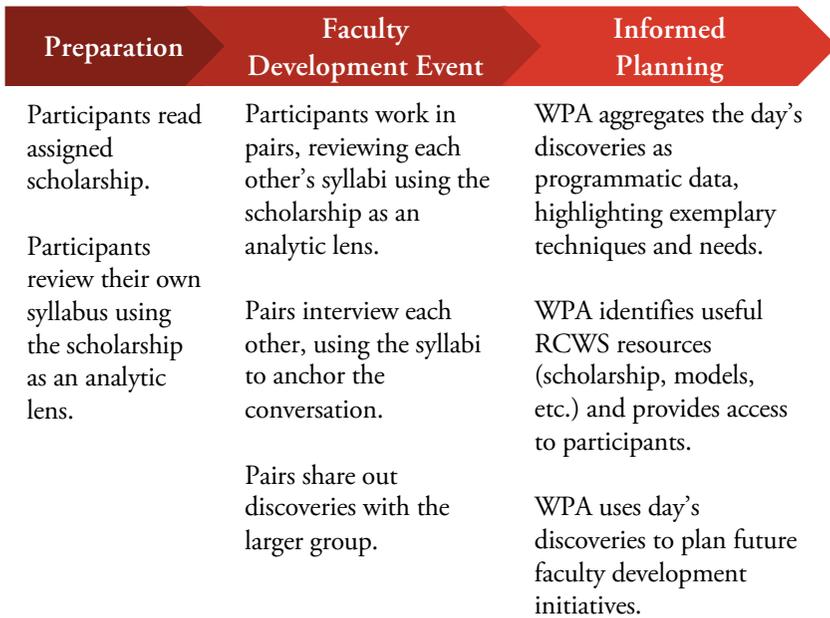


Figure 1. The heuristic cycle.

Learning how much our faculty had to teach one another (and us), we shifted our researcher-based interviews to a peer-based inquiry guide to identify inclusive, equitable, and accessible practices, theorize/contextualize them, and share out. Figure 1 depicts how the heuristic works in practice (see appendix B for event planning suggestions). The WPA assigns two tasks to create a critical framework for the heuristic: before the event, participants are asked to (1) read a piece of foundational scholarship related to equitable and inclusive writing instruction and (2) review one of their syllabi in light of that scholarship. During the faculty development event, the WPA

- models how to operationalize that foundational scholarship by “noticing” inclusivity and equity issues in a sample syllabus;
- constitutes faculty pairs who interview each other (see figure 2);
- prompts faculty pairs to use the heuristic to analyze one another's syllabi, noting strengths and weaknesses;
- highlights exemplary techniques used across the program that surface in pair reports (to encourage their uptake by other faculty and identify colleagues who can serve as leaders in specific equitable, inclusive, and accessible pedagogies);

- offers RCWS resources to support and extend the model practices faculty discuss; and
- frames the day's discoveries in terms of future faculty development plans.

1. Instructor background and self-perception

- What is your background and training related to writing instruction?
- How long have you been teaching writing? Where?
- What resources or experiences strengthen/challenge you most?
- How would you describe your FYW teaching persona?

2. Instructor approaches to teaching writing

- How do you teach writing? Why?
- How do you address issues of diversity?
- How do students get feedback?
- How do you assess writing?

3. Instructor's ideas about students

- Have you developed any course materials or pedagogical strategies for the FYW students in our program specifically? Which? Why?
- How receptive have students been to your teaching?
- What are the characteristics of a student who would typically thrive in your FYW course?
- How do you imagine students using your course syllabus?

4. Syllabus study

- Please narrate your syllabus contents.
- Which elements seem most essential? Why?
- What are you communicating about: 1) writing, 2) yourself as an instructor, 3) the department/ writing program, 4) the institution, 5) your beliefs about your students?

Figure 2. Interview questions for faculty pairs.

The interviews we conducted with pilot participants demonstrate the value of document-based conversations as a key part of the heuristic process that surfaces both teaching practices and beliefs. The case studies highlight how WPAs can use document-based reflective conversations to

identify and leverage the resources and knowledge bases faculty possess to offer programmatic support and encouragement for equitable, accessible, and inclusive teaching.

CONCLUSION

For writing program administrators, heuristics are a valuable tool for situating our local labor in research-based best practices while also accommodating flexible use by WPAs at other institutions to develop translocal practices and knowledge. In this article, we've presented a WPA heuristic that evolved from faculty interviews which sought to uncover a writing program's current practices and areas for growth around inclusive teaching. As we completed these interviews, the approach's potential emerged as a systematic WPA heuristic writing programs could use and adapt strategically. Our pilot study therefore has two interesting implications: (1) sharing a translocal heuristic that evolves from an immediate local situation can strengthen WPA research and writing programs alike and (2) the heuristic itself is a promising tool for taking action toward building more inclusive and equitable writing programs.

With both hate crimes and demands to counter systemic oppression occurring on campuses across the nation, it is crucial that we develop methods and heuristics WPAs can use to become more educated about the inclusiveness of their programs. As White, female-identified, cis-gendered WPAs working in a diverse region with diverse student populations, the need for us was especially pressing. Each of us learned something new about our program:

- **UC Davis:** Emerging writing assessment innovations are grounded not only in ongoing engagement with RCWS scholarship but in faculty self-assessment in light of that scholarship as well as their own experiences as students and language users. Faculty motivations ought to be made more visible to contextualize, amplify, and extend these kinds of innovations for the entire program.
- **Santa Clara:** Faculty are consciously developing their pedagogy to teach writing more inclusively and accessibly, but that work is self-sponsored, and therefore uneven, undersupported, and often misses opportunities to leverage relevant RCWS scholarship.
- **Saint Mary's:** Literature faculty were already implementing many equitable and inclusive practices in the FYW classroom, informed by their scholarship and disciplinary training. However, faculty's lived experiences as female-identified professors of color interacting with racially biased students limit their ability to fully integrate these prac-

tics in all areas of their teaching, raising questions about the accessibility of inclusive teaching practices to all faculty.

While these local findings are useful in guiding faculty development at our universities, the strength of the heuristic is that it allows us to look at what commonalities we share regionally. Collectively, we found that regional constraints (an RCWS graduate program desert; see Ridolfo, 2019) affected all of our programs in similar ways. Our location in Northern California makes staffing writing programs particularly difficult, with only 7 RCWS MA programs and no solely RCWS PhD programs⁵ to support the state's 300+ colleges and universities.⁶ As a result, we need tools that help us recognize and draw from the expertise and goals existing faculty bring while also providing responsive faculty development programming. The WIEP heuristic highlights faculty assets and WPA responsibilities. We imagine two additional next steps within own individual writing programs as a result of our case studies:

1. Use the WIEP heuristic to strategically share more RCWS research about equity and inclusivity with a wider group of faculty. One way to adapt the WIEP heuristic might be to strategically include existing participants in the facilitation team, sharing the resources they already find useful with the wider community.
2. Revise writing faculty evaluation criteria so faculty are further incentivized to articulate relationships between emerging research about inclusive and equitable writing courses and their own instructional practices.

Piloting this heuristic has offered explicit, community-informed direction for each of us as WPAs. It has also reinforced for us the value of not only creating but intentionally documenting and sharing such heuristics as embodiments of translocal WPA expertise (Serviss & Voss, 2019). We were inspired by the conversations about inclusivity and equity in RCWS that articulate our shared goals and felt compelled to operationalize them into strategic WPA practices to begin assuming our responsibilities as allies. Strategically identifying the inclusive pedagogies of our colleagues led to new appreciation both for the ongoing work/need in our programs and for the potential allies and assets in our programs that we hadn't recognized before. We also developed an even greater appetite to learn more about other WPA heuristics. We invite further work and heuristics that concretize and strengthen RCWS translocal expertise.

NOTES

1. WIEP is a multi-campus research study of writing program designs and practices focused on identifying best practices for diversity learning, equitable practices, and inclusivity to create more just writing programming.

2. Data drawn from the National Center for Educational Statistics and institutional data.

3. Approved by the University of California, Davis IRB under protocol #1204065-1; the Santa Clara University IRB under protocol #18-04-1091, and Saint Mary's College of California IRB under protocol #AY201718114.

4. Selected examples from the "College 101" section of Josh's FYW syllabus, titled "Seven Suggestions Toward Earning an A in Dr. [Josh]'s Class":

Realize that there are only two options when you enter into a discourse: you can elevate the level of discourse, or you can drag it down. He who is responsible for the later [sic] fails to get the A. Think about this when you start to rant in an essay. . . .

Any request for an assignment extension must be accompanied by a print-out of your current course load. Those who are overloading, and thus find themselves unable to meet my deadlines, are unlikely to gain my sympathies. The A is reserved for the student who only takes the number of courses in which she can excel. . . .

It annoys me, when I peruse a stack of analytical essays, to have to guess as to what was the author's thesis. The best way to avoid becoming the source of such annoyance is to compose an actual thesis statement. You will help me determine which of your sentences serves as a thesis statement by using the exact phrasing, "In this paper, I will argue . . ." If such wording seems too bold for your personal usage, you're probably not ready for the A. . . .

5. There are 5 PhD programs in California with an RCWS designation, but none whose coursework is all or mostly in the field or which are designed as primarily RCWS degrees. Students who want to professionalize further in RCWS need to seek out additional opportunities as their PhD is named in another discipline (education, etc.).

6. This figure reflects the number of California 2- and 4-year higher ed institutions accredited in 2020 by the Accrediting Commission for Schools' Western Association of Schools and Colleges (see Accrediting Commission for Community and Junior Colleges and WASC Senior College and University Commission).

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APPENDIX A: PILOT HEURISTIC

1. Basic demographic info:
 - a. How long and in what capacity have you taught writing?
 - b. What is your training in writing instruction?
2. How do you teach writing in this course? Why do you teach writing that way?
3. What are your feedback and assessment strategies?
4. How do you address issues of diversity and inclusivity in your writing classes?
 - a. Connections to your research?
 - b. Changes based on our students/institution?
 - c. Student receptivity?
 - d. Effects of your teaching persona?
5. What are the essential components of a syllabus in a writing course? Why?
6. Talk me through your syllabus. Particular follow-up syllabi topics include:
 - a. Past experiences shaping syllabus
 - b. Self-construction as instructor
 - c. Representation of university/department/course
 - d. Construction and characteristics of typical student who would thrive
 - e. Accessibility options
 - f. Student use of the syllabus
7. How is the syllabus integrated, initially and throughout term?

APPENDIX B: REFINED DOCUMENT-BASED INTERVIEW HEURISTIC

Before Workshop

1. Select a recent writing syllabus to study.
2. Read your own syllabus.
3. Mark content related to inclusivity and equity in relationship to:
 - a. Assigned readings
 - b. Writing paradigms
 - c. Transparent expectations
 - d. Assessment methods
 - e. Construction of instructor, students, and institution

Interview Activity
Procedures

1. Read your peer's syllabus. Mark inclusivity and equity content.
2. Conduct 20-minute interviews of each other (see peer interview questions below).
3. Prepare to share information with the entire workshop.
4. Facilitator tracks time, announces time, and suggests 5-minute reflective writing before breaking.
5. Break
6. Facilitator asks for discoveries from participants.
7. Facilitator aggregates responses into asset/need lists visible to all participants.
8. Facilitator leads discussion about prioritizing and using results for faculty development.



Writing Program Administration and the Title IX Controversy: Disability Theory, Agency, and Mandatory Reporting

Tara Wood

This article argues that writing program administrators have a role to play in the policies surrounding response to sexual assault on college campuses. By analyzing dominant discursive themes surrounding Title IX through the lens of disability theory, the article contends that WPAs should carefully consider the university-sanctioned practices to which they comply and must be willing to actively resist policies that may revictimize survivors and deny agentive control over their experiences.

Note: This article contains content referring to acts of sexual violence and may be emotionally disturbing or traumatizing to some readers.

In 2011, the United States Department of Education's (DOE) Office for Civil Rights (OCR) issued the now infamous "Dear Colleague" letter on the topic of Title IX, asking institutions to put initiatives into place to better address sexual assault on campus. The letter, which was signed by Assistant Secretary for Civil Rights Russlynn Ali, asked universities to require a "preponderance of evidence" (the lowest standard of evidence), and it also allowed for accusers to appeal when universities found the accused "not guilty." OCR further recommended that no adjudication process take longer than 60 days, and they strongly discouraged cross-examination of accusers. The 1972 anti-discrimination law Title IX provided the legal foundation upon which the "Dear Colleague" letter presumably rests, and yet legislators such as James Lankford of Oklahoma requested an explanation of the legal backing for the letter. OCR defended the letter on the grounds that it served as reminder and recommendation (Johnson and Taylor).

Universities, however, were paying careful attention to the letter because the precedence of institutional liability had been set. In 1994, in the case of *Davis v. Monroe County Board of Education*,

the Supreme Court held that institutions could be held liable, under Title IX, for alleged student-on-student sexual harassment—but only in unusually aggravated circumstances: where the schools “are deliberately indifferent to sexual harassment, of which they have actual knowledge, that is so severe, pervasive, and objectively offensive that it can be said to deprive the victims of access to the educational opportunities or benefits provided by the school.” (Davis, qtd. in Johnson and Taylor)

After the letter was issued in 2011, the ensuing efforts across colleges and universities have been fraught with complexity, resistance, and debates over interpretations of the letter and its requests. The American Association of University Professors (AAUP) issued a report in June 2016 articulating “The History, Uses, and Abuses of Title IX,” and various colleges have formed task forces to question the role and scope of administrative control over such high-stakes cases.

One abuse identified by the AAUP report involved the mandate to make all faculty mandatory reporters, and it is within this realm that my article is most particularly concerned. Because writing classrooms are often hotbeds of identity work, the chances for disclosure to writing faculty are arguably intensified. Thus, the violation of student bodies and the subsequent expectations for faculty in handling such reporting is worthy of examination. In the following article, I interrogate the agency that students, as well as WPAs, are able to enact in current Title IX policies on college campuses. I trouble and extend the Title IX conversation by integrating perspectives from disability theorists with research in writing program administration in order to contend that mandatory reporting perpetuates revictimization and masks misplaced administrative motivation for containing narratives of assault. Essentially, practices of mandatory reporting place institutional safekeeping over student protection.

WPAs are well positioned to question and challenge such practices, and our discipline’s social turn calls us to make intentional connections between the work of writing programs and broader society (see e.g., Sheridan, Bar-dolph, Hartline, and Holladay). The Title IX controversy is one kairotic site prime for such labor, and this essay aims to showcase how perspectives from disability studies provide a useful lens through which to frame such work. By synthesizing the emphasis within WPA scholarship on social action with

critical threads from disability studies, I hope to illuminate ways for WPAs to move within and through this controversial issue on their own campuses.

THE KAIROTIC MOMENT: TITLE IX TASK FORCE,
DISABILITY DISCLOSURE, AND #MeToo

My work in this article and my interest in the intersections suggested by my title stems from a collision of my identities and the emergence of a realization. During the past few years, I myself have served on a Title IX task force, and I have participated in several Title IX training sessions at multiple institutions, as well as followed both national and higher education attendance to this issue in the news. All the while, I volunteered with various sexual assault advocacy groups and rape crisis intervention centers. During this same time period, I was also working on research that examined the disclosure practices among students with disabilities in college classrooms; this work was included in the recent publication of *Negotiating Disability: Disclosure and Higher Education*, edited by Stephanie Kerschbaum, Laura T. Eisenman, and James Jones. The jacket description of *Negotiating* states that the contributors “use disability disclosure as a starting point to explore how disability is named, identified, claimed, and negotiated within higher education settings.” And finally, also during this same period, the #MeToo movement was exploding across various media; women were calling out perpetrators of sexual abuse and violence. Needless to say, these parts of my life, of my identity, were colliding and began to create a kairotic moment for me, an exigence: a moment to speak to my identity as an advocate/ally for survivors, a scholar whose academic life has been shaped profoundly by disability studies, and as a teacher/administrator who has some pretty serious qualms about Title IX’s administration on college campuses.

In September of 2017, controversial Secretary of Education and Trump nominee Betsy DeVos rescinded the “Dear Colleague” letter and offered considerable leeway for institutions to create their own policies. DeVos explained the roll-back by stating the 2011 letter was “flawed,” (Schneider) and her colleague, Acting Assistant Secretary for Civil Rights Candice Jackson issued a new “Dear Colleague” letter, one aimed much more at protecting the rights of the accused and promoting stricter due process (see Jackson). The evidentiary standard of a preponderance of evidence was raised to clear and convincing evidence (a much higher standard). The limit on case investigations was changed from the specific 60 days to the vague “promptly.” Whereas mediation was prohibited under the 2011 guidelines (due to the pressure that accusers may feel to participate), the 2017 guidelines encourage it. And in a press conference, it was revealed that the DOE

might “discontinue some of the 350 or so active investigations if those cases hinged on rules that have now been rescinded” (Saul and Taylor). Jackson also told the *New York Times* that 90 percent of sexual assault allegations “fall into the category of ‘we were both drunk’” (Green and Stolberg). Essentially, we may be on the precipice of some major political shifts in terms of the recommendations the OCR will make to institutions of higher education, and the spearheads leading these efforts appear entrenched in the myths of rape culture: that women frequently give false reports and that alcohol is often to blame.

Research in writing program administration has a deep history of investigating how instructor and university policy shape both faculty and student experience. For example, in her article “Contrapower Harassment in Program Administration” Julia K. Ferganchick writes that,

As WPAs and teachers, we simply cannot control the behavior of our students, and our culture is becoming an increasingly violent one. What we can do is educate ourselves and our students about university policies and create an environment in our writing programs that fosters open communication . . . (339)

And yet, other research perpetuates a type of lockstep complicity with university policy. In their article, “Legal Considerations for Writing Program Administrators,” Veronica Pantoja, Nancy Tribbensee, and Duane Roen state that, “As WPA, you are not charged with evaluating whether or not an allegation constitutes illegal harassment. You are responsible for promptly forwarding any report you receive to the appropriate office” (140). While the authors focus on sexual harassment (not necessarily on sexual assault), their advice for WPAs assumes the legitimacy of all university, state, and federal policies.

Elsewhere in WPA scholarship, active resistance and agentive efforts at change abound. In Linda Adler-Kassner’s *The Activist WPA*, she points out that much of the focus on activism and social action within writing studies’ scholarship centers on either assessment or labor issues. She points out that, “This is perhaps because both deal explicitly with questions of ethics, specifically the treatment of human beings” (7). Seth Kahn, for example, in his 2015 plenary address at the CWPA conference, argued that a cycle of despair often derails any progress on labor equity (114). He describes this cycle as follows:

Something happens that draws a reaction of moral outrage. In the wake of that moral outrage are calls to be “reasonable” or “rational.” Those calls invite “counter-arguments” or assertions that we don’t know enough and need to do more research and end up not only

defusing the moral outrage but also convincing us that nothing can really change. In the end, we get to feel okay about ourselves because we were and still are morally outraged, and that mitigates the frustration we feel at not changing anything while at the same time reinforcing our sense that we can't change anything. (114–15)

Although Kahn is discussing labor issues in his address, the resonance to Title IX is significant. Adler-Kassner frames *The Activist WPA* with a quote from Karl Llewellyn: “Strategies without ideals is a menace, but ideals without strategies is a mess [sic]” (5). Her engagement with the latter half of that quote, like Kahn’s engagement with the cycle of despair, applies to the Title IX controversy, calling to question what strategies WPAs might enact in their efforts to critically engage Title IX and mandatory reporting policies on their campuses and beyond.

