LOCATING AND SUPPORTING THE DEVELOPING PEDAGOGICAL LANGUAGE KNOWLEDGE OF COLLEGE WRITING INSTRUCTORS

by

Madelyn Tucker Pawlowski

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As members of the Dissertation Committee, we certify that we have read the dissertation prepared by Madelyn Tucker Pawlowski, titled *Locating and Supporting the Developing Pedagogical Language Knowledge of College Writing Instructors* and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

Dr. Christine M. Tardy Date: 4/15/2019

Dr. Susan Miller-Cochran Date: 4/15/2019

Dr. Shelley Staples Date: 4/15/2019

Dr. Zak Lancaster Date: 4/15/2019

Final approval and acceptance of this dissertation is contingent upon the candidate's submission of the final copies of the dissertation to the Graduate College.

We hereby certify that we have read this dissertation prepared under our direction and recommend that it be accepted as fulfilling the dissertation requirement.

Date: 4/15/2019

Dr. Christine M. Tardy
Professor of English Applied Linguistics
Department of English

Date: 4/15/2019

Dr. Susan Miller-Cochran
Professor of Rhetoric, Composition, and the Teaching of English
Department of English

ARIZONA ®

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ABSTRACT

The role of language in the study and teaching of writing has long been a subject of controversy and debate for scholars and teachers. Despite a history of language "erasure" in composition studies (Connors, 2000; MacDonald, 2007), however, composition scholars now find themselves traversing a "new linguistic frontier" (Matsuda, 2013). Scholars are, for example, (re)considering the role of language-related "standards" in writing assessment practices, designing innovative approaches to help students develop their linguistic repertoires, and demonstrating heightened awareness of the presence and needs of multilingual writers. Missing from these conversations, however, is a consideration of what writing instructors are expected to *know* about language, possibilities for transforming this knowledge, and how they are supposed to develop this knowledge.

Scholars in related disciplines such as general education, language education, and second language writing have explored the complexity of teacher cognition and its impact on teaching effectiveness, but teacher knowledge development has been largely unexplored in the context of mainstream college writing instruction. This dissertation uses qualitative and quantitative methods to explore the developing language-related knowledge, beliefs, and teaching practices of novice college writing instructors at a large research institution in the U.S. Using insights from these instructors as well as published scholarship, I develop a model of "pedagogical language knowledge" that elucidates the multitude of ways writing instructors transform various sources of knowledge to navigate a broad range of language-related issues in the college writing classroom. This model helps draw attention to the complexity of teachers' knowledge and could also be used to help designers of writing teacher education find ways to better support teachers' developing language-related knowledge. This dissertation follows the interdisciplinary work of Aull (2015), Lancaster (2016), Hyland (2007), Matsuda (2013) and others invested in ensuring that teachers of writing are also confident teachers of language; it envisions a new generation of linguistically aware teachers ready to support students "who are now coming to us from all corners of the world" in navigating a broad range of language-related situations (MacDonald, 2007, p. 619).

CHAPTER ONE: TRACING LINGUISTIC TURNS IN COMPOSITION STUDIES

Recent scholarly trends indicate that US college composition scholars are indeed exploring what Paul Kei Matsuda (2013) calls a "new linguistic frontier" in the study and teaching of writing. The growing body of composition research related to translingualism, hybrid discourses, World Englishes, code-meshing, and linguistic analyses of student writing are indicators of this new frontier. "While some members will remain indifferent or even resist integrating language issues into their work," Matsuda (2013) argues, "the field as a whole seems to be moving toward a better understanding of how language and writing intersect with various aspects of U.S. college composition" (p. 131). The two most recent Conference on College Composition and Communication (CCCC) CFPs and their respective programs serve as evidence of the field's growing investment in language. In the 2018 CFP, for example, conference chair Asao B. Inoue introduced the theme "Languaging, Laboring, and Transforming" and called for participants to consider "our laboring with and around language… [as] the center of what we do as teachers, researchers, and administrators." This CFP asked scholars to focus on "the labor, the languaging" of teaching and research rather than the products that such work produces: "What if the point wasn't the article to be published but engaging in articling, or syllabusing, or lessoning, or reading, or writing—in short, what if the point was the languaging?" Included in this CFP were several reflections from additional leading scholars in the field on what it means to labor with and around language through engaging in code-switching and code-meshing, for example, or shifting assumptions about multilingual students and language varieties. One of the contributors, Vershawn Young, said the following:

> I be my language. Linguistics draw on e'day be a natural blend of my momma's Mississippi-turned- Chicago (Up South) -college-degreed-speak, my PhD-expression, my running-toward-and-from-da hood lingo. So Gloria Anzaldüa say: "If you want to really hurt me, talk badly about my language." And peep this: Just yesterday a white female teacher axed a black student: "Is that a sentence?" He had just responded to her wit: "I

> been did that" I asked her: "What language is you referring to? Cuz, yeah, that's a sentence in AÅL. Plus it be grammatical in the language you speak too. You understood him, didn't you?"

As the chair of the following year's CCCC program, Young similarly challenged expectations regarding the use of standard varieties of American academic English through his linguistic choices in the CFP. In his introduction to the 2019 conference theme, he stated, "We gon show up, show out, practice, and theorize performance-rhetoric and performance-composition. Ahm talkin bout buttressing the public good." Young's disruption of genre conventions and linguistic choices as conference chair quickly caused heated debate amongst contributors and readers of the WPA-L listserv, the popular online town square for writing program administrators and scholars. Some listserv participants found the code-meshing "gimmicky," "annoying," and for at least one scholar, "offensive" to the degree that he considered skipping the conference altogether, while others perceived Young's linguistic-rhetorical moves as integral to his personal and scholarly identity and important for advancing conversations about linguistic variation in research and teaching.

What is clear from both the 2018 and 2019 CCCC CFPs is that many composition scholars are traversing a new linguistic frontier and encouraging others to do the same. However, the varying listserv responses to the 2019 CFP in particular demonstrate the persistent divisiveness of discussions related to academic language use, language varieties, and the role of language in writing instruction. While the 2019 CFP encourages code meshing and the fostering of a "translingual orientation to language and literacy," responses posted on the WPA-L suggest that some writing scholars are concerned about or strongly opposed to such an orientation. This debate over the 2019 CCCC CFP is just one example of the kinds of language-related arguments and impasses that have shaped the history of composition studies.

Matsuda (2013) describes the history of composition through the 1980s as a series of attempts to dissociate from language issues followed by attempts to “integrate language issues immediately followed by strong oppositions” (p. 129). Historical tracings of the field’s relationship to language support this characterization. Connors (2000), for example, describes how attention to the sentence in theories and pedagogies of writing, once a “central component of what students were asked to study, practice, and become conversant with,” (p. 97) waned over time due to criticisms of formalist pedagogies, rejections of behavioralist ideas, and distrust of scientific empiricism. Connors’s (2000) account suggests that by the time composition studies established its disciplinary identity as a subfield of English studies in 1975, the sentence had essentially been “erased” from writing instruction (p. 121). MacDonald (2007) provides a similar overview of the role of language in English studies more broadly, arguing that more than the sentence was erased and that the consequences of this erasure are of a serious nature:

> The erasure I see is an erasure of our attention to language more broadly…This erasure of language shows up in composition courses when they exclude attention to the sentence level in order to focus on the text level…The erasure shows up in our English majors’ ignorance about language—including our prospective English teachers, some of whom believe they should not or cannot teach about language at the sentence level. It shows up in immigrant students who want our help but feel we are failing them, and it will eventually show up, if it hasn’t already, in criticism from other parts of the academy convinced of our irrelevance. (p. 586-87)

The kind of language erasure both Connors (2000) and MacDonald (2007) identify is an erasure of systematic attention to language in composition instruction. MacDonald (2007) adds to her assessment the erasure of *language knowledge* on the part of teachers, which she argues has resulted in teachers feeling unprepared, unwilling, or too insecure to address language-level concerns in the classroom.