The recent outpouring of scholarship on antiracist assessment practices also serves to demonstrate Adler-Kassner’s point about two recurring pockets of activism among WPAs and WPA scholarship. If the ideal is antiracism, scholars such as Vershawn Ashanti Young and Asao Inoue have persuasively demonstrated how such ideals can absolutely be articulated via strategic and intentional assessment practices (e.g. see Inoue; Poe, Inoue, Elliot; Condon and Young). I showcase these threads of activism and program administration as social action in an effort to prime my upcoming discussion of disability as a lens. Adler-Kassner writes that, “we can borrow strategies from people who are already engaged in the work of changing stories—not stories about writing per se, but other stories—and adapt them to our own needs” (86). Disability/writing studies scholar Amy Vidali argues for the power of such adaptations, suggesting that “we *disable* writing program work, which means knowingly and innovatively thinking through and with disability” (33). Following both Adler-Kassner’s suggestion to adapt other stories and Vidali’s suggestion to think “through and with disability,” this article aims to push back strategically against misguided complicity (via inaction) to Title IX policy by drawing on another group that has been disenfranchised by the state who claims to serve them.

DISABILITY THEORY AS A LENS: BENEVOLENCE, DISCLOSURE, DISBELIEF

All too often, disability and disability studies are seen as particular. They are often seen as relevant only as it pertains to individuals with disabilities or teachers trying to “help” students with disabilities. Many scholars have forcefully illustrated just how relevant, helpful, and profoundly compelling disability is as a theoretical and scholarly lens (see the work of Jay Dolmage or Lennard Davis, for example). Scholars in disability studies, alongside dis-

ability activists, have exposed the mask of benevolence for its condescension and ableist ideology (see Lane; Stuckey; Sinclair; Epstein). This critique, so well-articulated by those in disability studies, is a useful, apt lens for critiquing Title IX practices on college campuses. This is a methodology that disabled people have perfected: exposing the motivations behind so-called “benevolent” policies and practices. Take mandatory reporting for example. It is always narrated by universities as an effort to protect students. But in reality, these policies more often represent an effort to protect universities from damaged reputations, lowered enrollment, lawsuits, and liability. Moreover, as Nancy Chi Cantalupo contends in her article “Title IX’s Civil Rights Approach and the Criminal Justice System: Enabling Separate but Coordinated Parallel Proceedings,” expecting faculty/staff to provide

information sufficient for a truly informed decision by a survivor, especially in a moment of trauma, is susceptible to mishandling by schools, many of whose staff currently lack the broad-based, sophisticated understanding of sexual violence and the reactions to trauma that victims often experience. (140)

In other words, the very individuals that have been placed at the forefront of managing trauma and assault on college campuses have little working knowledge of how to do so (especially in terms of avoiding revictimization).

Disability theorists have examined the agentive control that people in subordinate positions are able to maintain on college campuses (Kerschbaum, Eisenmen, and Jones; Price; Flaherty). In the case of Title IX, when and under what conditions do students retain control over their bodily narratives? When is their control subordinated to the institution’s efforts to avoid liability? Just as disabled students face demands for disclosure in their efforts for institutional support, so too assault survivors must negotiate the risks and rewards for voicing their stories (and to whom).

In an effort to illuminate the strategic utility of disability as a lens within Title IX discourse, take the example offered by Sine Anahita, a sociologist at the University of Alaska Fairbanks. Although not a disability scholar, Anahita has written, researched, and advocated against practices of mandatory reporting persuasively and publicly, efforts that have been recounted by both the AAUP and within *The Chronicle of Higher Education*. She explicates the risks and realities of this policy in her article “Trouble with Title IX”:

I teach at a university that recently designated all employees as mandatory reporters. If a student confides that she or he has been raped, faculty are required to report the student to university authorities within twenty-four hours or face disciplinary sanctions that may

include dismissal. Even if the student pleads for confidentiality, we have to report the incident or risk our jobs. Okay, you might say, forewarn students that faculty are mandatory reporters and that they should not confide in us if they do not want to be reported. But it's not that simple. The student's e-mail is already in my inbox. The written assignment is already submitted online. The student has already confided to me in my office. It's too late. I already know. And I must report the student or be fired.

This particular scenario recalls Pantoja, Tribbensee, and Roen's advice that WPAs are, "responsible for promptly forwarding any report you receive to the appropriate office" (140). Anahita's anecdote, like many of the stories shared throughout Adler-Kassner's book, demonstrates the tension between the constraints of institutional policy and the ethical dilemma of simply handing over a student's disclosure of trauma. How can WPAs speak back strategically within the space of this tension? This is precisely where perspectives from disability studies can be tactically leveraged.

These interactional exchanges (such as the one Anahita puts forward) take their toll on both the student and the faculty member, not only in terms of emotional labor but also in terms of socio-material institutional risk (i.e., what happens when a faculty member refuses to comply with mandatory reporting because she herself identifies as a survivor of assault and thus would never impede a fellow survivor's ability to maintain control over their narrative?). Efforts to elicit and contain the disclosure of sexual harassment, abuse, and assault should not be motivated by an evaluation of the institution's risk; they should work to preserve the agency and dignity of students. In the following sections, I offer three threads from disability studies that can be applied to issues of Title IX policy: the mask of benevolence, agentive control over acts of disclosure, and the underpinnings of disbelief.

Altruism in Crip Times: The Mask of Benevolence

In one of my many Title IX training sessions, the facilitator was asked by one of my fellow faculty attendees, "Why are we going through all this training?" The response was something like "Universities have taken the initiative to help our students and ensure their rights are protected." (There was also zero trigger warning provided at this training, and facilitators obviously assumed they had no survivors in the audience.) When the facilitator/administrator was expressing the benevolence of the university, I felt overcome by a keen sense of obscurity. I interjected a comment that the reason so many institutions of higher education are addressing this has little

to do with good intentions and everything to do with the activism and legal action of survivors across the country (see the stellar and revelatory documentary films, Lisa Jackson's *It Happened Here* or Kirby Dick's *The Hunting Ground*). Along with Craig Meyer and Dev Bose, I have worked to critique the stubborn persistence of these benevolent notions of the able-savior (see Wood, Meyer, and Bose). I recognize that this training session story is only one anecdote, but it reveals what I perceive as one of the dominant themes surrounding Title IX, sexual assault, and college campuses: the benevolence of the university.

The 2011 "Dear Colleague" letter, along with interpretations of both the Clery Act of 1990 and Title IX, brought about an exponentially increasing practice among colleges and universities of making their faculty, all faculty, mandated reporters. This practice is often framed as ensuring that survivors do not get ignored, ostensibly a guarantee for investigation. The purpose of the investigation, however, is paramount to the institution avoiding risk of lawsuit for ineffectively handling an accusation of sexual assault on their campus. Title IX is positioned as the hero of advancing protections for students, but the implementation of Title IX is more about a response to massive critique of institutional processes (and the failure of existing institutional processes) that has only recently gained mass attention. Survivors themselves have reclaimed their stories, exercising their own strategies for exposing the mismanagement of protection on their campuses (e.g. Emma Sulkowicz's mattress project ["Emma Sulkowicz: 'Carry That Weight'"] or the youth-led organization Know Your IX ["About"]).

To be clear, my critical focus is not on the law itself, but rather on the discourse and deceptive logic that undergirds the policies and practices on our campuses, or what disability theorists might dub the mask of benevolence. In his recent book *Crip Times: Disability, Globalization, and Resistance*, disability theorist Robert McRuer works to analyze the "cultural logic of neoliberalism" (13) by focusing on the "complex ways that disability rights, representation, and identity currently function and circulate, and how they are, to stick with the language of positioning, *corralled*" (37, emphasis added). In thinking of the adjudication and reporting processes of sexual assault through the lens of disability, we might ask, how are the rights of victims corralled and managed by the institution? While the issuance of mandatory reporter policies might ensure students have the "right" to an investigation, such practices elide student's rights to their own narratives, their stories of assault, and how they choose to share them.

Jacob Gersen and Jeannie Suk, both professors at Harvard Law School, offer the term "bureaucratic sex creep" (881) as a means of critiquing the over-regulation of Title IX on campus and its function as enforcement of

sexual social norms. Bureaucratic sex creep, they explain, is “the enlargement of bureaucratic regulation of sexual conduct that is voluntary, non-harassing, nonviolent, and does not harm others,” (881–82) but they are also careful to note that:

At a moment when it is politically difficult to criticize any under-taking against sexual assault, we are writing about the bureaucratic leveraging of sexual violence and harassment policy to regulate ordinary sex . . . We worry that the sex bureaucracy is counterproductive to the goal of actually addressing the harms of rape, sexual assault, and sexual harassment. (882)

Although Gersen and Suk demonstrate some troubling reliance on notions of “ordinary” sex, their critiques of bureaucratic overreach are useful to consider for the purposes of exposing the motivations for institutional control over the narratives of sexual assault that are disclosed on campus (see also Yoffe). Policies for mandatory reporting and handling sexual assault (although espoused in a rhetoric of protection) are less benevolent and more a corralling of risk through regulatory function. And often the line between what is required of universities and what is recommended is unclear or left unsaid. Gersen and Suk explain, “The gap between what is legally required of schools and what schools have adopted demonstrates the dynamic of overcompliance that characterizes many schools’ actions” (934). Conveniently, an industry of oversight is created to accompany this “overcompliance;” the Association of Title IX Administrators (ATIXA) sells “Investigation in a Box” kits for \$1,500 to \$3,500 (Gersen and Suk 935). Indeed, as Professor of Law Katharine Silbaugh points out in her article, “Reactive to Proactive: Title IX’s Unrealized Capacity to Prevent Campus Sexual Assault” campuses “seem to put more resources into addressing assaults that have already occurred than they do into preventing sexual assaults from occurring” (1049).

Writing program administrators have a role to play in the benevolent, neoliberal reach of overcompliance. On the one hand, we have our administrative role, which requires we understand and ensure compliance in our program with all university policies and regulations. On the other hand, WPAs know that our classrooms are often the smallest freshman students will encounter. According to the Rape, Abuse and Incest National Network (RAINN), a higher percentage of sexual assaults occur in the fall semester and a higher percentage of new students experience sexual assault (see “Campus Sexual Violence”). In other words, those students enrolled in first-year composition courses are at an increased risk of experiencing sexual assault. To wit, WPAs have a significant responsibility to be thinking about

the ways in which our programs perpetuate or resist practices and policies that have tremendous consequence for the students in our classes. In some cases, being effective administrators may mean pushing back against administrative policy that focuses more on protecting the institution than the student. We should work to participate strategically in conversations with fellow administrators, staff, and faculty and to voice objections when such discourses and practices of containment are perpetuated. That said, some WPAs may have more access to participate strategically in such conversations than others. Tenured versus non-tenured or non-tenure-track WPAs may run less risk of backlash when engaging in campus-wide conversations about Title IX practice and policy. For WPAs with more privilege and protection, joining or even starting task forces aimed at interrogating Title IX policy might be a strategic option. For WPAs with less privilege, access, or protection, perhaps the idea of a collective statement from one of our discipline's national bodies (in similar fashion to the AAUP's abuse statement) might be more appropriate.

Disclosure and Agentive Control

A friend of mine told me that she never reported her history of sexual assault. The first person she ever told was a writing professor. She trusted her. And my friend was right to trust her professor. The only thing that professor ever did with my friend's story was let her keep it. She never took that narrative away from my friend. She knew, as I know, that a survivor of any type of sexual assault or abuse has experienced a complete loss of power and to exercise one more moment of taking power away is insult to profound injury. It is a compounding of injury, of powerlessness. I share this story in an effort to illuminate another dominant theme surrounding Title IX: the agency of the university, particularly as it trumps the agency of the student.

Just as with benevolence, disability theory is helpful to think through how Title IX practices of mandatory reporting construct agency, both the agency of the university and the agency of the victim/survivor. What control does a survivor have over their narrative? When do they lose that control? Yet another example of my frustration with Title IX practice is the murkiness and complexity of the various policies. Who is a mandatory reporter? Who is a campus security authority? Who is a responsible employee? If and when students disclose, to whom and for what purpose and to what end is the information reported? I struggle to figure that out. And if I can't figure it out (someone with a terminal degree in understanding language), how are students figuring it out? This level of understanding is as high stakes as it gets. If a student reports to any agency on campus,

even counselors, their disclosure statements can be subpoenaed (note that statutes on subpoenas vary by state, see “Victim”). In many states, the only full protection students get, the only guaranteed agency of their story (i.e. complete confidentiality) is through a sexual assault advocacy center in the community, not on campus (it may differ across state lines, see “Victim”; see also RAINN's "Confidentiality Laws"). Do students know that? Are community victim advocacy centers listed as a “reporting option?” That little word: report. What’s the difference between disclosing and reporting? Well, that’s the problem: on college campuses, there is no difference when it comes to sexual assault because (thanks to mandatory reporting practices) disclosure is always trumped by reporting.

I myself, drawing on the perspectives of disabled students I interviewed for a qualitative study, have argued about the importance of agency when it comes to disclosure (Wood). Although on a different note, the politics of disclosure run along such similar fault lines for both of these groups: survivors and students with various disabilities. Take the theme of disbelief; the oppressive notion of authenticity and proof is something disabled students know all too well. In the chapter “Bodyminds Like Ours” from the collection *Negotiating Disability*, Angela M. Carter, R. Tina Catania, Sam Schmitt, and Amanda Swenson have a conversation about the “politics of authenticity,” and they remark that:

It’s not just the policies. It’s not just some individuals. Thankfully there are some understanding professors who put their “critical/social justice theory” into practice through action. But there are also those who force us to disclose, who question our experiences of ableism. (104)

Rebecca Sanchez’s article “Doing Disability with Others” argues that “framing disclosure as a singular communicative exchange carries with it a great deal of communicative ideological baggage that is counterproductive to the very goals of many disclosures” (211), and she goes on to reconsider silences—those things unsaid—and the complex factors that mediate the choices we all make when we say, or rather do not say, certain things, certain words, certain stories.

The resonance is powerful. Disability theory is a useful lens to speak back to and act against practices that take away the agency of sexual assault survivors. In some ways, we are especially agentic in this discourse in that we are all writing teachers. And we all know and recognize that writing classrooms (and writing itself) are spaces of ideological work and, as Kevin Roozen states, “possibilities for selfhood” (50). Smaller enrollments suggest that students are more likely to form closer trust-based relationships with us

than with other professors where they may share classroom space with far more students. And we all have a role to play here and a stake to claim. We must ask ourselves: Are we complicit in a system of institutional oppression when we obligingly adhere to these practices? As rhetoricians, as professors, as writing program administrators we have to be versed and vested in these policies so that we can speak back to them, critique them, and if need be—resist them through collective social action.

Considerable research has explored the strategic action WPAs are able to undertake (see Adler-Kassner; McLeod; Hansen and Janangelo), but Title IX policy remains under-investigated. This is likely due to the assumed gains and protections that Title IX provides, as well as its scope of protection. In many ways, this masking is the most insidious aspect of institutional management of sexual assault disclosure, and, as I've stated previously, relies on a full-scale belief in the benevolence of Title IX policies. Laura Micciche's article "Slow Agency" provides a helpful way to initiate critical analysis of the Title IX policies WPAs are expected to enforce. She compares and contrasts "big agency" and "slow agency." Big agency involves "actions that intend structural results and effects" (73). Micciche characterizes slow agency, on the other hand, as a "radical recommendation to slow down and delay arrival" (76) and as a strategy that "requires deliberate thinking and slight alterations to how we orient ourselves in particular contexts" (78). One approach for us as writing program administrators might be to take heed of Micciche's recommendations: to slow down, to critically examine Title IX practice/policy, and to make thoughtful, deliberate decisions regarding the strategic action we may wish to undertake as WPA change agents (McLeod).

Disbelief, Protecting the Accused, and the Future of Title IX

DeVos's rollback of the "Dear Colleague" letter should not be seen as a victory for reducing the "mandatory reporting" initiatives that have emerged in the past five years or so, and the rescission is certainly not a roll back of bureaucratic control. On the contrary, if the 2011 "Dear Colleague" letter is seen as making flawed attempts to protect survivors, the 2017 statement makes the opposite effort: to provide protections for the rights of the accused. I mentioned Emma Sulkowicz's story earlier in this article, and I return to it here to elucidate this point. During the same week that DeVos was meeting with men's rights groups to discuss due process and protections for accused perpetrators, Columbia University settled a lawsuit with Emma's accused perpetrator, Paul Nungesser (Taylor). In an article for *Inside Higher Education*, Jeremy Bauer-Wolf points out that,

Nungesser to many serves as an example of a man wrongly accused, his reputation destroyed. But while the narrative DeVos and others discuss is about colleges denying due process rights, Columbia in fact never found him responsible for anything. And the university stood by its decision despite a public campaign that had many questioning the university's approach to sexual assault accusations.

Bauer-Wolf further works to debunk the rhetoric of the mistreated accused by citing research that shows “no more than 8 percent of rape accusations are false . . . [and] only a slim number of rapes that occur are actually reported.”

DeVos's choices represent a shift in protective efforts and may threaten the agency survivors are able to embody on their campuses. Nicole Einbinder, in an article for *Bustle*, writes that,

While the future of the Title IX sexual assault guidelines remains uncertain under DeVos's tenure, what is clear is that the secretary cozied up with groups with a track record of minimizing the experiences of sexual assault survivors. And, for survivors and their allies, that's pretty scary.

Efforts to finally protect and believe victims (having the “preponderance of evidence,” the lowest possible standard of evidence) are now experiencing a backlash, protecting the accused, which is a ripple effect of protecting the university from the new increase of lawsuits filed by alleged perpetrators (see Cantalupo).

One of the most powerful myths undergirding rape culture is the notion of belief, or rather disbelief, the girls who “cry rape.” The documentary film, *The Hunting Ground*, purposefully and powerfully features many, many survivors telling their stories and also sharing how university administrators and professors responded to them. Here are some of the responses the survivors share in the film:

“Rape is like a football game . . . and if you look back at the situation, what would you do differently?”

“Well, you know, were you drunk?”

“What were you wearing? Did you pregame?”

“Did you say no? How did you say no? How many times did you say no?”

“You should just drop out until everything blows over.”

“You don't know what he's going through right now and neither do I.”

Caroline Heldeman, an associate professor at Occidental College, notes in the film that, “There’s a lot of victim blaming with this crime, which has a silencing effect on survivors.” Research shows that “88 percent of women sexually assaulted on campus do not report” (Fisher, Cullen, and Turner), and those that do are often faced with reactions of disbelief or blame.

Claire Bond Potter, former professor at Wesleyan, remarks in the film that “It’s not as if the administrator wants the student to be harmed; it’s not as if the administrator wants the harm to be perpetuated, but their first job is to protect the university from harm, not to protect the student.” This is, of course, related to the theme of benevolence, or the idea that universities have good intentions. However, good intentions for whom? As Kenneth Burke reminds us, “a way of seeing is also a way of not seeing” (70).

The Brock Turner case captivated our nation, and Emily Doe voiced a powerful letter when addressing her rapist. Three years after the rape took place on the Stanford University campus behind a dumpster, the university (with Doe’s permission) constructed a memorial garden, a place for reflection and healing. A decision was made to have a plaque with a quote from Doe’s victim impact statement (the letter that was widely circulated on social media). Doe offered Stanford University two different selections of quotes for the plaque, both of which the university rejected. They offered the out-of-context quote, “I’m OK; everything’s OK” instead of what Doe wanted (Kerr). Doe decided to no longer be involved in the project. The benevolent university essentially denied her voice in the very space designed to honor her.

In March of 2021, President Biden issued an executive order charging the Secretary of Education to reconsider Title IX guidance, including possible rescinding of the 2017 Dear Colleague letter. This conversation is unfolding at the national level as this article prepares for publication. Ultimately, as I hope I have argued throughout this article, writing program administrators have a role to play in the adjudication and response to sexual assault on college campuses. We have to think carefully and deliberately about the university-sanctioned practices to which we comply, and we have to be willing to actively resist policies that may revictimize survivors and deny them agentive control over their experiences. We have to be well versed in the bureaucratic mechanisms to which we are subject. And we must critically evaluate and unpack the motivations that drive these policies and make sure we comfortably identify with those intentions.