In the following pages, I offer my own account of the history of language in composition that complements and qualifies previous historical tracings. In addition to providing an updated

history of linguistic turns, picking up where others have left off to arrive at the current, contentious linguistic turn in composition studies, my historical review of significant language-related trends, occurrences, and tensions in composition studies highlights the ways in which teacher knowledge of language is and has been framed, assumed, or ignored. In other words, as the field has gravitated toward and away from language issues, what are composition instructors expected to know or do in relation to language?

Writing Instructors as "Caretakers of the English Tongue"

Most accounts of the field's formation identify the establishment of a remedial writing course at Harvard in the late 19th century as the beginning of foundational or first-year writing and the eventual recognition of composition as a field of study (Berlin, 1984; Connors, 1997; Miller, 1991). Examining the exigency for this course's creation elucidates some of the linguistic values upon which the field was founded. For instance, one of the major factors contributing to university changes in general at this time was a shift in university access and enrollment and, by extension, a growing awareness of the linguistic needs of a more diverse student body. By the end of the Civil War, college enrollments had dropped significantly "at least partially because the needs of graduates appeared irrelevant to a classically unified course of study leading only to a few elitist and gentlemanly professions" (Miller, 1991, p. 48). In other words, universities recognized that the typical student population "no longer consisted of aspiring lawyers, ministers, and gentle-men; the growth of vocational specialties and of the concept of college as training in social acceptability meant that the purposes behind enrollment were much broader" (Connors, 1997, p. 124). In response, a "new university" model was developed that promised to serve a more diverse student body with different needs and aspirations. With the passing of the 1862 Morrill Act, for example, land grant institutions were established, resulting in greater

support for agricultural and mechanical programs. As the American university landscape fundamentally shifted, curricular changes across disciplines were also evident. Rhetorical studies, in particular, evolved to meet new university demands, and the formation of composition as a course and later as an academic field of study soon followed.

During this era of changes and new beginnings, rhetorical education shifted emphasis from oral to written literacy. While 18th century rhetorical education in the "classical" tradition relied on ancient rhetorical concepts to teach the art of persuasion through oratory and elocutionary practices, the 19th century marked "the evolution in rhetoric studies toward a more exclusive emphasis on correctness in *written* spelling and grammar, a change that made it more difficult to note the relationship between rhetoric and long-established rhetorical and linguistic principles" (Aull, 2015, p. 22, emphasis mine). The Harvard entrance exam of 1874-1875 is a prime example of this shift in emphasis; for the first time, students were expected to demonstrate their writing abilities as a measurement of college readiness. The exam included the following instructions: "Each candidate will be required to write a short English composition, correct in spelling, punctuation, grammar, and expression, the subject to be taken from such works of standard authors as shall be announced from time to time" (as cited in Miller, 1991, p. 31). Connors (1997) lists some of the factors that led toward this new written requirement:

> a growing awareness of the importance of linguistic class distinctions in the United States; poor showings in written assignments by Harvard undergraduates; a desire to demonstrate that Harvard had the highest standards and deserved its leadership position in American education; a declaration that henceforward writing would be an important element in the college rhetoric course. (p. 128)

More than half of Harvard's students failed this new exam due to formal and mechanical errors. In response, the university placed blame on the primary and secondary school systems, a supposed public "literacy crisis" was declared, and, in response, some university responsibility was assumed with the birth of a required freshman composition course (Connors, 1997, p. 129).

This course was founded upon the belief that college students could not write "because their early grammar lessons had not 'taken.' Thus, the lessons needed to be repeated until the knowledge of parts of speech and rules would transform into the ability to write…The power of grammar as a panacea for writing ills was still strong in the 1870s and '80s" (Connors, 1986, p. 10). Indeed, in these early days of first-year writing, it was believed that English courses "could perhaps instill in the non-elect the necessary refinements of taste, in the form of correct grammar and spelling, two historically important signs of cultured propriety" (Miller, 1991, p. 52).

Because universities were no longer admitting only the elite with established linguistic capital, the goal of upward mobility through "correct" linguistic usage was at the heart of these new university writing requirements. According to Berlin (1984):

> The mark of the educated was now the use of a certain version of the native language, a version that tended to coincide with the dialect of the upper middle class, the group that had customarily attended college. Children of the lower orders were now asked to prove their worthiness for a place in the upper ranks of society—now defined by profession as well as income—by learning this dialect. Composition teachers became the caretakers of the English tongue, and more important, the gatekeepers on the road to the good things in life, as defined by the professional class. (p. 72)

In short, shifting enrollments and the move from orality to written composition in the 19th century for the supposed purpose of linguistically assimilating the "non-elite" and fixing the "literacy crisis" brought forth a renewed privileging of traditional grammar and "correctness" over other aspects of rhetorical awareness. Nevertheless, the merits of explicit attention to language, especially grammar, in the composition classroom were and still remain a significant source of controversy.

The newly established college composition course at Harvard placed great emphasis on traditional grammar and "correctness" through exercises in sentence construction, imitation, and memorization of grammatical rules. This course was designed and soon delivered "as an

archetypical negative for reproduction" to universities across the country (Miller, 1991, p. 52). The textbooks and handbooks popularized in these courses provide evidence of some of the linguistic expectations and teaching practices in this foundational period of writing instruction. One of the most popular handbooks at the time was Edwin Woolley's *Handbook of Composition* (1907) which contained 350 grammatical rules — the sort of rules "about words and sentences that define mistakes as perceived by an English teacher" (Connors, 1986, p. 12). In the introduction to the handbook, Woolley (1907) writes:

> Some of the rules in this book, making no mention of exceptions, modifications, or allowable alternatives, may perhaps be charged with being dogmatic. They are dogmatic—purposely so. Suppose a youth, astray and confused in a maze of city streets, asks the way to a certain place. If one enumerates to him the several possible routes with comments and admonitions and cautions about each, he will probably continue astray and confused… So, in acquiring skill in the art of composition, it is necessary for most students to observe rigidly and invariably rules to which masters of the art make exceptions. (p. iii-iv)

This handbook clearly allows little to no room for linguistic variation, and the writing process is presented as an exercise in imitation of experts. Throughout the handbook, rules are listed along with one or more examples of "incorrect" and "correct" usages. While some rules include basic instructions for standard usage, such as when to use commas or how to pluralize nouns, other "rules" read more like personal stylistic preferences such as Woolley's interpretation of how to achieve sentence unity. "Long, straggling sentences written without grammatical plan and covering either too many ideas or too many periods of time to make a definite impression on the reader's mind are a palpable violation of unity" (p. 35). As with any textbook or handbook, no matter how "objective" the author claims to have written the text, the writer's beliefs, perspectives, and historical context inevitably shape the content. As Connors (1986) explains, the sort of grammar included in handbooks like this one reflect "the most old-fashioned, rigid, and puristic prejudices of the nineteenth century" (p. 13). Such prejudices as seen in Woolley's

handbook include rigid views about language "correctness" and an endorsement of teaching practices aimed at helping students achieve a "mastery" of English. Berlin (1984) suggests that the new textbooks and handbooks that had replaced more rhetorical and literary texts such as Blair's *Lectures on Rhetoric and Belles Lettres* provided a mostly mechanical model of composing and "while the student was often told to adapt his message to the audience, he was given no instructions for doing so" (p. 74). As "caretakers of the English tongue" (Berlin, 1984, p. 72), instructors of college English courses were presumably expected to understand prescriptive grammatical rules and principles and use this knowledge for the purpose of correcting student usage.