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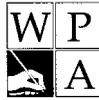
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Programmatic Mapping as a Problem-Solving Tool for WPAs

Laurie A. Pinkert and Kristen R. Moore

This article articulates programmatic mapping—the act of visualizing programmatic infrastructures, processes, and relationships—as a tool that WPAs can use for solving problems. To support WPAs in understanding mapping and its possibilities, we outline three key concepts that can inform mapping practices: user-centered design, graphical planes, and visual encoding. Drawing on two cases of mapping in different programmatic contexts, we argue for the affordances of mapping as an activity that allows us to better communicate existing programmatic realities and generate new programmatic knowledge.

WPAs NEED TO SOLVE PROBLEMS AMID COMPLEX PROGRAMMATIC REALITIES

At any given moment, a writing program administrator is helping stakeholders solve problems, often by clarifying how programs work for a range of individuals: how many rooms should the scheduler anticipate for classes next term; how do individual courses fit into the larger curricular goals of the program; how do graduate instructors understand their teaching requirements; how does a particular course apply to a student's plan of study? The answers to these questions and others are sometimes difficult to explain—and many times the individuals responsible for communicating the answers (whether administrators, faculty, graduate students, or undergraduates) remain in the dark about the complexities of these answers and their implications. The obfuscation of programs has consequences, some that are minor (e.g., a faculty member doubles up on a skill that has been taught in another class) and others that are dire (e.g., a student misses a graduation requirement).

Take, for example, Kate. Kate is a single mom, returning to school to complete her Bachelor of Science degree. She enrolls in an online upper

level writing course to fulfill her advanced writing requirement, but after completing the course, she learns that this class didn't actually satisfy her outstanding requirement. Unfortunately, while this class counts toward many majors' advanced writing requirements, it doesn't count toward her STEM degree. Now, she'll need to stay an extra semester to take a different writing course, moving her graduation from May to December. While Kate's example is specific, her situation isn't. Stories like this abound. Sometimes, it's easy to shrug off Kate's mistake: "Why didn't she more carefully read the list of accepted classes?" "Why didn't she talk to her advisor ahead of time?" "It's only one class—is this really that big of a deal?" If you talk to Kate, the answer to the last question is: Yes. She is now a semester behind and several thousands of dollars in debt, not just for her tuition but also for the childcare she needs because, as a single mom, she has to pay for an additional sixteen weeks of daycare to cover another semester. Her story reminds us that those who engage with our writing programs navigate them perilously, in good faith, working amidst a range of considerations to make decisions that fit the schemas of their larger lives.

As we consider the stakeholders whose decisions rely on our ability to communicate the complexities of our programs, we are motivated to consider whether our communication practices are working for those who need them. Additionally, we are motivated to consider how an inattention to these practices might contribute to gatekeeping, reifying the structures that prevent students like Kate from matriculating. In this way, we challenge ourselves (and others in the field) to consider the impacts of WPA documents as they contribute to or dismantle barriers for equity and participation in our academic programs. WPAs regularly produce documents aimed to help stakeholders navigate and understand our programs, but as we examine many of our own stakeholder-facing documents, including degree plans that are supposed to help students like Kate (see the appendix), we recognize their limits. Programs are often discussed, documented, and conceptualized in ways that mask the many moving parts comprising writing program infrastructure. This simplification (false though it may be) often reflects a dependence on linguistic modes of communication and documentation in writing programs. Even as we have built programs that embrace multiple modes of composing as part of their content for students (Cope and Kalantzis; Wysocki et al.), we have seen few direct applications of multimodal strategies such as mapping in the development of WPA best practices for problem solving. Indeed, the need for and potential of mapping is heightened by the increasingly complex and at times unstable institutional, political, and economic situations in higher education (Miller-Cochran;

Cox, Galin, and Melzer; Johnson, Simmons, and Sullivan). Therefore, in this article, we ask:

- What might WPAs gain from mapping content that historically has existed in linguistic forms?
- How does shifting to a visual rather than linguistic mode of programmatic communication help various stakeholders understand, use, and interpret our programs?
- Who might benefit from increasing our practice of mapping writing programs?

Our call for re-envisioning maps as a programmatic tool grows out of our long-term interest in seeing programs as complex infrastructures. As new WPAs in our respective institutions, we set out to understand programs through documents, websites, and conversations, only to find that the complexities were sometimes hidden from frame by the tendency to document the program through prose.

Because programs function infrastructurally, mapping them can help WPAs expose what they know, ask questions they didn't know they had, and clarify the relationships among timetables, individuals, and programs. In this article, we discuss two representative cases, showing how WPAs can implement programmatic mapping—the act of visualizing program infrastructures, processes, and relationships—to theorize the ever-shifting nature of programs and better communicate within the “zone(s) of ambiguity” (Porter et al., 625). Ultimately, programmatic mapping not only helps WPAs solve complex problems but also shifts the ways we think about our programs and the objectives of documenting them.

EXISTING APPROACHES TO MAPPING IN WRITING PROGRAM ADMINISTRATION AND BEYOND

Mapping as a concept has been variously used across rhetoric and writing studies as a metaphor for overlaying or organizing differing ideas. A number of scholars use the term mapping to describe an analytical technique for understanding a concept. Jarratt, Mack, Sartor, and Watson, for example, suggest that mapping can provide a conceptual frame to understand shifts across time for students or for the discipline. But in this case, like others (see, for example, Andrews et al.), the practice of mapping—of actually visualizing movement on the page—doesn't accompany the analytical work. In such cases, mapping operates metaphorically—a habit of mind or a way of thinking rather than a practiced visualization strategy with a resulting map.

When mapping and other visualization strategies have been adopted by rhetoric and composition scholars as a practical, applied tool, they have often been linked to reflective activities such as considering one's positionality. Patricia Sullivan and Jame E. Porter's *Opening Spaces: Writing Technologies and Critical Research Practices* demonstrates the generative nature of visualizations in recognizing the researcher's position in relationship to research methodologies. Similarly, mapping has been described as a reflective tool for the program administrator to examine their roles. For instance, Tim Peebles argues for the development of competing postmodern maps that can allow WPAs to "investigate their own positioning in an institution" (154), and Sharon McGhee offers a compelling example of the ways that a WPA position might be mapped in order to expose varying power relationships across an institution. Additionally, Kazan and Gabor note the power of mapping as "a tool for self-reflection and decision-making" (135) and create visually oriented leadership charts that can highlight the multiplicities of roles, locales, and constituencies WPAs are responsible for/to.

Further, mapping has also been highlighted as a tool for making ethical decisions about how to engage participants and their information in our programs and our research. Bob Broad argues, specifically, for dynamic criteria mapping (DCM) as a "method of evaluative inquiry" that can engage student work more appropriately than traditional rubrics and scoring guides that may mask the truth about what instructors and programs really value (3). Supported by qualitative methods and collaborative techniques, DCM makes programmatic values visible, supporting ethical engagement with students and the assessment process. Heidi McKee and James Porter similarly argue for the use of mapping in research, particularly in digital spaces, to guide investigators in the appropriate use of participant information that may be publicly available but must be treated carefully in the research process.

Such attention to mapping as a reflective tool is important, reinforcing the reflective, generative role of mapping for the individual who is doing the activity. However, these approaches do not necessarily demonstrate the power of mapping as a proactive tool for solving problems and outward facing communication. In this article, then, we aim to extend the conversation about mapping to include the ways that programmatic mapping can aid WPAs in solving problems with and for external stakeholders. After outlining three foundational concepts that can support WPAs in their mapping process, we describe two programmatic cases that illustrate the affordances of mapping. Finally, we discuss the possibilities for implementing mapping into WPA practice.

WHAT'S A WPA NEED TO KNOW ABOUT MAPPING?: USER-CENTERED DESIGN, GRAPHICAL PLANES, AND VISUAL ENCODING

While some might assume that WPAs, many of whom are rooted in rhetoric and composition studies, already have sufficient access to the conceptual frameworks and practical techniques that support mapping, we have found that individual preparation for this intellectual activity can vary just as greatly as an individual's preparation for WPA work. Some may intuitively use mapping techniques but not necessarily know how or why something works (or doesn't); while others might struggle to imagine how they could implement mapping, especially if they don't consider themselves visually oriented. To support WPAs across that spectrum and beyond, we outline three key concepts—user-centered design, graphical planes, and visual encoding—which can aid WPAs in creating meaningful programmatic maps.

User-Centered Design

Positioning mapping as a proactive technique relies on a user-centered design (UCD) framework that envisions the process of mapping and the resulting maps as communication and interaction with program users. Although user-centered design is often associated with technology development, it has been widely discussed by technical communication and rhet-comp scholars in relationship to a host of topics, many of which intersect with writing programs—courses (Shivers-McNair et al.), online writing instruction (Miller-Cochran and Rodrigo), writing centers (Brizee, Sousa, and Driscoll), curricula (Eyman), technologies (R. Johnson), transportation infrastructures (Moore; Rose and Walton), and other documents and websites (Gonzales). User-centered design counters technology-driven approaches that often assume that technologists know better than the users of the technologies and that misunderstanding or error is the responsibility, fault, or deficiency of a user. UCD proponents flip this narrative: perhaps, it is the designer or the communicator who has misunderstood the user or who is deficient at explaining the system. This flip is an empowering move, shifting power relations and assumptions about how systems, and in our case writing programs, work. It positions our students and their experiences as valuable, suggests that difficulty understanding programs is necessarily the responsibility of the WPA, and demands that WPAs consider the power structures that limit students' understanding and agency.

When we view our writing programs as systems that need to be understood by users, we can adopt UCD principles: we can ask how to effectively communicate for and with others rather than for ourselves. This means that

WPAs ought to consider how and if users (in all their diversity) can easily access, understand, and use the program (and its documents). The principles of user-centered design remind us to consider access for all users of our programmatic maps including those who may be blind or visually-impaired. Alt text or image descriptions should be developed for resulting maps that aim to communicate more clearly with wide-ranging stakeholders.

Graphical Planes

The programmatic maps that we describe here—and that we anticipate WPAs will find useful—organize information on graphical planes, using the x - and y -axes and the up/down and left/right movements to depict relationships. Graphical planes rely on spatial properties (position and size) to create a visual hierarchy that represents what Isabel Meirelles calls “abstract domains.” Engaging with the graphical plane allows the communicator and viewer to understand, for example, power and organizational relationships (abstract concepts) through visual specificity. For example, in an organizational map “distance in graphical space represents distance in the hierarchical structure” (Meirelles 20). Ultimately, graphical planes use visual metaphor to create meaning and, importantly, to reveal underlying complexities that may not otherwise surface. Although graphical planes interact with other systems, we expect that WPAs will primarily (if not exclusively) find mapping useful for visualizing the abstract domains of their programs. Maps that, in contrast, show where (geographical locations) courses are taught seem less likely to be helpful.

Visual Encoding

Variables such as relationships include size, color, texture, orientation, and shape encode relationships, allowing the reader to visually relate ideas. Most visual encoding relies upon pre-attentive attributes to exploit the visual system. As viewers rapidly process the difference among visual elements, they typically interpret the encoded relationships among elements using a same-different dichotomy (Meirelles 22). For example, elements of the same color (or shape or size) will be interpreted as connected where elements of contrasting colors (or shapes or sizes) will not.

In order to effectively design maps for a range of stakeholders, WPAs must consider the ways that patterns, such as sameness and difference, will be encoded. Gestalt principles are perhaps the most readily used visual communication devices in composition, helping us to articulate the ways visual patterns are detected. Some of the most common Gestalt principles include:

- **Proximity.** Elements near one another on a graphical plane are perceived as a unit or as connected.
- **Similarity.** Elements that are similar to one another are grouped together into a perceptual unit.
- **Enclosure.** Elements that are bounded together are perceived as one.

These and other Gestalt principles can allow WPAs to indicate what belongs with what, to direct the viewer's perception of the programmatic elements, and to ask crucial questions including: Which elements belong on the page? How are they related? How might other stakeholders relate them? And how might a visual depiction of these elements communicate the relationships, values, and priorities of the program?

For example, maps of curricula can be organized thematically, demonstrating through proximity which courses are required for which groups of students. Alternatively, maps of curricula may be organized along a timeline to display time series data, demonstrating when students should take courses—first year, second year, third year. Although the timeline is often nonspecific in that students must adapt the general order (term 1, 2, 3, etc.) onto their specific circumstances (fall 2019, spring 2020, fall 2020), the ordering across a graphical plane provides meaningful information. Similarly, program goals can be grouped thematically or projected across timelines along particular dates, semesters, or years. While it's beyond the scope of this particular article to make claims about the best or most appropriate visualization work for WPAs, our goal is to consider the way visual encoding works, helping WPAs solve problems through communication that “appropriately match[es] types of phenomena . . . with graphic elements and visual variables” (Meirelles 126).

TWO CASES OF MAPPING AND THEIR IMPLICATIONS FOR WRITING PROGRAM ADMINISTRATION

Case #1: Mapping Communicates Complex Interrelationships

When I (Laurie) joined the faculty at Humboldt State University as the writing program coordinator, I had the opportunity to oversee the implementation of a stretch option for first year composition students. This stretch sequence had been developed by the composition faculty in response to the university system's mandate to remove remedial coursework. When people asked me about the composition program, I would have said something like:

In our program, students have two options: a two-semester course sequence, which stretches the composition requirement over an academic year, or a one semester accelerated course,¹ which allows students to complete the requirement in a single term. No matter which option students choose, the credits count toward graduation and fulfill the General Education (GE) requirement.

However, my linguistic response did not answer the more complex questions that students, advisors, and faculty had:

- When is the GE requirement satisfied—is it after the first course in the stretch sequence or after the second?
- What happens if a student doesn't pass the first course in the stretch sequence?
- What happens if a student tries to take the one semester course but finds that they need more time to complete their requirements?

Not only did my response not address those questions, it also overlooked the portfolio requirement, which operated alongside course grades to determine whether or not a student had satisfied their GE requirements. This detail was important because unlike many other institutions where students retake the same composition course if they are unsuccessful in the first attempt, our program offered a portfolio-focused course in which students worked solely on revision of their portfolio. While a student took the portfolio revision course, their grade in the previous course was “paused” much like a student’s grade is paused while they satisfy an incomplete grade. This pause was designated “report in progress” or “RP” on the student’s transcript and was replaced with the portfolio course grade once a passing portfolio was submitted to the portfolio committee, which included instructors across the program. Because I did not address the portfolio in my linguistic response, I omitted this information about what happened when a student completed their day-to-day course requirements (turning in assignments, earning process-focused credit for their drafts and in-class participation, and earning passing grades throughout the course) but still needed more time to develop a passing portfolio of work.

If the fuller description of the program above is challenging to understand for those of us who are readers of this journal, imagine how much more difficult it might have been for students to navigate successfully. As Christina Saidy highlights through the case study of Inez, the transition to college writing is more complex than faculty and WPAs often acknowledge. Our programmatic structure, which was intricately designed to be highly supportive of students, demonstrates that complexity. However, students at

HSU did not necessarily see the complexity because the linguistic completion of “What is the composition program?” masked the intricacies, helping students feel like the choice was simple: “Do I want to take two composition courses or one?” Or perhaps phrased slightly differently, “Do I want to spend two semesters completing my GE Written Communication requirement or only one?” While the simplicity may have helped students choose an initial course with ease, it did not allow students (or other stakeholders) to process all the information at once or make the relationships between courses, portfolios, and other infrastructure more apparent. Recognizing that students and those advising students often could not comprehend those interrelationships, I developed a programmatic map that visualized the ways students might progress through the program (see figure 1).

Through visual encoding, this map animates the relationships among the user, in this case the student, and program elements by demonstrating in each box with corresponding arrows what choices students need to make and what decisions might be made for students based on their prior choices and actions. This also highlights the immediate activities and the long-term implications. For example, within the stretch sequence option, the automatic enrollment of students into the English 103 course that corresponds to their English 102 course demonstrates the cohort model that was in place in the program. Students from an English 102 course were expected to stay with the same classmates and same instructor in English 103; therefore, they were automatically enrolled by the registrar’s office in the next course without any student-initiated enrollment actions.

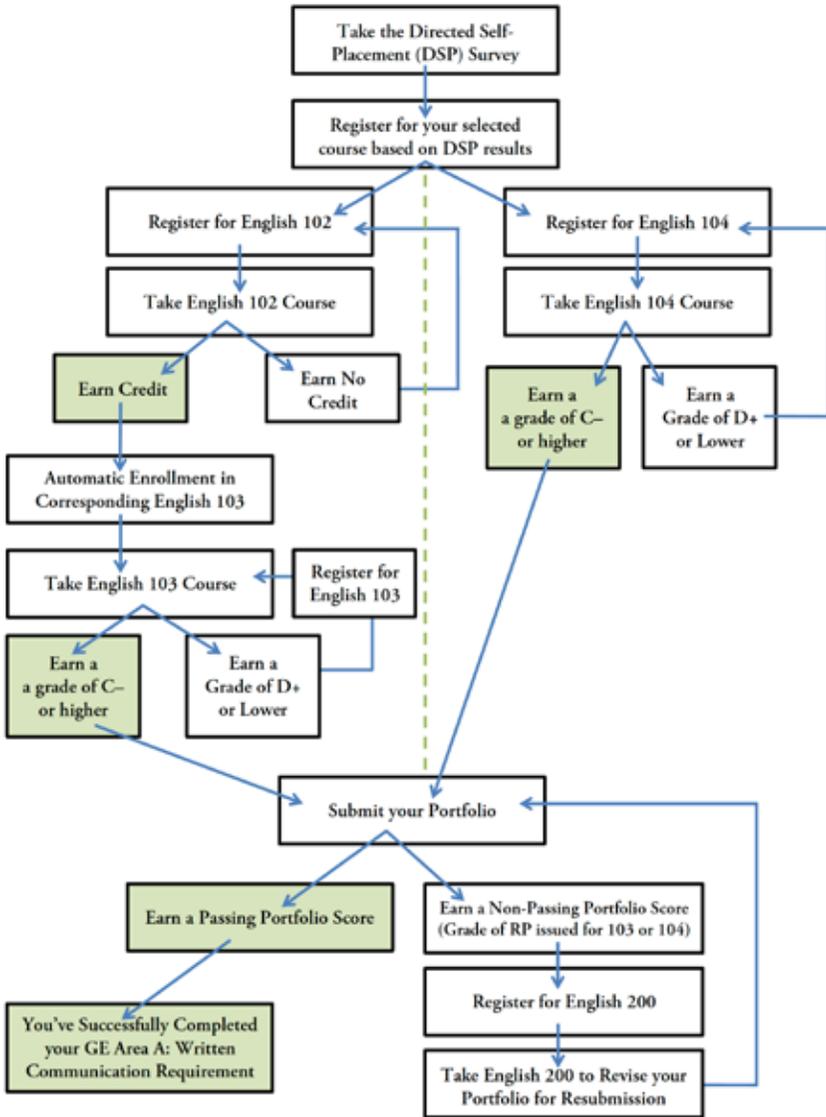


Figure 1: Programmatic Map Created to Visualize HSU's Stretch Composition Sequence

As I visually encoded the course selection and progression processes, the resulting programmatic map offered a much more complex view of the progression than my initial linguistic response did. It also employed common Gestalt principles to help users quickly see connections through similarity and difference. For example, the progression of the stretch sequence

(English 102 and 103) are placed in proximity to each other by using left justification, and the accelerated course (English 104) is justified on the right. Additionally, the successful completion of requirements—courses, portfolios, or GE requirements—employ color similarity. In this programmatic map, which affords much more complexity than my linguistic replies had done, I still had to make choices about which relationships to visualize. Mapping momentarily stabilizes a relationship; therefore, we must often choose between visualizing relationships that currently exist and those that we hope for. For example, it was possible for a student who began their composition experience in the stretch sequence, but did not pass the first English 102 course successfully, to subsequently enroll in the accelerated English 104 course and try to complete the requirement in one semester. Typically, we would not advise this, knowing that if a student could not meet the demands of the English 102 course pacing, they would likely struggle more with an English 104 course that required more independent work outside the classroom to complete the final portfolio requirements. However, on rare occasions, when students were bound by a university-mandated one year rule for completing their GE requirement based on a placement test score, I would work with students to determine whether an accelerated English 104 enrollment would be their best option even after an unsuccessful attempt at the initial course in the stretch sequence.