The Formation of the Field and Attention to the Sentence

The formation of the National Council of Teachers of English (NCTE) in 1911 was also a landmark event in the history of writing instruction. As the leading organization of K-12 and college English education, the views held by NCTE reflect and shape the views of its members. In its earliest days, NCTE supported the rule-based, prescriptivist approaches to language teaching found in pedagogical materials like Woolley's handbook. In their thorough analysis of language-related attitudes expressed in the journals of NCTE from 1911-1963, McDavid et al. (1965) describe the attitudes of NCTE members in the beginning as nearly unanimous: rules of the textbooks remained unchallenged, and drill-based teaching methods were encouraged and unquestioned. One of the earliest language-related debates to arise from NCTE was ignited due to a lack of shared and agreed upon grammatical terminology, which led to the establishment of the NCTE Committee on Grammatical Terminology. This committee received NCTE approval in 1913 for an "official" list of terms and definitions related to the English language and syntax based on popular textbook rules. Other popular topics of debate in early issues of NCTE journals

included pronunciation and spelling standards. As McDavid et al. (1965) explain, “knowledge about language appeared to the NCTE as certain, definite, fixed, precise, and eminently teachable by rules and thorough drill. An article in the *English Journal* in 1916 stated that ‘the rules of English composition are quite as logical and quite as easily explained, and consequently imitated, as are the rules of mathematics’” (p. 8).

A shift in the organization’s attitude toward language was made evident in 1919 with the publication of Ellen Heaton Pope’s *English Journal* article “Linguistics as a Required Subject in College and in High School.” As is apparent in its title, this article discusses the advantages of incorporating instruction in linguistic history, structure, and usage in English courses. Reflecting on the significance of this publication, McDavid et al. (1965) explain, “The idea was so new that the author of the article felt it necessary to define the term linguistics in some detail and to suggest a list of books which teachers could read to learn more about this new science" (p. 11). The “new science” referred to here is the developing theory of structuralism, often viewed as the foundation of contemporary linguistics. With this recognition of the relationship between linguistics and English, scholars began questioning long-held beliefs about grammatical concepts and grammar instruction:

> With cracks appearing in the edifice of traditional grammar, which had previously been regarded as unassailable, its twin structure, the system of drill and habit formation, came under attack too as writers began to advocate language teaching not as "a mental discipline" with strictly inflexible rules for grammar and pronunciation, but language regarded as a means of effective expression suitable to the occasion. A concern for teaching language as used in social situations was voiced, and experimental student-participation exercises for teaching language usage in various social settings were described in the *English Journal*. (McDavid et al., 1965, p. 12)

This shift in thinking about the role of language in the English classroom made it necessary to rethink teacher knowledge and education. In the 1928 NCTE report “Training in English Language for English Teachers: A First Report of the National Council's Committee on English

Language Courses in Colleges and Universities," the organization acknowledges that advances in linguistics had so far been slow to reach classrooms, resulting in teachers not only attempting to "accomplish impossible things in respect to the language of their pupils but to accomplish things which are in themselves harmful to the language habits and abilities of pupils and are rendered doubly so by the methods employed" (p. 825). The report specifically warns against curricula founded upon remedying students' language errors. The authors suggest that "the training of teachers of English is deficient unless it includes adequate study of the historical development of English pronunciation, grammar, and vocabulary" (p. 827). More specifically, topics recommended for training include the following: (1) elements of phonetics, (2) practice and use of phonetic notation, (3) elements of Old English and Middle English, and (4) fluency in more than one language. While this report may have brought attention to the relationship between teachers' linguistic knowledge and appropriate teaching, it offers little advice for how teachers can then use this knowledge to enact effective language-related pedagogies. This topic is more fully addressed in NCTE's 1935 report "Experience Curriculum in English," crafted by members of various national educational groups who were tasked with developing a model course of study in English for kindergartners to college students.

The 1935 report presents principles and guidelines for designing curricula, including a chapter on "instrumental grammar." The commission introduces this chapter with the following claim: "scientific investigations have failed to show the effectiveness of grammar in the elimination of usage errors…There is no scientific evidence of the value of grammar which warrants its appearance as a prominent or even distinct feature of the course of study" (p. 228). Nevertheless, the chapter goes on to include grammar-related learning objectives or "outlines" of grammar instruction relative to grade levels. Students in grades two through six, for example,

should work on reducing “the tendency to speak and especially to write fragmentary sentences,” while more advanced students are encouraged to use consistent and appropriate verb tenses (p. 230-238). This relatively short chapter, however, is foregrounded with this word of warning:

> The list of instrumental grammar units printed here is meant to be illustrative rather than prescriptive or exhaustive…The reader is particularly cautioned against the assumption that because this grammar outline is presented separately any grammar is to be taught separately, even for later application. This outline might be omitted entirely without changing the curriculum in the least; it is printed here merely to demonstrate to the skeptical that the grammar is being taught—through use…Grammar so taught is certain to be practical because it is learned not merely for use but in use. Moreover, *no time at all has been taken to teach it;* it is merely a by-product of other work that needs to be done. (p. 229)

The commission claims that the type of grammar instruction proposed in the report is informal, yet systematic. Its purpose is to help students build better sentences and more coherent paragraphs. Students are not to be overwhelmed by definitions or grammatical terminology. When looked at together, these two NCTE reports illustrate one of the most consistently encountered contradictions related to the teaching of writing. On the one hand, it is often acknowledged that teachers of writing need extensive knowledge of how language works, including a knowledge of grammar. However, grammar instruction, especially if offered explicitly, is often frowned upon or at least prefaced with a word of warning about its inefficacy. Though teacher knowledge does not always have to transfer directly into teaching practice, teacher confusion may arise without a clear sense of language-related learning outcomes and more effective teaching strategies.

Possibly the most damning and influential critique of grammar instruction can be found in the oft-cited 1963 Braddock et al. *Research in Composition* report. The authors claim that “the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing" (p. 37-38).

Reflecting on the impact of this report, MacDonald (2007) laments, “the case seemed closed, people moved on, and a new generation of teachers gave up not just teaching grammar but also learning a newer or more functional and useful grammar” (p. 612). Not everyone “moved on,” however. As Connors (1997) explains, one must look beyond the pages of journals and NCTE statements to assess the hold that traditional grammar instruction still had over instructors and administrators:

> At the same time that article-writers in *Educational Review* were discussing "philological training" and "the science of language," writing teachers were scrawling red "P"s and "S"s on papers and making their students buy A. S. Hill's pamphlet on grammatical correctness or one of the newer texts that carefully straddled the line between high school and college composition. (p. 133)

It is precisely this dissonance between scholarship and practice and between what instructors are expected to know and teach, especially in regard to language, that I return to throughout the remaining chapters of this dissertation.

The *College Composition and Communication* journal was established in 1949, and some of the earliest published debates focused on the role of language in the composition classroom. According to Phillips et al. (1993), the most frequently cited authors from 1950-64 were linguists: Charles Fries (with 13 citations), Kenneth Pike (11), Paul Roberts (10), Donald Lloyd (8), and Noam Chomsky (7) (p. 452). Many articles in these early pages of the journal focused on exploring the relationship between advances in linguistics and composition. Emphasis on the structure of language, and the sentence in particular, is evident throughout this period and the following decade. From 1965-1979, for example, the most frequently cited scholar was the linguist Francis Christensen (with 68 citations), revered for his “generative rhetoric of the sentence” (Phillips et al., 1993, p. 452). Christensen proposed that “good” writing depends on one’s ability to craft “longer, more mature, more varied and interesting sentences,” and,

therefore, the role of the writing instructor is to lead students through a process of developing "cumulative sentences" by adding modifying clauses and phrases to simple sentences (Connors, 2000, p. 98). According to Connors (2000), several studies demonstrated the efficacy of this approach.

In addition to Christensen, the linguist Edward P.J. Corbett (with 34 citations) and sentence-combining researchers (28 citations) were among the most cited scholars at this time (Phillips et al., 1993, p. 452). Corbett revitalized interest in imitation exercises, like those practiced by students of Isocrates and Aristotle—the goal being to imitate the style of more experienced writers. Corbett (1971) recommended that students first directly copy passages from "admired authors" and then engage in "pattern practice." The aim of pattern practice, Corbett (1971) argues, "is not to achieve a word-for-word correspondence with the model but rather to achieve an awareness of the variety of sentence structure of which the English language is capable" (p. 249). Thus, unlike Woolley's dogmatic handbook of grammar rules, Corbett attempted to help students notice the linguistic possibilities available to them. Sentence-combining exercises were also popularized at this time, having found success in secondary educational contexts. To put it simply, these exercises asked students to join shorter sentences using embedded clauses, subordination, coordination, etc.