The resulting programmatic map served to communicate with students, advisors, and even faculty within the program. I was able to use the map in meeting with students before and after they engaged with their directed self-placement survey. The map helped them to see their options with additional clarity. Additionally, I distributed the map in meetings and workshops with centralized campus advisors who sought to better understand and communicate the choices and their resulting implications with students. It also aided in instances where campus stakeholders such as university athletics needed to better understand why a student might have successfully completed one composition course but had not yet been released from the GE requirement, which was tied to student-athletes' eligibility for NCAA participation. The map also documented programmatic options in ways for the faculty who were teaching the courses. In this way, the map, which served to surface complexity, also aided in documenting and addressing that complexity, providing a point of conversation about potential revisions to the program based on students' experiences with the existing options.

Sullivan and Porter remind us that each time we return to a map, we may see interrelationships that were not initially visualized. As I return to this map after a few years since its creation and having moved to a differ-

ent institution, I notice that we missed an opportunity to link the linguistic program description to this visual one by using the terms “stretch” and “accelerated” to indicate the ways that the course progressions on the right and left of the programmatic map might align with the terms that the students were hearing from composition faculty or seeing on the composition program website. Additionally, we might have mapped the chronological timing of the courses along the vertical axis to show the number of semesters involved in various progressions. While the programmatic map is still ripe for revision, it provided an important acknowledgement of the complex relationships that were not always recognized and respected as students attempted to navigate the program and the university, many of them first-generation college students whose institutional knowledge-building skills were still in formation.

Case #2: Collaborative Mapping Generates New Knowledge

When I (Kristen) began my role as director of undergraduate studies at Texas Tech University, I faced a number of institutional challenges: first, I was relatively new to the university and had not had much exposure to the undergraduate programs or its courses; second, the institution was revising its approach to the university-wide communication requirements, so the program needed to develop new ways to satisfy the expectations; and third, the undergraduate program, which had been planned nearly a decade prior, had not been reviewed systematically for alignment between the program’s overall vision and the realities experienced by students on a day-to-day basis. Programmatic mapping helped generate new knowledge, particularly, about the moments of disparity between program expectations and student experience, which could inform my work as a WPA and our program’s response to the new undergraduate communication requirements.

I might have navigated these challenges myself or in conjunction with my assistant director and the program advisor—there were documents that would aid in my understanding of the program, and I had been trained to direct writing programs. Certainly, I could have developed a curriculum for communication literacy and worked to create a programmatic solution to the problems facing students, but my solutions would have been decidedly less effective than a user-centered approach that involved a broader range of stakeholders: graduate student TAs, adjunct faculty, tenured and tenure track faculty, and full time lecturers. To implement a participatory approach to mapping, I gathered users across the program to map the curriculum. Our central purpose was to understand how particular course objectives were being fulfilled, and our collaborative mapping was divided

into two phases. In phase 1, cross-user teams (undergrads, instructors, grad students, and tenured-/tenure-track faculty) worked together to communicate the current course outcomes and their implementation on colored papers. In phase 2, we used the program map to collaboratively visualize the journey of fictional students through the program. While curriculum mapping is a common activity for some educators, often performed by assessment or program review committees, this case highlights the ways that the visual elements of such maps can create shared meaning for stakeholders and highlights the ways that such a strategy can become an activity-driven, inclusive strategy in which layered mapping activities generate new knowledge.

During phase 1, stakeholders from across the program who had both taught and taken courses in the program were divided into small groups (of 3–4 people) to review several syllabi from a course offered in the program. For each course, groups assessed (based upon the syllabus and their experiences) whether or not a particular communication literacy was taught, and if so, whether it was explicitly or implicitly taught. As shown in figure 2, courses were listed in the top row of the programmatic map, and program goals were listed on the left column. Based upon their assessment, groups provided a color-coded piece of the map in the corresponding row/column: yellow (explicitly taught), blue (implicitly taught), white (not taught at all), or red (unsure if taught based upon the syllabi and experience). The yellow, white, blue, and red papers indicated places where the particular programmatic goal was directly addressed, not addressed at all, indirectly addressed, or addressed differently by various faculty (respectively). We also added two additional rows at the bottom to collect programmatic information such as textbooks, marking these with a color that blended into the background paper as these were not program goals but rather programmatic structures that supported the goals. The background provided the graphical plane within which we collectively charted the current state of the program. The visual encoding of similar and different colors made it easy for stakeholders across our program to see which program goals were being addressed most often and where they were lacking.

Drawing on participatory design to involve our users, the assistant director and I were able to involve many stakeholders in the process of mapping the program. In turn, the map not only functioned as an information-gathering document but also prompted discussion, required negotiation, and made uncertainties visible. The collaborative process generated new knowledge as we learned about the levels of shared agreement regarding our courses: we found that some courses and goals were understood as (nearly) unanimously important for students, faculty, and TAs; other courses and

goals were so amorphous as to render them peripheral to the program. This collaborative, user-centered understanding of the program provided a richer context for our response to the institutional communication requirement revision and did more than repeat what was “supposed” to happen based on stated course goals. For example, an undergraduate student discussing our introductory course revealed that while the course attempts to engage cross-cultural communication, their experience was that this outcome was glossed at best. This led instructors to share the problems they had fully integrating cross cultural communication in such a fast-paced course. In this way, mapping helped us reinterpret our program’s realities, lending important explanatory data to our interviews with students in which they told us they often graduated without a strong sense of what they’d learned and what their potential marketability was. With this new knowledge from our mapping activities, we realized the flexible structures the program had adopted when it was first created might have unforeseen consequences regarding students’ exposure to various program goals.



Figure 2: Programmatic Map Created to Visualize Course Goals

In phase 2, once the map (figure 2) was created, we needed a strategy for exploring how particular students engaged with the program’s goals. If Fred, for example, took this set of courses, did he meaningfully complete all program goals? And how might Jennifer’s different set of courses prepare her differently for a career? To do this, small groups were provided with different sample student curricula and were asked to chart the students’ movement through the literacies: What was missing? What was re-iterated? And, importantly, were we comfortable with the exposure each student had to the goals?

By placing the student pathways on large Post-its next to the initial map, the discussion became interactive, graphical, and visual—rather than merely linguistic. Mapping student progressions allowed teachers, administrators, and students to discover the ways that some students were graduating without exposure to some critical literacies or outcomes the program intended for students to develop. For example, some students graduated without exposure to our courses that honed students’ technological literacies while others graduated without taking courses that aimed to increase students’ attention to cultural difference and diversity. In response, the teams suggested changes to the curriculum (should we require another course?) and to individual courses (should we standardize this assignment?), using the visuals as a shared information product for decision making and problem solving.

As we considered different pathways for student completion, we asked: Are these different pathways a problem? Are they equitable? Do they provide different strengths? Do they prepare students for different kinds of jobs? Our answers to these questions, made possible by our mapping activities, highlighted the times when students’ experiences did not align with our programmatic objectives and allowed us to weigh the benefits of some student pathways against others. Ultimately, this informed the purposeful development of stated curricular pathways or tracks through the degree.

Additionally, in working through the student progressions, we discovered that student participants operated on tacit knowledge that we otherwise would not have discovered: they often took classes based upon their work schedules, based upon the reputation of the professor, or the amount of work the class seemed to demand without knowing how or why the classes contributed to their professional development. As such, the mapping activity allowed us to do more than merely see the program in new ways—it also provided access to important user knowledge. The mapping activity, then, revealed a new way to communicate with students about our program: having students map imaginary progressions helped them create new knowledge, which we then translated into handouts students could use to map their own progression as part of their professional development.

Implications of These Cases of Mapping

These cases demonstrate the potential of mapping in two different programmatic contexts—a first-year composition program and an undergraduate technical communication major. Despite their very different contexts, both cases present the ways that programmatic mapping engages WPAs in intellectual activities important to problem solving. By reproducing knowl-

edge that is, at times, implicit and by helping WPAs (and other stakeholders) discover and make new meaning, programmatic mapping enables WPAs to manage and communicate the dynamic infrastructure of any given program, allowing for the rhetorical reinterpretation of the institutional structures.

In each of the cases, mapping served a different purpose: one helped to make the complexity of a composition program comprehensible to students; the other developed a collaborative understanding of an undergraduate degree program. In both cases, however, a shared affordance of mapping as a WPA emerged: our programs were left with documentation that helped users engage, understand, or navigate the various parts of the program. When we begin considering the designed, infrastructural nature of programs, the need to document those programs for various users becomes important. In each of these examples, different users' needs were met through the map-as-documentation.

Mapping can be especially important in exposing the parts of our programs and institutions that are codified and stable in contrast to those that live in liminal spaces. Matthew B. Miles, A. Michael Huberman, and Johnny Saldaña suggest "Having to get the entire framework on a single page obliges you to specify the bins that hold the discrete phenomena, map likely interrelationships, divide variables that are conceptually or functionally distinct, and work with all of the information at once" (25). Such mapping activities provide a way for WPAs to acknowledge and address complexities as they make choices regarding what and how to visualize programs—determining which elements ought to be in proximity with others and how to bound the elements that are best understood together. The mapping activities highlight programmatic complexities, but mapping, when done well, can also make that complexity manageable by pulling together relevant elements on single page, screen, wall, etc.

Mapping scholars in fields such as cultural geography and visual rhetoric note that all maps are ideologically rich and subjective rather than an objective representation of the site, concepts, or institution to which they correspond. Ben F. Barton and Marthalee S. Barton illustrate this through analysis of early world maps, which, although sometimes taken to be one-to-one re-presentations of the world, demonstrate ideological differences. For WPA work, this ideological awareness is important: any articulation of a curriculum or program (visual or not) inheres particular positionalities, subjectivities, and foci. By choosing to see the complexity of the programs through a map, WPAs can more profitably see the ways that various stakeholders interact with the program and, in turn, develop responsive ways to communicate problems and solutions with other users.

POSSIBILITIES FOR MAPPING IN WRITING PROGRAM ADMINISTRATION

Through this discussion of mapping as a problem-solving tool, we hope to spur further conversation about programmatic mapping in the field of writing program administration. Despite our arguments in support of its use, we realize that a WPA may believe that if they cannot create a map that is immediately visually appealing, they shouldn't create one. However, we would argue that even simple (see case #1) or internal programmatic maps (see case #2) can do important work. Tools to encourage mapping—whether physical or digital—can enhance the possibilities for engaging in knowledge-making activities individually or collectively. WPAs might consider the ways that existing programmatic spaces—a whiteboard in the conference room, a bulletin board in the writing center, a shared file on the department server—can be used to make space for the development of maps that respond to programmatic problems. Simple maps can often be formalized, as needed, before sharing with relevant stakeholders.

Additionally, we must remind ourselves that we cannot expect to hone our mapping strategies—or any rhetorical strategies—without practice. Our turn to programmatic mapping as an integral skill for WPAs, therefore, bears pedagogical implications. The increasing centrality of visual rhetoric doesn't necessarily mean that we know how to create effective visuals. This is particularly true when we adopt universal design and prioritize access for all who may be engaging with our maps, including those with visual impairment. Therefore, our training for new and emerging WPAs, whether through graduate seminars, WPA workshops, or other resources should attend to the skills involved in mapping effectively for varied stakeholders and with both purposeful public aims and exploratory internal strategies. Some graduate programs already offer courses in information or document design and accessibility standards, but these courses are often reserved for those specializing in technical and professional communication, rarely showing up as key courses for WPAs working to develop a portfolio of necessary skills in administration. Yet, these are the very courses that focus on some of the more practical skills involved in the kinds of communication WPAs might do on a day-to-day basis. In light of such needs, we are arguing, then, for an expansion of the primary skills that WPAs nurture and value. Drawing attention to strategies such as mapping also allows us to acknowledge the overlapping but often hidden relationships between WPA work with other disciplines within and beyond rhetoric and composition, such as technical and professional communication, data science, and usability/UX.

It seems clear to us that further, empirical research is needed if we want to more deeply understand how WPAs might use mapping to communicate their programs. Studying the impacts of various program maps can help us understand which kinds of maps work best for communicating with our various stakeholders: students, campus colleagues, upper administrators, members of the public, etc. Drawing on methods such as those in user-experience research, such studies might help us unearth the ways that our own mappings obstruct details of our programs or marginalize the perspectives of particular groups: underrepresented students or non-tenure track faculty, for example, and also other already-marginalized groups whose understandings of programs and programmatic politics might differ from our own. When we commit to effectively articulating and communicating through maps and mapping activities, we can better acknowledge and work against the systemic oppression our students face when trying to navigate programs. In this way, we are advocating for mapping, because maps can expose the problems with ideologically neutral conceptions of programs and can support the revision of programs in order to address issues of inequity that get can be exposed through participatory mapping activities. Our vision of mapping as an element of writing program administration includes both a shifting of skills but also an opening up of possibilities for improving our programs and making them more open and equitable.

NOTE

1. “Accelerated” was used in this program and the course title to note that this one semester option was a faster-paced course than the two-semester stretch sequence. It was not used to refer to a curriculum or course linked to the well-known Accelerated Learning Program (ALP).

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APPENDIX: DEGREE PLAN USED FOR TEXAS TECH UNIVERSITY'S ENGLISH PROGRAM

ENGLISH (Literature and Language)

***42 Hours** ***Grades Must be C or above**

-Freshman English: _____ 1301 _____ 1302

-Sophomore English (Prerequisite ENGL 1301&1302):
 6 hours from: 2321, 2322, 2323, 2324, 2325, 2326
 3 hours from: 2307, 2310, 2371, 2381, 2382, 2383, 2388, 2391

-3000 Level Courses (Prerequisite 6 hrs soph. ENGL):
 Take ONE Theory or Linguistics: ENGL 3301, 3328, 3339, 3371, 3372, or 3373 x
 Take ONE Diversity: ENGL 3338, 3339, 3364, 3367, 3369, 3362, 3393, 3394, or 3395
 *A course cannot fulfill both categories

Communication Literacy (CL) Requirement
 9 hours from 3 Clusters:
 -Cluster 1 (Cultural/Intercultural): 3 hours
 -Cluster 2 (Critical Communication): 3 hours x
 -Cluster 3 (Intercultural Communication): 3 hours

Distribution Courses: Take one course from TWO of the following lists. Students must choose from categories not fulfilled at the 2000 level.

Early Global: _____ (ENGL 3336, 3338, 3338)
 Later Global: _____ (ENGL 3337, 3338, 3341, 3342)
 Early British: _____ (ENGL 3302, 3303, 3304, 3305, 3305)
 Later British: _____ (ENGL 3307, 3308, 3309, 3311)
 Early American: _____ (ENGL 3323, 3392, 3393, 3394, 3395)
 Later American: _____ (ENGL 3324, 3325, 3392, 3393, 3394, 3395)
 *Note: If students count a distribution course as a diversity course (3338, 3392, 3393, 3394, 3395), they must make up the 3 hours with a 3000-level elective to meet the 18 hours required at the 3000 level.

EXAMPLE (note that many other combinations are possible).

	Early	Later
Global	Possible 3000-level distribution course	Possible 3000-level distribution course
British	ENGL 2323	Possible 3000-level distribution course
American	Possible 3000-level distribution course	ENGL 2326

-Two Additional 3000 Level Courses: _____ & _____

-4000 Level Courses (Prerequisite 6 hrs on the 3000 level):
 9 hours from: _____ 4300 _____ 4301 _____ 4311 _____ 4312 _____ 4313 _____ 4314 _____ 4315 _____ 4321
 x 4342 _____ 4351 _____ 4371 _____ 4373 _____ 4390

ARTS & SCIENCES DEGREE REQUIREMENTS FOR BACHELOR OF ARTS

Written Communication (6 hours): _____ ENGL 1301 & _____ ENGL 1302 (Fulfilled by major)

English Literature (8 hours) from: ENGL 23— and ENGL 23— (Fulfilled by major)

Oral Communication (3 hours): _____ / _____ Multicultural Requirement (3 hours): _____



Arriving with Credit: A Study of 200-Level Writers and the Question of Equivalency

Debbie Minter and Shari J. Stenberg

This essay reports the results of an interview-based study of fifty-seven students enrolled in a 200-level composition course at a land-grant university, which focuses on their experiences in different locations of first-year writing. Students' accounts challenge simplistic notions of equivalency and demonstrate the need for more deep writing opportunities across students' college careers.

In the last ten years at our land-grant university, we've seen the number of students who arrive with equivalent first-year writing credit—either with a score of four or five on the AP Language and Composition test or, more commonly, with dual-enrollment credit from institutions around the country—reach over sixty percent. With the passage of the 2015 Every Student Succeeds Act that provides federal funding for dual-enrollment programs, we expect this number will continue to climb. Consequently, one of the regular tasks for the WPA involves fielding requests for help with determining equivalency. More often, questions of equivalencies, including transfer from another institution, Advanced Placement (AP) and dual-enrollment courses (DE),¹ are handled by a transfer office and academic advisors, who check a course description or syllabus for key outcomes provided by our composition faculty: writing process, rhetorical approach, multiple forms and genres, audience awareness, etc. This means we, as composition faculty, know little about the writing experiences of students who arrive with credit and the degree to which that credit is “equivalent” to our on-campus course.

Of course, scholarship in our field sheds light on the significant contextual and cultural differences that prevent easy duplication of a college writing course in high school (Tinberg and Nadeau; Schneider; McWain). High school teachers must meet top-down requirements from multiple authorities—state standards, district standards, and AP and DE require-

ments—and are therefore required to cover a much larger scope of material than a college writing course. Indeed, research indicates that students experience key differences in the *focus* of the AP and DE courses versus university writing courses, with more emphasis in the former on literary analysis and on-demand writing than on rhetorical engagement and inquiry (Whitley and Paulson; Hesse; Scherff and Piazza; Hansen et al., “How Do”). As Christine Denecker argues, “composition is rarely taught in a stand-alone fashion in high schools as it is on college campuses” (32). Further, students at the high school and college levels typically occupy different stages of intellectual and emotional development, which may impact their orientation to the course material (Schneider; Anson). For this host of reasons, the NCTE policy brief *First Year Writing: What Good Does it Do?* contends that alternative routes to first-year writing “cannot fully replicate the experiences of FYW because high school students’ social and cognitive development is at a different level, and because none of the alternatives can provide the sustained attention to developing the habits of mind and strategies fostered in FYW” (2).

This difference bears out in our work with 200-level writing instructors, who teach a course that was designed to build on our first-year writing curriculum and now enrolls students who bring in experience from AP, DE, international baccalaureate (IB) or a community college writing course. Instructors struggle with how to pitch the class, given students’ range of familiarity with key practices in the field. As composition faculty who share WPA work on a rotating basis, we grapple both with the ongoing question of “equivalency” and, in our teacher-development and curriculum work, with a lack of knowledge about the range of experiences students bring to our 200-level course. Further, we often confront the powerful institutional and public narrative that students are better served by arriving with credit, which grants them cost savings, increases exposure to college courses, and allows flexibility in their undergraduate curricula. While we are aided by existing research that examines how students who arrive with credit perform in on-campus writing courses (Hansen et al., “How Do”; Tinberg and Nadeau), we sought to hear from students about how they connect their past and present experiences in writing courses; how they assess their own curricular paths; and how they articulate their own experiences, needs, and goals as writers.

To this end, we designed an interview-based study that would allow us to center student voices in the conversation of the gains and losses of arriving with credit. We were interested in what motivated their curricular choices and how they reflect on these decisions after some experience with college courses on our campus. We also sought to know more about

the experiences our students bring to our 200-level writing course. With Melissa Dennihy, we agree that in our efficiency-driven climate, “We are encouraged, if not required, to constantly look forward, to the skill students are expected to demonstrate at the end of our courses, which means few opportunities to look back, to where our students come from and the skills they learned in these contexts” (163). This study, then, was devised to offer deeper perspectives of our 200-level students’ histories as writers, more than is evident in an equivalency check, and to bring their voices to bear on the field’s discussion of the changing locations of first-year writing.

STUDY DESIGN AND METHODOLOGY

Our IRB-approved² study involved twenty-minute interviews with fifty-seven students from randomly selected sections of English 254: Writing and Community, a composition course at the University of Nebraska–Lincoln which is a public, research-intensive institution. A total of 220 students were enrolled across ten English 254 sections in that semester. We include the full set of our questions in the appendix. The interviews, conducted by the two of us and two research assistants, were recorded and professionally transcribed.

Of the fifty-seven students in our sample, forty-two percent completed first-year writing at our institution. Sixteen percent arrived with credit from dual enrollment; five percent received credit for AP. Nine percent were transfer students who brought writing credit from another postsecondary institution. Finally, twenty-eight percent of the students enrolled in English 254 (rather than our 100-level course) to fulfill the university-wide general education writing requirement. The total number of students arriving with credit in our sample—thirty percent—is considerably lower than the overall percentage of incoming students with writing credit because our university-wide general education program requires only one writing course; therefore, many students are not required to take an additional writing course on our campus. Most of the students enrolling in English 254 are majors in our College of Arts and Sciences, and they do so to meet the college’s additional writing course requirement.

We focused our coding on how students described writing instruction in three sites: DE, AP, and first-year writing at our institution. We also analyzed how they perceived and named advantages and disadvantages associated with this location. In our first cycle, we employed *in vivo* coding to capture students’ direct language in articulating their experiences. In the second cycle, we used pattern coding, which allows for organization of the corpus and attributes meaning to that organization (Saldaña 235).

The patterns of experience emerged in categories of “best practices” for first-year writing such as teacher feedback, peer review, revision, and genres of writing. We also coded for further distinction within those patterns, which led us to name subcategories like lower- and higher-order teacher feedback. In addition, some students mentioned developing habits of mind, akin to those named in the *Framework for Success in Postsecondary Writing* (CWPA, NCTE, and the National Writing Project), which emerged as another set of categories. We coded collaboratively: we identified students’ terms and determined together how to name the patterns. As we’ll detail below, our coding process allowed us to examine the range of experiences students bring with them when they arrive with credit and the extent to which they match the field’s goals for writing instruction.

ARRIVING WITH DUAL-ENROLLMENT CREDIT

Our interviews invited students to describe the writing projects, practices, and processes they experienced in their first-year writing course. We acknowledge that the participants may characterize the course differently than their instructors would, but it was important to us to understand how students remember and articulate their own experiences. We begin with those who received first-year writing credit through DE courses. Nine of the students in our study arrived with DE credit; only one of these courses was part of a program accredited by the National Alliance of Concurrent Enrollment Partnerships, which establishes criteria for faculty credentials, curriculum, student assessment, student support, and program evaluation. In the case of the accredited course, however, the class was also designated as AP, and consequently, answered to many curricular pressures.

When asked to describe the writing assignments completed in their DE classes, three students mentioned rhetorical analysis, five described arguments, two named reflective writing, and one student specified a personal narrative. They also named descriptive writing, poetry, research papers, and timed writing—the latter in the case where the course was designated both DE and AP. Six students said their class invited low-stakes or formative writing.

While we didn’t explicitly ask students about the role of reading in the composition course, five of the nine students mentioned it. One student explained that assigned essays served as both models and inspiration; they showed students “what [the teacher] was looking for.” Three students described reading novels, and two mentioned plays and short stories, followed by analysis or timed writing. While literature is not centrally featured in our on-campus first-year writing course, we attribute its presence in DE

student experience to the course's dual nature, where state standards must be met in addition to DE requirements. And in our state, there is a heavy emphasis on literary analysis for high school writers. As teachers strive to cover reading-heavy standards, it follows that, as Denecker also finds in her study, writing instruction at the secondary level is often embedded in literature instruction (32).

In describing support provided during the writing process, five of the students said they'd engaged in peer review, often qualifying the experience as uneven or moderately useful. One student, who enrolled in her DE course during her sophomore year of high school, explained that the teacher placed all the papers at the front of the room; students selected one, wrote comments on it, and then returned it to choose another. They were not provided direction about how to focus their comments, and she felt her peers didn't take the practice "incredibly seriously"—thus, the feedback was rarely useful. Two students, who were enrolled in DE through the same community college, described "distance" peer reviews, where they provided feedback to students at another school; for these students, the function of peer reviews was to correct grammar and usage and to ensure the writing employed effective transitions. According to one student, the teacher "let the peers smooth it out" before it was graded. Another student contrasted the practice of peer review in her DE course with her current 200-level writing course:

The peer reviews were—now comparing them were probably what you'd consider a joke. . . . you'd exchange papers and just read over 'em and you'd have . . . questions you've have to answer, like, look over the paper for this, look over the paper for that. The generic "answer the questions," go through the paper lightly, whereas what we did for 254 . . . was more like, does everything add up? Does everything make sense? Kind of more subsurface level.

None of the students described receiving specific instruction about how to compose useful peer review, nor did any mention use of author's notes to provide context for the reviewer.

In terms of teacher feedback, eight of the nine students described response that focused on lower-order rather than higher-order concerns; for most of the respondents, this was a point of contention. As one student explained, teacher feedback was

just grammatical and then, like, maybe you should organize it differently, like just moving sentences or paragraphs. It was never radical revision. It was never like, "you need to change the entire idea." It was more like, "here's how you can polish it and make acceptable."

Another student compared the more limited feedback she received in her DE course with response provided by a previous high school teacher, who “analyzed the papers you wrote and instead of just the surface level . . . she would really pick ‘em apart and show you what you did here and what you did there. That was very helpful.” A student whose teacher “graded mainly on grammar” found the practice unfair: “Unless it’s being published somewhere, I don’t think [the paper] should be completely judged on grammar and spelling and all of that. I think it should be judged on the content . . . and the importance of what you wrote about.” This was contradicted by one student, who found the teacher’s corrections helpful: the teacher would

call up each one of us while everybody else was working, and we’d just go through, “Yeah, this is wrong,” . . . or just “You should have your thesis here,” or whatever it is. That really helped a lot. I learned a lot from that.

While most students in this group did experience elements of the writing process, they were presented as distinct, successive steps, rather than as part of a recursive, reflective process. Notably, none of the students who completed DE courses used the word *revision* in describing the processes engaged to support writing. Three explicitly stated that they were not asked to move their writing through a drafting process prior to submitting it for a grade.

As we’ll describe below, this differed considerably from the students’ descriptions of the revision process at our own institution, which we attribute, at least in part, to the differing material conditions that shape each context. As Katie McWain found in her study of first-year writing teachers in six different locations, the pressures on DE instructors in high school contexts constrain the amount and quality of feedback teachers have time to provide and the pedagogical choices available to them. She explains,

Participants . . . often mentioned the pressures they faced to assess large amounts of student writing quickly and efficiently, provide a variety of graded feedback, and report progress to students, administration, and parents—all labor demands that limited their range of teaching choices, even if indirectly. (417)

For further insight into students’ experiences of first year writing, we also asked our interview subjects to describe how they perceive the advantages and disadvantages of where they enrolled in composition now that they are on campus. Students were interviewed about six weeks into their 200-level writing courses, so their responses often reflect how they view their readiness for the work expected in English 254. Of the nine dual-enrollment students, five named cost or expedience as the key advantage. “I feel like I

[started college] ahead of the game,” said one student. “It just gets it outta the way,” another said. “It saves time and money. You start college with it done, and you don’t have to worry about it.” One student explained that, because English wasn’t an area he planned to pursue “or would need a whole lot later,” it made sense to “get it done” in high school. We were not surprised by rationales focused on cost and expediency. Indeed, they reflect both the rising costs of education and pressure to reduce time to degree. Doug Hesse reminds us that students’ “get it out of the way” mentality does not originate with them. Instead, it is grounded in the structure of the academy, which has not done well to establish writing as a vital cross-disciplinary enterprise. At our institution, for instance, first-year writing fulfills a requirement categorized under “intellectual and practical skills,” and no advanced writing course is required—reinforcing the idea that writing is a master-able skill that can be checked off the list.

But getting writing “out of the way” was not the only advantage students named. Two of the nine students described specific areas of writerly growth as a result of the DE course. One student valued her experience of writing research and persuasive essays and the opportunity to compose for “a different kind of audience.” A second student explained that he learned how to develop structure in his writing as well as how to clarify his ideas. For four students in this group, the benefit of the DE writing course was its role as a *transitional* learning experience. That is, they didn’t regard it as the equivalent to college writing, nor did they necessarily want an equivalent; they sought something in between, and the DE writing experience provided it. As one student said, the DE course served as a “stair step” to university work, a way to “get my feet wet.” This student regarded the DE course as “a lot easier” than English courses at the university but “also definitely harder than high school.” Another described DE as offering “exposure” to what college writing would be like, because, she assumed, “once you get to college, you’re held to a higher standard.”

Also acknowledging the differences between high school and college writing, two students argued that DE may not be the best choice for all students. For instance, one student explained if he majored in English, he would have enrolled in first-year writing at the university. He continued, the DE class “gave me the impression that . . . every type of writing that I’m gonna do is gonna be a certain way.” Another said DE worked for him, but “If you wanted to advance your skills as a writer then I wouldn’t do that.” When asked to explain, he added, “The high school class was nothing like [English 254]. . . . we would read a novel, or a play . . . and then write about that.”

The DE students articulated other disadvantages to this location for first-year writing, as well. In fact, all nine of the students in our study who arrived with DE credit indicated that they did not experience some component of writing instruction our field deems a “best practice.” Three students described lack of substantive feedback. As one student said, “What was missing from that class was I needed more feedback from my teachers and peers.” The feedback she did receive “was after the assignment was done or from peers that didn’t care about the assignment very much.” Another student named lack of “professor interaction” and limited feedback as a disadvantage. “At the high school level, they’re looking for a lot less than they’re looking for at the college level. The feedback was never as in depth as it is here.” The student continues to describe feeling unprepared for the writing process in his on-campus course. “The fact that we’re turning in multiple drafts for this and we are radically revising, that freaks me out. I’ve never done anything like that. . . . even in my college writing class.” Teacher-chosen topics, reliance on the five-paragraph essay, lack of discussion, and quality of instruction were other disadvantages named by students.

While DE students appreciated the perceived expediency of arriving with writing credit and some cite growth as writers, they name marked distinctions between approaches to writing instruction in their DE versus on-campus course.

ARRIVING WITH AP CREDIT

In our sample of fifty-seven students, only three earned credit for first-year writing based on their AP Language and Composition score. While few in number, the students’ voices contribute to the picture of prior writing experiences for students who enter our 200-level course. All three students described timed writing, built on shorter (mostly five-paragraph) arguments, at the center of their AP course. As one student explained, “Ninety percent of all those writings were [analysis] of a text, when you read a poem or you’d read an essay . . . and quote it . . . in a five-paragraph essay.” Another student recounted:

It was more analysis, so like, “read a passage and write about that.” . . . Then, they had document-based questions where we had like nine or ten different pieces of evidence, not too long. And we had to combine them into an essay to give some kind of argument about it. That was one of the essays that they do on the AP test, so it was practice for that.

The students’ accounts echo Hansen et al.’s characterization of AP English curricula in which “a major part of class time . . . is spent on preparing

students to pass the tests,” including the production of short, one-draft, analysis-driven essays (“Advanced,” 465).

The three AP students’ memories of teacher feedback reinforced the value of producing strong analytical writing quickly. When asked about receiving response from teachers or peers, one student explained, “It was mostly response at the end. Every now and then we would do rough drafts where we would do peer reviews or something. We normally didn’t turn them in to the teacher for her to comment on.” While all three students recalled brief evaluative comments and grades on final drafts, none of the three described receiving feedback from their teachers on earlier drafts.

The three AP students’ experience with peer feedback was more varied. One remembered generating writing ideas with peers: “we would get together and just talk about it. . . . It was more just get your ideas together.” While the remaining two described peer response to early drafts, they noted feedback that focused exclusively on lower-order concerns. “Student reviews,” one student explained, “. . . was mostly just to kill time. When they said ‘*student reviews*,’ they get in there, and you just look for grammatical errors, or something you highlight and just say, ‘I like this.’” The student compared this version of peer response to her current writing class: in English 254

I’ve had to do self-evaluations, where . . . you write, “What am I doing well? What do I need to work on? Where do I think my strengths are? Where do I think my weaknesses are in this piece?” . . . I think that’s a much better way to do it ‘cause then they already know what you’re looking for.

The three AP students in our study saw advantages to arriving with AP credit. Echoing the sentiments of some of the DE students, one named the high school learning environment as less stressful: “It allowed me to focus on getting the style down during an easier part of my academic career. Then, when I came to college, I’m not really worried so much that I can get everything to flow together because we focused so much on it in high school.” Moreover, the frequent practice of analytical writing seemed to build students’ confidence. One student explains, “The frequency of our writing made up for not having the constant feedback from the instructor during the writing process ‘cause we did so many of them.”

Students also saw disadvantages to using the AP course for first-year writing credit, which centered on a lack of exposure to forms and approaches beyond the individually authored, analytical, timed essay typical of the AP exam. One student explained that she didn’t gain experience in her AP course working with different forms, a gap that became notice-

able when she enrolled in creative writing, which was “more personally expressive.” “I’m not used to that,” she offered. “[It’s] just different to be able to put your own voice into it. That can be hard if you haven’t done it a lot before.” Another student noted that he had been assigned group writing in college, and he felt unprepared for this kind of academic work: “[It] would probably have been nice to at least be exposed to [collaborative writing] a little bit in high school.” In short, the AP students developed confidence through their ability to hone a particular kind of text. At the same time, writing in college pushed them beyond a single genre and required them to engage in the writing process more deeply.

ENROLLING IN FIRST-YEAR WRITING UPON ARRIVAL

Of the twenty-four students in our study who enrolled in first-year writing at our institution, thirteen described rhetorically focused assignments as the center of their courses. Seven students named research as a component of these projects, with three of the seven describing original research like interviews or data collection. Three students mentioned personal narrative, and a number of different forms received single mentions: multi-genre essay, social issue (self-selected) paper, poster, symbol analysis, annotated bibliography, video commercial, identity-focused piece, research project, mystery story, imitation piece, analysis essays, remediation, and braided essay. Twelve students described low-stakes or formative writing. Our first-year writing curriculum is built upon a rhetorical framework, but leaves assignments and text selection up to individual teachers, most of whom are GTAs. Our general education writing outcome, which is fulfilled by first-year writing, requires students to write in multiple forms and for multiple audiences and purposes. Given these contexts, we weren’t surprised to see this array of assignments mentioned by students, though we did wonder if our students might be served by more consistency across sections.

Students in our first-year writing courses experienced more unified practices to support writing than did our DE and AP groups. For instance, twenty-two students described the presence of peer review or peer response in their courses. While we didn’t ask students to indicate whether the peer reviewers benefited their revision, five students described them as “helpful,” explaining that they facilitated further ideas and allowed for a degree of clarity difficult to achieve without a reader. Five different students also detailed the set-up or instructional process that facilitated generative peer review. For instance, as one student explained, “Our English 150 professor did a really good job of explaining what a good margin comment was. Like, ‘Don’t just say expand here. Give maybe a specific example of what

they could put here.’” Another student described the importance of having “adequate time” for the peer review process, which involved taking the piece home to read and respond, which allowed time to analyze the text and to provide an in-depth peer review. Several of the students indicated that the peer review took the form of letters to one another, requiring them to address higher order considerations in the writing.

Not surprisingly, three students named some problems with peer review. One student explained that although the teacher emphasized providing a “broad critique” in response to writing, peers nevertheless “tended to stick to one area and focus on what they knew and critiqued on that.” Another student complained that one peer responder was “grammar, grammar, grammar. That’s all she cared about.” The other, she explained, didn’t provide enough critique: “I don’t know if he didn’t want to hurt my feelings or something, which I don’t like; in writing, hurt my feelings. It’s all the better.” This student also indicated that these peer reviews, with a focus on grammar or too much praise, stood in contrast to the teacher’s response, which focused on higher order elements of the writing, like encouraging her to avoid arguments that didn’t address other perspectives. A third student said she preferred feedback from her instructors to her peers: “Not to be offensive, but I don’t necessarily know if they know better than me when it comes to writing.”

While peer review leaned toward lower-order corrections for students in both the DE and AP groups, the students in the university first-year writing course were guided by teachers to address higher order concerns, even if that didn’t always happen in practice. This focus was also reflected in how students described the teacher feedback they received. Twelve students explicitly mentioned their instructor’s approach to feedback and thirteen named individual conferences. The students often pointed to the role of teacher feedback in prompting new or deeper thinking about the piece. One student explained that while the teacher still commented on grammatical issues, “a lot of teachers in high school wouldn’t really ask questions. . . . They wouldn’t ask questions [for you] to think about more.” Another student similarly articulated in-depth feedback as a new experience: “This was the first time I was ever really questioned about what I was writing, like, why do you think this, explain more, go more in depth. Just in general, I felt like my writing got a lot better in class because of that.” Another student valued that the teacher was “just very critical.” It wasn’t that the teacher didn’t affirm the students’ work, she explained, but that she offered specific ideas and questions for improvement. With one exception, the students viewed teacher feedback as an important component of their

revision process; one student explained that she would have preferred the teacher fix things in her writing, rather than “just respond.”

In this group, thirteen students recounted moving their work through multiple drafts as part of a revision process that involved conceptual work, not only editing. As we discuss above, we ascribe the difference in feedback students received in the DE and AP versus the university group to a number of contextual factors: the instruction our GTAs receive on the practice of feedback in our required Composition Theory and Practice course, as well as in our pre-semester workshop; the ability of instructors in the college setting to focus solely on writing; the time they are afforded—even with the demands of graduate school—to provide feedback and meet with students individually.

Another striking difference in the data was students’ references to the habits of mind fostered by the first-year composition course. While none of the DE or AP students used dispositional language to describe affordances of their first-year writing course, seventeen students in the university group did so. These references occurred either when the students described the course or when they discussed advantages and disadvantages of their chosen location for first-year composition. In our coding process, we first marked a category or pattern focused on habits of mind. Then, we grouped those into subcategories using the habits of mind named in the *Framework for Success*:

- Curiosity – the desire to know more about the world.
- Openness – the willingness to consider new ways of being and thinking in the world.
- Engagement – a sense of investment and involvement in learning.
- Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.
- Persistence – the ability to sustain interest in and attention to short- and long-term projects.
- Responsibility – the ability to take ownership of one’s actions and understand the consequences of those actions for oneself and others.
- Flexibility – the ability to adapt to situations, expectations, or demands.
- Metacognition – the ability to reflect on one’s own thinking as well as on the individual and cultural processes used to structure knowledge. (CWPA, NCTE, and the National Writing Project)

In some cases, we coded a student’s language as referencing more than one habit of mind. One of the most commonly referenced habits of mind (five times) was openness (which we view as intertwined with curiosity),

with students articulating the advantage of the university first-year writing course as revealing new possibilities for their thinking or writing. One student explained that while she learned “ X plus Y equals XY ” in other classes, “in that English class it really, really opened my mind to new things” or what she later called thinking “outside the box.” Another student described learning new perspectives as the instructor introduced local and national issues:

I think with [first-year writing], you were able to get a broader perspective of the world, because the professor introduced new issues like the pipeline and different laws. I was taking it during the election, so understanding why people were voting for this person instead of this person.

The student explains that this ability to understand what shapes others’ perspectives is a way to get “behind the scenes of an argument.” Another student characterized the class as learning to “ask questions” by exploring an issue without trying “to find a definitive answer.” And yet another observed that as a result of taking first-year composition, “I feel like I’m more open.”

Three students also described the importance of experiencing new written forms and genres—particularly beyond the five-paragraph essay—as an advantage to the course, which we coded as “creativity” based on the *Framework* definitions. Five students valued increased rhetorical awareness facilitated by the course, which we coded as “flexibility.” Explained one student, “I was really able to get a better understanding of really writing with a purpose and focus on my audience.” Another student explained that first-year writing represented a shift from writing for the teacher to writing for a range of audiences.

Two students mentioned gaining awareness of their roles as writers in relation to others, or responsibility. One explained that because the course required a lot of interactive work with classmates, it provided her with experience in being a good collaborator. Another described learning to be “more aware” of other people’s perspectives when he makes an argument. Two students referenced writing from their own commitments, or engagement, as an advantage.

Before [this class], I would just think it was just an assignment. I have to get it done with. . . . I didn’t really put a lot into it. Now, I’m starting to see it as more of like, “Okay, this is more than just an assignment. Let me do this well.”

Another said that first-year writing helped him understand that he could take on controversial topics in his writing, even, he said, “if it makes other people uncomfortable.”

Interestingly, four students also used the word “depth” in describing what they’d gained from first-year writing. While we couldn’t easily match this term to the *Framework* document, we found it worth mentioning. For these students, depth marked a contrast between high school and college writing. Explained one, writing “does get a lot harder, and a lot more in depth—I wouldn’t consider it be the same as what I had done in high school. . . . I feel like the expectations were a lot higher.” The other explained that her first-year writing class required her to look more in depth into the subject of her writing than she’d been asked to do in high school. And the third described his writing class in college as requiring deeper and more abstract thinking. The fourth student explained that the college writing class presented you new ideas “that maybe you weren’t introduced in high school” and required a deeper level of analysis. This trend is also reflected in Denecker’s findings, which showed students referring to a kind of “deep writing” required in college. She observes,

while students in this study were awarded for and accustomed to a routine of formulaic reporting and editing for surface errors, these strategies stand in sharp contrast to the ‘reflective-revision’ skills necessary for the “deep writing” they were being asked to do at the college level. (37)

In addition, students also mentioned gaining confidence in first-year writing and learning processes that aided them in other settings.

Only five students named a disadvantage to enrolling in the traditional first-year course. Two mentioned the cost or time savings allowed by arriving with credit. One indicated that because college writing is different from high school writing, “you’re kind of thrown into the fire”—required to engage in more independent work and time management than previously. Another student pointed out that unlike in high school, where classmates were familiar, it can be “weird” to conduct peer reviews with students who you don’t know. Finally, one student said that class had a lot of “political focus; sometimes, the political bias was too much.” The student did not elaborate on this point, but we know that in an increasingly politically fraught environment, engaging in debates about public rhetoric and argument feels uncomfortable for some students.

As we look across the data, the students’ description of quite distinct experiences in each site complicate easy notions of equivalency, particularly in their engagement of the writing process, which impacts both the fostering of the habits of mind our field values, and the “depth” of writing experiences that result. We turn now to further examine these findings.

WHAT WE LEARN FROM STUDENTS ABOUT ARRIVING WITH CREDIT

As we compare the experiences of students across DE, AP, and first-year writing at our university, we find two key differences: (1) surface versus deep engagement of the writing process; and (2) presence or absence of habits of mind required of active learning (CWPA, NCTE, and the National Writing Project). Regarding the former, we found that while DE and AP students may have experienced components of process-based instruction, the writing process was treated more as a linear path toward correctness than a recursive, reflective process that involves rethinking one's ideas and re-seeing the draft. This, in turn, affects the depth of engagement required and enabled in each context. As Ellen Lavelle and Anthony J. Guarino found in their study of the writing attitudes and behaviors of 517 college students, "active, comprehensive revision is the defining element of deep writing" (302). Deep writing is inseparable from "reflective revision," which involves "seeing oneself as a maker of meaning, with respect for the powerful role of revision, and an awareness of revision as a tool for reshaping thinking via writing" (302). While we found evidence of deep writing and reflective revision in our group of students who enrolled in first-year writing at the university, we did not see this in the DE and AP groups. We believe that this is due to the material and structural constraints at play in these locations, where teachers do not have the time or curricular freedom to make the writing process the center of their classrooms. Indeed, Denecker argues that "'reflective revision' is unlikely to happen among writers at the secondary-level given teachers' heavy instructional loads and differing definitions of (as well as approaches to) process" (39). This is not to say that it is not possible to engage in reflective revision and deep writing in DE classes; in fact, Denecker describes a well-supported model of DE that makes this possible. But the students in our study did not report experiencing these opportunities.

Because the habits of mind named in the *Framework for Success* are facilitated by developing rhetorical knowledge, critical thinking, flexible writing practices, knowledge of conventions and composing in multiple environments, it also follows that the contexts in which the DE and AP students learned did not likely provide enough experience in these areas to foster dispositions like openness, curiosity, flexibility, and so on. While three students in the DE group mentioned writing a rhetorical analysis and five said they wrote arguments, for instance, they did not describe accompanying rhetorical or critical engagement that would enable a shift from "surface writing" that involves minimal involvement and adherence to rules (Lavelle and Guarino 298) to "deep writing," which involves making a contribution

to an ongoing conversation (Denecker 35). In contrast, the students in the traditional first-year writing group described learning to analyze audience, purpose and meaning and repeatedly emphasized teacher prompting to think deeply about their own and others' position in relation to the issue under study. "In high school," one student said, she focused on "checking off rubric requirements," whereas in college, she had to look "into what our piece actually meant to us." Another student explained that college writing is more focused on "what you want to write" instead of the teacher "setting out things that you need to write." As a result of this deeper engagement, many in the group felt dispositionally "changed" by the course. Our findings, then, support a central claim of the NCTE policy brief:

Allowing college credit for writing courses completed while in high school will not help students to fully develop capacities for engagement, persistence, collaboration, reflection, metacognition, flexibility, and ownership that will help them to grow as writers and learners. (3)

While we would argue that under the right conditions, DE courses could be designed to facilitate habits of mind, we are concerned that within the current climate, where there is a lack of coherent curriculum and oversight of DE courses, as well as lack of consistent teacher preparation for DE teachers, it is difficult to ensure students such experiences.

As our group under study is quite small, and our observations are particular to our state's educational context, we can't draw broad conclusions about AP and DE courses nationwide. However, this study does underscore the need to hear more from students about their experiences in classes deemed equivalent to first-year writing. We encourage our fellow compositionists, then, to both study and talk with students about how they perceive demands of college writing relative to the writing they've been asked to do in the past. This inquiry also aids us in considering how best to build on students' prior experiences and how to engage in more productive institutional conversations about notions of equivalency. As we think about our own 200-level writing course as well as other writing opportunities at our university (or lack thereof), our data supports the need for more instruction in "reflective revision" and, therefore, opportunities for "deep writing" across students' college careers (Lavelle and Guarino). We also need richer conversations with transfer offices and administrators about the complexities of equivalency. While top-down decisions are more efficient, it is crucial that the WPA, who can bring research to bear on this topic, plays a vital role in the process of granting course equivalency. As WPAs, we have found it useful to meet regularly with representatives from our transfer office

and academic advising to discuss how equivalency credit is awarded. In so doing, sharing documents like the *WPA Outcomes Statement for First-Year Composition* and the *Framework for Success in Postsecondary Writing* can help to foreground research-based best practices in first-year writing that foster students' development as writers and thinkers.

And because we see fewer students in our first-year writing curriculum, it is important for WPAs and composition faculty to advocate for robust WAC/WID experiences. If administrators aren't convinced of this based on the merit of writing, alone, they may be swayed by the clear evidence that employers value writing in making hiring decisions. A study of business hiring practices by the National Commission on Writing found that "50 percent of respondents take writing into consideration when hiring professional staff and 80 percent of corporations with employment growth potential assess writing during hiring" (Moore). Malek and Micciche suggest that as part of expanding the base of stakeholders who support "sustained, thoughtful writing instruction," we might consider allying with local businesses and employers to make the case for cross-disciplinary writing (91). Additionally, compositionists might consider this an opportune moment to establish writing concentrations, minors, or majors that would allow students to connect their majors with vertical writing experience and study. At our university, we have begun work with colleagues in communication studies on a shared minor, with the hope that students may choose to enhance their major with a set of courses focused on writing and communication.

Because there is no consistent professional preparation for DE instructors, teachers and students alike would benefit from more robust teacher development opportunities shaped by our field's shared statements. We also heartily agree with our colleagues in the field who advocate for more and deeper reciprocal dialogue between and among dual-enrollment and college instructors (see, for example, Denecker; McWain; Thompson; Jennings; Taczak and Thelin) that may ensure there is more coherence in writing instruction across institutional locations. We have found our state's National Writing Project site to be a wonderful avenue for these exchanges, particularly as our site has engaged with the NWP's College, Career, and Community Writers (C3WP) program. C3WP offers professional development opportunities for middle school, high school, and college instructors on evidence-based argument, employing many practices that mesh with the *Framework for Success in Postsecondary Education* and supports deep, engaged writing. In addition, we agree with Howard Tinberg and Jean-Paul Nadeau about the critical need for NCTE to work with NACEP to

create shared curricular goals and practices that are built upon disciplinary expertise (721).

With the growing trend of students arriving with credit, we want to ensure that they don't lose opportunities for deep writing: to engage in meaningful conversations with peers and instructors about their writing; to expand their perspectives and ways of knowing; and to experience revision as a process of re-seeing their writing and the views that shape it.

NOTES

1. We recognize that dual-enrollment courses are named in a variety of ways depending on location: dual-enrollment, dual-credit, early college high school, concurrent enrollment, College Credit Plus, etc. For consistency, and because of its designation in our region, we use dual-enrollment (DE).

2. This study was approved by the University of Nebraska–Lincoln IRB under protocol number 20161116700EX.

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APPENDIX: INTERVIEW QUESTIONS

1. How long have you been at UNL? What year are you? What is your major?
2. What kind of writing have you done in classes here?
3. What kind of writing do you do outside of school (including social media, tweeting, blogging, etc.)?
4. Is writing something you enjoy doing? Can you say more about that?
5. What experiences did you have in high school in writing-focused courses?
6. What kind of response to your writing did you receive from your teacher and your peers?
7. What experiences did you have with writing intensive projects in other high school courses?
8. Where did you take first-year composition? Why did you enroll in it in this location?
9. What formal writing projects did you complete in this class?
10. What kind of response to your writing did you receive from your teacher and your peers?
11. What other informal writing did you do in this class?
12. Do you see advantages to taking first-year writing where you did? Disadvantages?
13. How did (or didn't) your earlier writing courses prepare you take English 254?
14. What experiences would you say have most helped you as a writer?

Review Essay

Does the Universe Tilt to the Side of Linguistic Justice? When, Where, and How?

Staci M. Perryman-Clark

Baker-Bell, April. *Linguistic Justice: Black Language, Literacy, Identity and Pedagogy*. Routledge, 2020. 128 pages.

In July, 2020 CCCC Chair Vershawn Ashanti Young shared the position statement, “This Ain’t Another Statement! This is a DEMAND for Black Linguistic Justice!”, a statement approved by the CCCC Executive Committee. The contributors to this statement write directly in response to “witnessing ongoing #BlackLivesMatter protests across the United States in response to the anti-Black racist violence and murders of Breonna Taylor, George Floyd, Ahmaud Arbery, Tony McDade, and a growing list of Black people at the hands of the state and vigilantes” (para. 1). In connecting racist violence to implications for literacy and language educators, they further “acknowledge that the same anti-Black violence toward Black people in the streets across the United States mirrors the anti-Black violence that is going down in these academic streets . . .” (para. 1).

If the CCCC position serves as a demand for Black linguistic justice, then April Baker-Bell’s book *Linguistic Justice: Black Language, Literacy, Identity and Pedagogy* serves as a detailed account of the precise locations for these academic streets from where linguistic violence exists, and their obstructions to Black survival. As I witnessed the #BlackLivesMatter protests this summer, I admit I smacked lips and sucked teeth a few times when scrolling social media posts by literacy and composition educators posing with #BlackLivesMatter bumper stickers: Weren’t these the same folks who at best, remained silent to the issues concerning Students’ Right to Their Own Language many of us Afro-linguistic scholars had been

preaching about for decades? Did they not see the connections between their complicit silence at best (some of them were downright antagonistic to Black linguistic justice) and the violence inflicted upon Black people? Perhaps they really were colorblind . . .

Baker-Bell's book, however, offers no excuses to feigned colorblindness, unintentional ignorance, or straight-up antagonism. From jump, Baker-Bell makes the connections between violence and linguistic racism concrete:

Like the mission of Black Lives Matter, *Linguistic Justice* is a call to action: a call to radically imagine and create a world free of anti-blackness. A call to create an education system where Black students, their language, their literacies, their culture, their creativity, their joy, their imagination, their brilliance, their freedom, their existence, their resistance MATTERS. (3)

In fact, the requirement that Black students need to adopt Eurocentric cultural norms deviating from Africanized patterns of expression in order to survive is a boldfaced lie. Baker-Bell further reminds us that speaking "standard English" ain't stopped one police officer from ever killing an unarmed Black citizen, noting:

If y'all actually believe that using "standard English" will dismantle white supremacy, then you not paying attention! . . . Eric Garner was choked to death by a police officer while saying "I cannot breathe." Wouldn't you consider "I cannot breathe" "standard English" syntax? (5)

CHAPTER 1: "BLACK LANGUAGE IS GOOD ON ANY MLK BOULEVARD"

After establishing the connections between linguistic justice, violence, and survival, Baker-Bell establishes linguistic justice as a pathway to freedom, by noting that the linguistic freedoms traditionally afforded to white students to facilitate linguistic discourse, must also be afforded to Black students (7). More specifically,

Telling children that White Mainstream English is needed for survival can no longer be the answer, especially as we are witnessing Black people be mishandled, discriminated against, and murdered while using White Mainstream English, and in some cases, before they even open their mouths. (7)

Given that linguistic justice demands linguistic liberties that should be equally afforded to Black citizens, the remaining chapters and contents in Baker-Bell's book, provide a roadmap for achieving linguistic justice. As we embark upon this pathway, we need to identify locations, moments,

and actions that allow the universe to tilt back toward the side of linguistic justice.

As Baker-Bell notes, the style and arrangement of the book is just as important as the book's contents because it establishes a connection between Black language and her own lived experiences. As a result, the book includes a vast collection of artifacts ("dialogues, charts, graphs, instructional maps, images, artwork, stories and weblinks"), each of which capture how multifaceted Black discourse really is, and how integral it is to Black survival (7). Each of these modes of writing connect intricately to the path that Baker-Bell has provided us for achieving Black linguistic justice while also pushing teachers and scholars away from the traditional boundaries of what academic scholarly books look like. In addition to these artifacts, concrete and practical lesson plans are included to guide literacy educators with specific activities and practices to promote linguistic justice, especially within secondary and postsecondary classrooms.

CHAPTER 2: "WHAT'S ANTI-BLACKNESS GOT TO DO WITH IT?"

As readers embark upon the pathway to linguistic justice, Baker-Bell's second chapter offers Anti-Black Linguistic Racism as a framework for how traditional academic and pedagogical practices normalize racism (8). Beginning with descriptions of her work with youth at the Leadership Academy, the primary site for her teacher-scholar research, Baker-Bell connects common-place pedagogical practices associated with this site (including educators and students), with the longer term implications for linguistic violence. As a working definition, Anti-Black Linguistic Racism "describes the linguistic violence, persecution, dehumanization, and marginalization that Black language-speakers experience in schools and in everyday life" (11). To forecast some of the experiences Baker-Bell shares of Anti-Black Linguistic Racism at the Leadership Academy, Baker-Bell describes the connections between policing of Black Language and literacies, and the ways in which Black bodies are "surveilled in U.S. society" (12). This surveillance is no different than the "symbolic linguistic violence and spirit-murder that Black students experience daily in classrooms" (12).

After describing this surveillance, Baker-Bell offers a brief review of Black language and rhetoric because despite the decades and decades of research on Black language, the people still hafta define *they* terms for a mainstream audience. In brief

Black Language is the rhetoric of resistance embedded within the hashtag #BlackLivesMatter, which led to the birth of what some call the 21st century civil rights movement. It is the phonology and gram-

matical structure of former president Barack Obama when declining to accept change from a Black cashier by saying, “*Nah, we straight.*” Black Language is the controversial words of wisdom that Michelle Obama shared at the 2016 Democratic National Convention, “*When they go low, we go high.*” . . . Black Language is also the native language and rich linguistic resources that so many Black children bring into classrooms every day. (13)

After defining Black Language for the people, Baker-Bell then draws upon Critical Race Theory (CRT) to examine the ways in which we have normalized linguistic racism, so much that it’s difficult for us to even identify linguistic racism as a form of racism (16), especially since there are no laws in the United States that make linguistic discrimination illegal (17). After laying the groundwork for understanding Anti-Black Linguistic Racism, Black Language, and CRT, Baker-Bell returns to data from an interview with one of the Black female students with whom she worked at Leadership Academy. From this data, she understood that Black speakers are critically aware of the ways their language is policed and that relationship to anti-Blackness; however, they often don’t have the precise language to make sense of these experiences. Baker-Bell’s work, then, gives us the language to speak truth to power and help our students make sense of how we move toward Black linguistic justice.

Later in the chapter, Baker-Bell identifies how without a language to call out linguistic injustice, Black students often internalize Anti-Black Racism, particularly through the consequences educators inflict on students when employing Black language (21). Midway through the chapter, Baker-Bell presents her first table of the variety of ways that Anti-Black Racism permeates education. A few examples provided range from negative teacher attitudes and beliefs that Black Language is inherently inferior to Mainstream White English, to the assumption that students can use Black Language as long as they can code-switch, to a contrastive analysis approach that acknowledges differences between languages, but still requires White Mainstream English for formal contexts (22–23). While these approaches range from intolerant to quasi-tolerant, the impact on Black speakers still inflicts linguistic violence, and internalizes self-hate toward our languages, identities and culture. Finally, Baker-Bell identifies ten framing ideas for Antiracist Black language and pedagogy, which provide teachers with practical ways and examples of what antiracist language pedagogy looks like in a classroom. In order to adopt this pedagogy, teachers need to interrogate white linguistic superiority and provide opportunities for Black linguistic consciousness raising (34). Several additional artifacts are offered to demonstrate Antiracist Black language pedagogy for teachers.

CHAPTER 3: "KILLING THEM SOFTLY"

Chapter three is where we begin to see the meat of data collection and analysis around the students in Baker-Bell's study. It begins by centering students' voices at Leadership Academy as counterstories "because research, theories and pedagogies on Black Language education are not very inclusive of Black students' perspectives about their language learning or everyday language experiences" (40), though some previous teacher-research studies do address Black students' linguistic attitudes and their relationships with Black Language (Perryman-Clark, "Africanized Patterns"; Perryman-Clark, *Afrocentric Teacher-Research*; Perryman-Clark, "African American Rhetoric"). Baker-Bell's first impression of Leadership Academy also addresses the ways the dress code and other requirements reflect binary assumptions about gender (39). Such a move sets up for an oppressive system that is reinforced in many K–12 and postsecondary classrooms. Baker-Bell's presentation and analysis of students' initial attitudes about Black language based on an initial discussion moreover reinforce the ways that systematic oppression is internalized by Black students, though through her analysis, some students begin to acquire language for critiquing these systems, thereby also developing critical consciousness about who has the power and authority to enforce and reinforce these oppressive systems.

The attitudes about Black language are moreover internalized through their perceptions of speakers' visual appearances and conduct based on the way the speaker talks. Through an activity presented by Baker-Bell, students initially identified those speakers who used Black Language as those more likely to be perceived as thugs, lazy, or unprofessional, while those employing Mainstream English were more likely to be perceived as professional, smart, and good (47). After discussing these perceptions, Baker-Bell presents data from a group of students who discuss the activity outside of the class session and begin applying the implications of the activity to the practices of teachers at Leadership Academy. They also address the concept of "double-consciousness" that applies to how both they and their families have to adapt to both Black Language and Anti-Black Language contexts to avoid judgement or punitive consequences. Janel, one of the students in the study, develops conscious-raising notions about Anti-Racist Black language, however, noting:

At the end of the day, I think it is more smart for you to talk in both languages rather than speak in one language or talk proper all the time. If you can do both, then it show that you are obviously smart. (53)

Put simply, monolingualism is less sophisticated than multilingualism.

Later in the chapter, Baker-Bell introduces a counterstory from another participant in the study, Allistar to reflect the ways in which Black Language speakers internalize linguistic racism through educational systems. The story presents a scene where Allistar is late to class and explains his reasoning with his teacher. Despite the fact that he was late because his mother dropped him off late, the teacher, Ms. Helen, is fixated on the Black Language he uses to express his case. Ms. Helen informs Baker-Bell, “although he said that in a non-eloquent way, he is really smart” (57), something Allistar internalizes. When Baker-Bell asks him about his previously written response about speakers of Black Language having little education, Allistar responded by stating “Usually when you see somebody who talk like that, they’re a thug,” despite the fact that Allistar is a frequent user of Black Language and also used Black Language in his response (57). Such an instance reflects one of many ways that the internalizing of Anti-Black Language racism kills Black students softly, and Baker-Bell concludes the chapter by offering Janel and Allistar’s counterstories as providing an “in-depth look at how students are impacted by Anti-Black Linguistic Racism” (61).

CHAPTER 4: “SCOFF NO MORE”

Chapter four builds from the previous chapter by acknowledging that Black people have been historically conditioned to internalize Anti-Black Linguistic Racism. While the previous chapter presents data as counterstories from two participants affected by the internalization of Anti-Black Linguistic Racism, chapter four provides praxis to guide readers with adopting an antiracist linguistic pedagogy, what Baker-Bell describes as “Critical Language Awareness pedagogy,” a pedagogy that moves students toward critical conscious and its relationships with power and authority. In essence, such a pedagogy encourages students to examine the relationships between correctness, rules and the power structures designed to reinforce them (Smitherman 10).

But developing critical consciousness first requires language educators to reteach the history of Black Language that students often internalize as negative, something Baker-Bell demonstrates through additional activities with students, informing them that the language students previously judged from a sample prompt is in fact a rule-governed, legitimate language. From there, students are provided with additional historical context, often through the praxis of “language planning,” where Baker-Bell guides students through a historical lesson that connects the institution of slavery with Black Language and African slaves’ abilities to communicate with each other despite coming from different villages, countries, and regions

where different African languages and language varieties were spoken. Such an act, she notes, could not be successful without language planning (67). This connection, Baker-Bell makes when sharing texts of negro spirituals and the coded language used by slaves to offer a counter-language to the colonizer's language (70). Connecting Black Language to history and its implications to slavery in an American colonial context lays the groundwork for establishing the relationship between racism and language to begin teaching antiracist linguistics.

After establishing this context, Baker-Bell guides readers through an antiracist pedagogy that introduces educators and students to the complexities associated with Black Language, including its grammatical structures and rhetorical features. Baker-Bell breaks down an introduction to Black Language into the following categories, while offering specific examples of each feature/category: syntax, semantics, pronunciation, and rhetorical features (75). After teaching examples of these features, Baker-Bell's students are then assigned to identify a Black Language artifact and write an ethnographic essay that analyzes how Black Language is used in their daily lives (81) that enables students to discover the many ways they underestimate the uses and powers of Black Language and the impacts on their lives. Once students see the value and influences of Black Language on their lives, students are then ready to have larger conversations about language, race and power, and their relationships with critical conscious-raising. Baker-Bell then presents a series of additional activities, including profiling quizzes that help students further interrogate these relationships.

Chapter four concludes with additional activities and pedagogies that seek to move students beyond simple conscious raising, and more toward taking action to dismantle structures of oppression. These activities range from creating social media campaigns to writing letters to public officials. Other activities encourage students to connect linguistic racism with racial violence to create solidarity with communities of color by exploring literacy narratives and other readings about cultural sharing. In short, Chapter four provides educators with a series of activities that offer starting points for how we work to dismantle Anti-Black Linguistic Racism, where the goal is still linguistic justice.

CHAPTER 5: "BLACK LINGUISTIC CONSCIOUSNESS"

Chapter five continues with counterstories from students that apply Antiracist Black Language pedagogy into practice, first beginning with an analysis of students' attitudes and perceptions about Black Language and internalized Black Language racism (93). The first series of counterstories describe

a dialogue between Baker Bell and to what degree students' attitudes about Black Language changed after being introduced to Antiracist Black Language pedagogy. While it's clear that students' attitudes have changed for the better with respect to Black Language, Baker-Bell uses mixed methods of data that juxtapose spoken conversation with visual drawings from the students to describe attitudes and perceptions about Black Language. With one example from Janel, she describes a drawing where she has the freedom to "speak A [Black Language] wherever [she sees] fit" (95). Another student, Lola, asserts that she is willing to confront others who criticize Black Language by educating them about its legitimacy. For Baker-Bell, these two counterstories and their relationships with Black linguistic consciousness remind us what Black linguistic justice is all about: It's about freedom of expression and its ability to use Black language as one sees fit.

Baker-Bell also presents counterstories from Allistar and Fetti, two additional students from her study. In the story, Fetti jokes about Allistar's drawing, asking why he drew a picture of "the same dude twice" (97). In response, Allistar replies, "I drew the same boy for both languages because he is like me. He integrate both languages wherever he at. It is part of me. It has become one of my traits as a human being just like my culture and religion" (97). Such a statement in relation to Black linguistic justice, reminds readers that Black Language, identity and culture are inseparable. Denying Black Language to its speakers is the same as denying humanity to Black people. A Black linguistic justice then demands more than 3/5 of a person: It demands that to accept Black people, we must accept the whole person.

Chapter 6: "THUG LIFE": Bonus Chapter: Five Years After Leadership Academy

The final chapter begins with a passage from Angie Thomas' novel, *The Hate U Give*, to help students understand the relationship between linguistic identities and practices and how they are reflected in literature (103). Baker-Bell acknowledges that the purpose of this bonus chapter is to present "Black Language Artifacts" adopted from a preservice English education course where she used novels such as *The Hate U Give* and other adult literature to (1) provide a foundation that explores the relationships between identity and expression (including its freedom or lack thereof), (2) explore a study of language beyond White Mainstream English, (3) include a variety of representations of Black Language and its relationship to Black cultural epistemological frameworks, and (4) to show "how it is nearly impossible to separate a person's language from their racial positioning in society" (103).

Baker-Bell then offers a linguistic justice framework through seven Black Language Artifacts along with a series of pedagogical activities that align with each artifact. The first artifact, Black Language and Identity, allows students to explore relationships between “language, culture and identity within the Black community” (104). The second artifact, Language History and Culture, requires students to participate in a language-based study that investigates the relationships between the “historical, cultural and political underpinnings of Black language” (105). The third artifact, The Study of Black Language, delves into research and scholarship about the structures of Black Language in addition to sociolinguistic perspectives (106). The fourth artifact, Language and Power, explores the relationships between language and power (106).

The fifth artifact, Language and Racial Positioning, moves more broadly beyond power to its specific effects on power, authority and privilege on Black speakers. With one activity, students explore the concept of code-switching as connected to the protagonist in *The Hate U Give* (THUG) William Starr’s own experiences with code-switching (107). The sixth artifact, Language, Agency and Action, moves from knowledge to action, by asking students to analyze examples of how Black writers and speakers have powerfully and successfully used Black Language in pursuit of freedom (108). The seventh artifact, Black Language & Music & Memes, provides present-day examples of how popular cultural media can be used to analyze Black Language (109), and the final artifact, Developing a Language of Solidarity, moves toward critical consciousness and awareness of linguistic diversity toward developing solidarity with a range of racial groups who are similarly impacted by linguistic violence and racism (109).

If I were to find a phrase to sum up this book, it would be that it’s a “no-excuses book”: It disrupts the tired excuses that writing educators have used for decades to deny Black students linguistic justice from, “if I don’t teach standard English, how will they learn it?” to “if I don’t teach standard English, how will they get a job?” to “if I don’t teach standard English, Black students will be perceived as thugs and be vulnerable to the criminal justice system.” All of these excuses bear no merit, as Baker-Bell has shown us that teaching Mainstream White English does not prevent Black people from being killed, nor does it enable Black people to be more likely to obtain employment. Put simply, these are just excuses. Responses to these excuses have often been used to elevate code-switching; however, this book also shows us that neoliberal solutions like bidialectalism and code-switching also do linguistic harm by denying the full humanity and legitimacy of Black Language.

Another excuse that has been used by writing teachers is to suggest that linguistic justice is hard to put into pedagogical practice; however, Baker-Bell's book (especially chapter six), provides a step-by-step guide for writing educators who do not know where to begin, despite the existing scholarship on African-centered language pedagogy (Richardson; Perryman-Clark). Perhaps, Baker-Bell's book might have provided more citations and discussion of how this work moves beyond previous pedagogies to show how linguistic justice is in fact possible; however, the book in essence tackles the heart of what Black linguistic justice is really about: It's about the preservation of Black humanity and life. When Black lives are preserved, then the universe is able to tilt more closely to the side of linguistic justice.

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Staci Perryman-Clark is professor of English and director of the Institute for Intercultural and Anthropological Studies at Western Michigan University. Her book *Afrocentric Teacher-Research: Rethinking Appropriateness and Inclusion* (Peter Lang, 2013), is a qualitative, empirically based teacher-research study that examines the ways in which African American students and all students perform expository writing tasks using an Ebonics-based, rhetoric and composition-focused first-year writing curriculum. As such, her work focuses on creating culturally relevant pedagogies and curricular designs to support all students' expository writing practices. She most recently co-edited (with Collin Craig) *Black Perspectives in Writing Program Administration: From the Margins to the Center* (CCCC and NCTE, 2019), which won the 2020 CWPA Best Book Award.



Review Essay

Labor-Based Grading Contracts: Cultivating a Writing Classroom Ecology of Equity, Inclusion, and Compassion

Norma Palomino

Inoue, Asao B. *Labor-Based Grading Contracts: Building Equity and Inclusion in the Compassionate Writing Classroom*. WAC Clearinghouse, 2019, wac.colostate.edu/books/perspectives/labor. 354 pages.

In his 2019 CCCC chair's address, Asao Inoue asks "How Do We Language So People Stop Killing Each Other, or What Do We Do About White Language Supremacy?" It may be an odd question for persons outside of the rhetoric and composition studies field to hear, yet WPAs, faculty, and scholars in composition-rhetoric may not find this question odd at all. His question points to a contradiction that our field has struggled to address since its founding, asking WPAs, faculty, and scholars not only to consider how their administration and teaching perpetuates White language supremacy, but to urge them to actively take on new pedagogies and practices that combat or ameliorate instruction that has been so destructive to populations not raised in a White, middle-class habitus.

Indeed, Inoue contends that not only do our current pedagogies and practices perpetuate White language supremacy, but he recognizes that current pedagogical practices are causing harm to society that is either unrecognized or ignored. He identifies the harm US writing instruction unconsciously transmits to its students: as a judgment in which the world is found lacking, and that tacitly approves of the violence against those who are not part of the White, middle-class social structure, or who choose not to conform to those particular values.

Inoue's address reproaches current pedagogical practices that we, administrators and practitioners, believe make a student successful, not only throughout their college career, but also when they navigate the world

as national and global citizens. He reveals that the practice of teaching writing is really a practice of judgment. Because we judge language and writing through the prism of a White racial habitus, he indicts writing administrators and teachers of engaging in racism by unintentionally promoting White language supremacy which he says goes hand in hand with White bias.

“How Do We Language So People Stop Killing Each Other?” is a necessary question we need to continue to ask ourselves. Why does bigotry continue to withstand societal pressure when so much thought has gone into combating it? How does a system of White bias, in which a majority of the academic establishment are engaged against, continue to endure? Inoue’s response is that it has to be more than good intentions or thoughts from academics to contest this way of being. He calls for paradigmatic changes in the practices we use when we administer writing programs and teach writing. Inoue insists that we, WPAs and writing instructors, no longer judge our students by a system which perpetuates these kinds of judgments and biases: “We need good changes, good structures, and good work that make good changes, structures, and people” (“How Do We Language,” 356).

Inoue advocates that rather than judging our students through a White middle-class habitus, we instead enter the classroom with a different paradigm, one that completely upends the current structure. He wants writing instructors to engage in a new pedagogical paradigm that acknowledges that the White middle-class habitus is one in which the dominant social structure values but not one in which we should judge or value our students’ work. Rather, in order to language differently, he believes that valuing the labor of languaging, both the physical and intellectual, is one way to combat the violence done to our students.

With this paradigm in mind, Inoue’s *Labor-Based Grading Contracts*, gets to the heart of valuing something other than the language of the White middle-class habitus. He asks writing instructors to escape the cages they find themselves in, which they’ve reinforced through their own assessment practices of valuing White language supremacy, and instead place value on the labor students expend to pass their classes, whether it is a first-year writing course or not. Indeed, students coming to the writing classroom with preconceived ideas of how writing is supposed to operate will learn that rather than rushing to produce a product, labor-based grading contracts offer a different understanding of how writing operates, one that does not look necessarily at the product but at the time and attention being paid to the process.

According to Inoue, labor-based grading contracts are one way out of the bigotry and bias we participate in, unintentionally or not. By answering

the question of how White language supremacy is perpetuated, he identifies the systemic structures he sees as culpable, from the training instructors receive from WPAs to the instructors themselves who are performing as taught. As the holders of the means of opportunity production in the classroom, instructors have the power to make, judge, and control standards of writing through pedagogical preferences, scholarship that is selected, and evaluation and grading practices, and he implicates those same WPAs and instructors as collaborators that continue to preserve the power structures that deter students who are not part of the White, middle-class habitus from continuing in a system that does not value their languaging.

In *Labor-Based Grading Contracts*, Inoue creates an assessment ecology that focuses only on the labor the student completes and by which the final course grade is calculated. What the contract does not do is make a grade assessment based on the quality of the work turned in. For Inoue, labor-based grading contracts are a way of enacting a social justice pedagogy that interrogates and dismantles White language supremacy in schools and society (4) by providing opportunities where students can critique and “problematize their existential writing assessment situations, which in turn changes or (re)creates the ecology so that it is fairer, more livable, and sustainable for everyone” (16). The grading contract, labor log, and student exercises provided are good examples of how labor practices are meant to work in the classroom, and they demonstrate an assessment ecology that values equity and inclusion and that promotes a deeper engagement with the course subject.

How did Inoue come to labor-based grading contracts and the corresponding assessment ecology? In chapter four, Inoue interrogates the idea that grades do not equate learning. He highlights teachers’ practice for giving students “opportunities” to raise their grade through extra-credit assignments. This action underscores the notion that there are students coming to class without the requisite expertise or fluency of academic discourse. What inevitably happens is that additional assignments are created to assist those students who are not steeped in the literacies of academic discourse to be on par with those students who have already developed those literacies. He sees these extra-credit assignments as a labor hack: “Do this extra thing, and I’ll raise your grade, goes the logic” (132). It is a feel-good exercise for the teacher and the student. Teachers feel principled and students obtain the desired grade.

For Inoue, this exercise sets up an interesting dilemma; in his view, if the assessment ecology students are entering is equitable then there should not be a need for extra-credit assignments. Writing instructors know that the current assessment ecology being utilized is not equitable and that stu-

dents are not entering the classroom with the same skillsets and literacies that are normally rewarded in a traditional assessment ecology. Instead, students of varying skill and fluencies are evaluated against idiosyncratic models of academic discourse their instructors believe should resemble; and those students who do not exhibit, possess, or are aware of those skillsets either fail or are punished with low grades therefore requiring those extra-credit assignments in order to justify a higher grade. Inoue considers the idea of labor itself as a more equitable gauge on which to grade students. Because it is quantifiable, if students do this amount of work, outlined in the contract, then they receive the corresponding grade. The more work students do the better the grade; there is no need for additional assignments.

Inoue's journey toward labor-based grading contracts began as a search for a socially just way for students to earn grades in his classroom. In chapter two when he problematizes his own assessment ecology and investigates his own biases and practices, he is confronted by the intellectual and emotional contradictions he had been aware of but not able to vocalize. The principal contradiction he confronted was in evaluating, judging, and grading his students' work with the desire to unlock the systemic and institutional chains around his students' hands and feet: "Grades based on my own judgments of quality seemed to be links in those chains" (21).

One of the systemic issues Inoue interrogates through his problematizing is the conditioning and naturalizing of the White racial habitus and White language supremacy all instructors teaching English (and I would suggest any discipline taught in US institutions of higher education) engage in. Naturalizing White language supremacy occurs throughout years of training all faculty undergo in the U.S. Because the White racial habitus is the center in which social power is circulated, language is the primary means of ensuring this hierarchy continues to endure (it is something in which we participate in and this action ensures its survival). Therefore, regardless of our background (socioeconomic, racial, or gender), we perpetuate White supremacy through our pedagogical practices of grading, judging, and evaluating. Although teachers may not adhere to any radical ideology that raises White supremacy as an ideal social order, our practices suggest otherwise by conditioning our students, through assessment ecologies of evaluation and grading, to believe that White, middle-class languaging is the rule which we must all conform to.

Inoue's problematizing his own positionality as a teacher who believes and preaches social justice in the classroom collides with opposing forces: How does a colonized person (a self-identified half-brown/half-white, cis-gender male) who perpetuates colonization through his own authoritative position at the same time try to decolonize his own colonizing judgments

(37)? He apprehends that it is his own evaluations that continue to create those unjust links: “once one takes on a White racial *habitus*, it’s your *habitus*, and becomes part of your values and dispositions, which makes finding fault in it harder to see and feel. Lots of shit you found fault with earlier becomes natural and good when it’s our habits you’re looking at” (36). This is the crevasse into which many teachers fall, regardless of intention, of inscribing and reinscribing the White racial habitus and White language supremacy; of walking a fine line between what has benefitted the recipient and recognizing that this adopted habitus has conferred a comfortable living, of legitimacy, but at the same time knowing and understanding that it is asking WPAs, writing faculty, and scholars in the field to make a choice, of rejecting the habitus we were brought up in as unworthy or illegitimate.

Inoue further problematizes his assessment ecology by considering the concept of fairness in the classroom. He believes teachers fall into a trap of fairness by grading everyone the same. We believe we are applying a consistent standard, but instead of fairness he explains that grading and evaluating are actually unfair, especially to students not steeped in the White middle-class habitus. And rather than trying to be fair, we should actually try to not be unfair. This statement is interesting in how he problematizes the world in which we live. By trying to not be unfair, he acknowledges the open secret we know or intuit: That the institutions we work in and the systems we live in are not fair in a fundamental way, that the system in which we live is structured to value a particular way of being—White, middle-class—and that that value enables access and opportunities that are otherwise closed or apportioned in small doses to those persons or groups not born or brought up in the White, middle-class habitus. And it is the White, middle-class group that determine the standards and rules that the rest of society is judged by; the rules that must be followed; the standards that must be met. So rather than trying to be fair in how teachers are evaluating the work that is being produced, which basically predetermines failure, trying not to be unfair asks the judge to consider a new paradigm for an assessment ecology.

Inoue’s focus away from grading toward labor enables a new habitus to form. In chapter three, the emphasis is on the labor itself, in which students are working towards quality through class discussions and exercises, yet are not expected to write academically without the ability of practice, where the product is not the primary emphasis. “One doesn’t learn to write by turning in a finished paper. One learns *in the labors* of researching, drafting, and revising—in the doing—and learns best if one pays attention to how one is doing those labors” (108).

Through labor-based grading contracts, Inoue catechizes students into active participation in their own learning by placing value on the time-consuming and embodied labors of reading and writing (including invention, research, drafting, and revision). In order for students to place value on these actions, it is necessary to understand what exactly labor is and how it affects what they are most interested in (grades, at least initially). His breakdown of labor into three values offer students direct ways to quantify and articulate their labor: it is a framework that addresses grades (exchange-value), circulates reflection about students' labor (use-value), and problematizes through reflection students' existential labor situations (worth), which aids in articulating what their labor means and how it is significant to them (107).

These values convey to students the characteristics of labor in terms they can understand. "Use-value, or how students labor" articulates the process of labor involved in assignments, the step-by-step processes. By directing attention to labors a student can determine what is the labor I am doing offering me? How is this labor useful to me? "Exchange-value or how students labor" quantifies labor through measurements such as time spent on tasks or through word counts. This value is primarily associated with the quantified exchange of labor for a grade; and more importantly, clarifies to students how much time tasks such as reading and writing actually consume. Lastly, "worth or what does this labor mean?" measures the noncognitive or metacognitive terrains of engagement, mindfulness, and reflection. The value of paying attention to labor gives meaning and awareness to the work students are undertaking.

Labor-Based Grading Contracts offer WPAs, writing faculty, and students a lot to think about. The key assumption is that separating grades from learning enables possibilities beyond the writing classroom. It demonstrates that value and worth should be placed on the labor itself, that labor is an agentive act, and it's in those moments of agency when learning occurs. This pedagogy provides a link that has been missing between compassion for our students, which is a large part of discussion in composition pedagogy courses, and the requirement of issuing a course grade. As a PhD student attending a Hispanic-serving institution, and at an earlier period would have fit the undergraduate student profile identified in this book, I think Inoue has arrived at that sweet spot writing instructors are trying to achieve in their classrooms: a place where learning occurs and a formula for how to achieve it. This review scratches the surface to the time and thought Inoue gave to the classroom grading paradigm, but it is a good example of what we are asking our students to do: problem posing, asking questions,

judging our own responses, and demonstrating those problematizing practices through writing.

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Review Essay

(Re)Considering the Past, Present, and Future of Threshold Concepts

Emily Jo Schwaller

Linda Adler-Kassner and Elizabeth Wardle, editors. *(Re)Considering What We Know: Learning Thresholds in Writing, Composition, Rhetoric, and Literacy*. Utah State UP, 2020. 354 pages.

In 2016 editors Linda Adler-Kassner and Elizabeth Wardle embarked on an ambitious project to collaborate with writing studies scholars and generate information on the tenets and threshold concepts of our discipline. Three years later, they revisit these ideas in their book *(Re)Considering What We Know: Learning Thresholds in Writing, Composition, Rhetoric, and Literacy*. Their edited collection works as a large addendum to the original book, *Naming What We Know (NWWK)*, where the authors revisit threshold concepts to think more inclusively and critically about the implications of naming concepts, writing “The threshold concepts framework itself creates certain boundaries that include and exclude particular ideas . . . we should at no time use those mapping and naming exercises to suggest there is one coherent narrative of our (or any) discipline” (9). Throughout the seventeen chapters of this new book various authors across writing studies perpetuate further conversation about how the original book has shaped the work we do and the implications for the future of our discipline and beyond. The book is useful for writing studies scholars and teachers, writing program administrators, and those who seek to understand threshold concepts as a disciplinary approach. Specifically, the book helps address questions about how and why to implement threshold concept pedagogies in faculty initiatives within and across campus—such as WAC, Writing Centers, and Writing Programs—and the implications of this implementation to our discipline and communities.

PART 1: *CRITIQUING THRESHOLD CONCEPTS*

The first section of the book focuses on the implications of naming threshold concepts and offers thoughtful critiques and revisions. The author's primary focus on who is included and excluded in the naming and throughout this section provide alternative or "aspirational" concepts (Adler-Kassner et al.), new threshold concepts for literacy (Vieira et al.), considerations for open-admission students (Phillips et al.), disciplinary questions (Hesse and O'Neill; Maher), and ideas for everyday writing (Yancey). As Adler-Kassner and Wardle pose in the introduction, "The chapters in part 1 acknowledge the contingency of knowing and naming, recognize the capaciousness of our field, and attest to the importance of being aware that any name for our field must be both inclusive of and connected to the varied work in which we all engage" (7). These chapters focus on smaller excerpts from a wide range of scholars, reminiscent of the original *NWWK*. The first chapter starts with Adler-Kassner and Wardle outlining challenges and critiques with responses from scholars who provide "aspirational concepts." The critiques largely point to the limitations of threshold concepts at large, specifically on how they "focus on boundedness between disciplines," "impose a particular kind of order that shapes epistemic contexts," "reflect and privilege particular viewpoints and leave out others," and "are not revolutionary or cutting edge to those to the field" (20–23). Thus, these critiques frame future concepts for those to attend to as we "reconsider" what we know. The aspirational concepts include: (1) "writing only occurs within accessible conditions" (Womack), (2) "writing assessment must be ethical" (Hammond, Poe, and Elliot), and (3) "writing is world-building" (Alexander and Rhodes). These newly-posed concepts illustrate the importance of acknowledging that threshold concepts are liminal and that they "are not by any means *the only ideas* we should be discussing" (31). In chapter 2, "Literacy Is a Sociohistoric Phenomenon with the Potential to Liberate and Oppress," Heap and Vieira focus on aspects of literacy, arguing that "It is incumbent upon educators and researchers to understand the conditions under which literacy can liberate, and the conditions under which it can oppress" (37). The authors describe the historical purposes for literacy and its uses as a gatekeeping tool as well as transformation. The section sets up further threshold concepts to consider such as "literacy and identity are constitutive" (Descourtis, Isaac, Senanayake, and Swift), "writing is racialized" (Castillo and Meejung Kim), "literacy is embodied" (Krzus-Shaw), "literacy is material" (Black, Oládipò, Krzus-Shaw, and Yang), and "literacy is an economic resource" (Vieira). The authors end the chapter by describing how literacy pedagogy *must* address power, context, and history, describing its

transformative power to resist normativity and to act as a “medium through which possibilities are both imagined and enacted” (50). Moving beyond literacy, in chapter 3 Phillips et al. describe the importance of considering threshold concepts for students gaining disciplinary knowledge at an open-access institution through instructor and ePortfolio data. Within the article they outline threshold concepts from *NWWK* and revisions for first-year writing generated from their experiences and data, illustrated in Table 1.

Table 1. Threshold Concepts for FYW in Open-Admissions Classrooms (62)

New/revised threshold concepts for first-year writing	Relationship to <i>Naming What We Know</i> (metaconcepts and subconcepts)
Writing can be taught and learned	All writers have more to learn; writing is (also always) a cognitive activity
Writers write for different purposes and audiences, and often in genres with predictable conventions	Writing is a social and rhetorical activity; writing speaks to situations through recognizable forms
Reading and writing are interconnected activities	Not directly reflected in <i>NWWK</i>
Writing processes are individualized, require readers, and require revision	Revision is central to developing writing; reflection is critical for writers' development

After posing these revised outcomes, the authors argue that “Writing studies will benefit from continuing the process of *NWWK* by including more systematic analysis of student writing and writers from representative student populations” (73). The critiques in this first chapter help WPAs understand the contextual implications of using threshold concepts and how these should be revisited and revised to help serve specific faculty and student populations. Additionally, WPAs can use the authors’ experiences as jumping off points to help work *with* faculty to rethink current threshold concepts and what is missing. These discussions help transition critiques from naming and revising threshold concepts to discussing implications for disciplinary. As threshold concepts are not specific to Writing Studies, WPAs can also expand conversations about disciplinary naming and how to translate boundaries across campus and departments.

In chapter 4, Hesse and O’Neill explore whether or not writing studies should include creative writing and journalism, highlighting the implications of *writing* as the discipline name, arguing that we should acknowledge “key terms and definitions of shared terms” and “we should refer to and value those ‘other’ domains as we teach teachers” (91). Following the disciplinary conversation of writing studies, Jennifer Helene Maher’s chapter questions the recent exclusion of “rhetoric” in the description of our discipline claiming rhetoric is “troublesome knowledge,” similarly arguing as Hesse and O’Neill that we should expand and think creatively outside our discipline, helping “those in other disciplines, and the general public see the importance of rhetoric in all they produce and consume” (108). Additionally, in chapter 6 Patrick Sullivan continues expanding disciplinary boundaries describing the importance of deep reading “as a threshold concept that crosses disciplinary boundaries and links the work we do in the composition classroom with knowledge-making, meaning-making, and problem-solving activities in many areas of life outside the classroom” (126). Sullivan overall argues for teaching deep reading in the composition classroom and for our own disciplinary understanding. Part 1 is ended by Kathleen Blake Yancey, who describes how everyday writing with drawing forms the following relationships: “complements language, responds to an idea or text, complements *and* responds to an event, occasion, or text; elaborates writing; and/or works symbolically with language to respond to political events” (141). She writes that threshold concepts need to consider everyday writing and potential modifications beyond words but multimodality. Moving from revising threshold concepts to rethinking the implications of this framework for our discipline, part 1 illustrates the importance of expanding our discipline and helping scholars excluded from the original *NWVK* find space or avenues for future direction. Part 1 is particularly useful for scholars doing work on inclusive pedagogy, defining the discipline, and literacy work. As we continue to (re)consider what we know, this section helps WPAs consider critiques as specific to their context and research and identify follow-up questions that inform the work we do. The theoretical frameworks discussed in Part 1 can also help WPAs translate disciplinary ideas and future directions for their own departments and across campus. Further, these chapters help set up part 2 focusing on *how* threshold concepts are used within programs and classrooms.

PART 2: *USING* THRESHOLD CONCEPTS

Part 2 focuses on how *using* threshold concepts impacts larger programs, faculty learning, and undergraduate students. Throughout this section it

becomes apparent that threshold concepts provide a wide range of uses for writing studies scholars and are employed frequently and across institution type. WPAs work within a wide range of program types and part 2 helps form a roadmap for how to maneuver these different institutions and experiences. The application aspect of this section is particularly useful to exploring the implications of using threshold concepts and what needs to be (re)considered and what methods can be used to explore these practices. Within this section authors detail how using threshold concepts provides more purposeful faculty learning and conceptualizing of values from WPAs, contingent faculty, and GTAs. In chapters 8 and 9 the authors illustrate the importance of threshold concepts for community college writing programs and contingent faculty. In chapter 8 Mark Blaauw-Hara, Carrie Strand Tebeau, Dominic Borowiak, and Jami Blaauw-Hara outline the usefulness of threshold concepts personally and how they “provide a path through which faculty who hail from diverse disciplinary backgrounds can embrace the identity of community college writing teachers” (173). They pose the following recommendations to implement threshold concepts purposefully at community colleges: a robust community of practice, opportunities for early and ongoing conversation, and the compensatory value of intellectual involvement (171–72). In chapter 9, Lisa Tremain, Marianne Ahokas, Sarah Ben-Zvi, and Kerry Marsden describe how threshold concepts “transformed how we think about teaching, writing knowledge, and our institutional and disciplinary identities” (176). They illustrate through reflections how their values shifted and end by stating that programs should create space for “faculty to reflect on and develop awareness of the ecologies in which such concepts are encountered and transformed” (191). Both chapters illustrate the usefulness of threshold concepts to bring people into the discipline and ground faculty learning efforts in community and context.

Chapters 10 and 11 extend these conversations beyond individual instructors to overall programs—with the first examining curricular shifts and redesigning first-year writing at a specific institution and the second focusing on redesigning GTA training to emphasize and focus on threshold concepts. Heidi Estrem, Dawn Shepherd, and Susan E. Shadle start by describing the importance of using *NWWK* to facilitate workshops, reading groups, faculty growth, and surveys in order to identify commonalities and spaces for further development in their writing program. They end by describing how threshold concepts work as a way to introduce and facilitate faculty development, which is taken up in the next chapter by Aimee C. Mapes and Susan Miller-Cochran. In GTA training, Mapes and Miller-Cochran describe using *NWWK* as a text to engage GTAs in conversation, introduce larger concepts and reasonings for curricular design, and facili-

tate transfer. They specifically focus on how threshold concepts provide a “shared lexicon or vocabulary and become a tool for reflection” (211). They end by describing how threshold concepts can create an entry point for GTAs for “pedagogical content knowledge in order to make sense of *what* theoretical principles they need to know to teach writing effectively (especially within a particular program), *why* those principles are important, and *how* they might put those principles into action in a writing classroom” (223). Both chapters illustrate the usefulness of threshold concepts in bridging the disparate disciplinary knowledge within writing programs and how *NWWK* facilitates useful workshops, concepts, and community building.

The next three chapters in part 2 focus on undergraduate students grappling with threshold concepts. Deborah Mutnick illustrates how threshold concepts allowed students to create a “dialectic between their formative discursive selves and their encounters with new knowledge” (228). She describes using a theme of literacy and identity to help students interrogate their past experiences with reading and writing, which led to resistance as an “object of study rather than an obstacle of learning” (241). Introducing students directly to threshold concepts is echoed in the next chapter where Rebecca Nowacek, Aishah Mahmood, Katherine Stein, Madylan Yarc, Sault Lopez, and Matt Thul describe peer tutor learning. They interrogate what threshold concepts tutors remember and value, highlighting the two most recognized concepts: (1) writing enacts and creates identities and ideologies and (2) writing speaks to situations through recognizable forms. They argue that tutors must grapple with concepts over time through three forms of knowledge: (1) common-sense knowledge, (2) ritual knowledge, and (3) conceptually difficult knowledge (250). The authors illustrate the importance of attending to the process and stages of learning to “better help students engage in deep and transformative learning” (259). The last chapter in part 2 focuses on the liminality in undergraduate writing. Fogarty et al. focus on threshold concepts at a writing center at an institution without a writing infrastructure. Drawing on data from a questionnaire, the authors describe how undergraduate students either embrace uncertainty or it prevents them from writing. They argue that “Within authentic liminality, the writer necessarily changes throughout” (272). The authors end their chapter with actions to help support writers in this structure—finalizing the section on using threshold concepts and how these actions support and sustain programs, instructors, and individual students. Part 2 is particularly important for writing program administrators who are implementing faculty and peer tutor learning within writing programs and writing centers. The chapters within this section help anticipate potential pitfalls and reveal the usefulness of reflection, contextualizing threshold concepts, and

accounting for resistance and learning across time. The final section of the book moves these same themes further by discussing the articulation of threshold concepts beyond writing studies to other parts of the university.

PART 3: *TRANSLATING* THRESHOLD CONCEPTS

The three chapters in the final section help WPAs and writing studies scholars maneuver articulating threshold concepts across institutions. Linda Adler-Kassner starts by describing data from a year-long faculty-development seminar on epistemologically inclusive teaching. By looking at a threshold concept framework, she engages with faculty across disciplines focusing on three framework components including: understanding disciplines, fostering learning, and understanding learners. Eventually in year two of the seminar she added the component “epistemologically inclusive disciplinarity” in order to engage faculty in how threshold concepts include and exclude individuals. The overall goal is to help instructors and students navigate the discomfort of entering liminal spaces and thresholds and “develop a framework appropriate for them as people working *in* disciplines so they can, for themselves, define and enact more epistemologically inclusive teaching” (294). Similarly, Elizabeth Wardle discusses in her subsequent chapter the importance of valuing disciplinary expertise in a WAC model for faculty development. She describes how faculty development honoring expertise allows teachers to form more disciplinary focused writing that is product and less generic. As she asserts, “Faculty are most engaged when they are acting from and examining their own expert practice” (310). In the final chapter Chris M. Anson, Chen Chen, and Ian G. Anson discuss using key writing terms across the curriculum to illustrate terminology that helps facilitate transfer across disciplines and unveil disciplinary values beyond writing studies. In their analysis they note tensions between key terms, threshold concepts, and disciplines and offer solutions such as faculty consultations, student translation of terminology, and website clarity. Overall, Adler-Kassner, Wardle, Chris M. Anson, Chen, and Ian G. Anson are focused on rethinking threshold concepts across the curriculum and discipline and argue for more explicit conversations about disciplinary values and terminology, consistency, and pedagogical interventions. As a large part of WPA work is translation across campus, these three chapters help WPAs frame conversations, explore faculty relationships in various disciplines, and provide a language for a wide variety of stakeholders. WPAs can learn how to frame faculty learning more concretely and the implications of using threshold concepts to build these initiatives. Reading about how to restructure faculty initiatives across campus also helps WPAs

doing WAC work anticipate questions and concerns from multiple angles. Further, these three chapters illustrate the usefulness of honoring a wide range of expertise and circle back to themes from Part 1 on inclusion and making space for a variety of teachers, scholars, staff, and administrators.

CONCLUSION

Adler-Kassner and Wardle's book helps illustrate the importance of continual knowledge building within a discipline and questioning what we name and know. They write that, "In the end, we continue to argue that threshold concepts provide *a* (not *the* or *the only*) useful framework to help disciplinary insiders investigate, make visible, interrogate, and critique the epistemological foundations of their disciplines, the values and ideologies associated with those foundations, and what ideas are included and excluded in its discourse practices" (330). The book ends with a call to continue taking up threshold concepts and interrogating what is missing, what the opportunities and challenges of using them includes, and who is excluded from these conversations. As outlined in *NWWK* one central concept is that "all writers have more to learn" and this book provides a useful way of acknowledging that all *writing scholars* have more to learn too, especially by listening to others and expanding the conversation beyond our own discipline and what is already named. For administrators, this book is a resource for translating threshold concepts within and across disciplines and how we can reconsider our boundaries for the faculty, students, and researchers we are responsible for and learning from. Adler-Kassner and Wardle have once again provided essential reading for WPAs to understand the work we do from theory to practice and the directions we can go and how we can get there.

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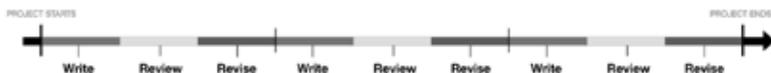
Linda Adler-Kassner and Elizabeth Wardle, editors. *Naming What We Know: Threshold Concepts of Writing Studies*. Utah State UP, 2016.

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This part about healthy and unhealthy relationships seems a bit unclear I'm not sure what you're trying to say right there. Maybe go back and take a look make it more clear.
[View in Context]
Classmate #26's Rating: ★★☆☆☆ Endorse?

When you first start talking about happiness and relationships I cant determine which you're talking friendship or marriage. Or maybe both you should really determine that.
Classmate #26's Rating: ★★☆☆☆ @ revision plan Endorse?

Add a thesis statement or make your thesis statement more clear so the audience can know what you're going to be talking about throughout the essay.
Classmate #26's Rating: ★★☆☆☆ @ revision plan Endorse?

Comments for Classmate #26 from Classmate #26 (4)

In the introduction says if you ask someone today if they are happy they are most likely to tell you yes or no and the reason will be because of someone or something. I think they aiming at what the causes of people happiness I think they should start the paper off with a better question.
Classmate #26's Rating: ★☆☆☆☆ Endorse?

The writer says a big part of happiness is found in relationships. The writer is aiming at it that happiness comes from relationships. I think they should improve it by saying that most of the happiness portion comes from healthy relationships.
Classmate #26's Rating: ★☆☆☆☆ Endorse?

The writer says being in a happy relationship can determine how our health is going to be in the future and if we are unhappy in relationships our health will decline. They aiming for that the healthy relationships keep the bodies up. I think that they should give more details about this point.
[View in Context]
Classmate #26's Rating: ★☆☆☆☆ Endorse?

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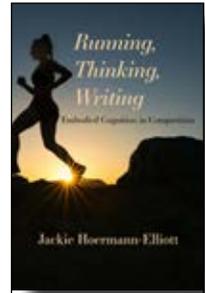
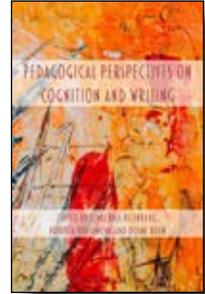
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