In 1978, Donald A. Daiker, Andrew Kerek, and Max Morenberg conducted a study at Miami University to see if college students would also benefit from such an approach. Looking at six sections of first-year college students engaging in sentence-combining exercises, the researchers found "statistically meaningful gains in syntactic maturity and a gain in overall quality of the writing" (Connors, 2000, p. 106). At the same time, sentence-oriented pedagogies were critiqued for a number of reasons. Sentence-combining, for example, seemed questionable

to some because it was not clear *why* it seemed to "work," and it only "worked" so long as people agreed that an increase in sentence length and complexity is evidence of linguistic growth (Crowley, 1989, p. 490-491).

While advances in linguistics clearly had an impact on composition studies in its formative years, the two disciplines fell "out of sync" in the latter half of the 20th century. Though united over a common interest in researching written language, linguists and compositionists do not, as Faigley (1992) suggests, "share common goals and methodologies, nor use the same terms, nor recognize common research issues, nor even agree about the nature of language" (p. 80). MacDonald (2007) further explains the disciplinary falling out:

> At the points where English was most receptive to linguistics, linguistics had little to offer English, at least so it appears in retrospect. But by the time a more descriptive, applied, or functional linguistics developed that was relevant to writers, not just speakers, English had already turned its back on linguistics or vice versa as the new departments of linguistics began to have their own turf to guard and status to protect. (p. 609-610)

Connors (2000) similarly argues that the "sentence" was "erased" from composition studies for some time after 1980 due to "the gradual but inevitable hardening into disciplinary form of the field of composition studies as a subfield of English studies" (p. 121). Disciplinary alignment with English studies, marked by anti-formalist and anti-empirical attitudes, and the movement away from other related fields such as linguistics, psychology, and education, had and continues to have an impact on composition's relationship to issues of language.

The Social Turn in Composition and Attention to Language Rights

Social and political upheavals in the 1960s and 1970s also shifted debates about the role of language in composition. Smitherman (1999) describes the disciplinary turning point that occurred in light of events like the Civil Rights movement and the assassination of Martin Luther King, Jr.:

> One major result of the social movements of the 1960s and 1970s was the creation of educational policies to redress the academic exclusion of and past injustices inflicted upon Blacks, Browns, women, and other historically marginalized groups. Programs and policies such as Upward Bound, open enrollment, Educational Opportunity Programs (EOPs), preferential/ affirmative action admissions, and the development of special academic courses ("basic" writing) brought a new and different brand of student into the college composition classroom. Unlike the returning military veterans and other working-class white students of the 1950s and early 60s, this new student spoke a language which not only reflected a different class, but also a different race, culture, and historical experience. (p. 354)

Accordingly, topics covered in CCC shifted as well. Phillips et al. (1993) explain, “CCC articles focused on social and educational concerns as they related to the teaching of writing—Martin Luther King's assassination, minorities and teaching correctness, remedial teaching, democratizing freshman English, students' right to their own language, ethnic literature, and sexism” (p. 457).

In light of this sociohistorical climate, the CCCC Executive Committee appointed a group of scholars to draft a resolution addressing the language rights of students. The committee accepted the resulting resolution in 1972 and then worked on drafting a background statement to help explain the resolution in greater detail. The resulting document is the *Students' Right to Their Own Language*, passed officially in 1974 and reaffirmed multiple times since then. The resolution reads as follows:

> We affirm the students' right to their own patterns and varieties of language—the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language. (n.p.)

The background statement explains that social changes of the 1960s had led many to question whether schools should seek to uphold, modify, or eradicate language varieties. While the

organization takes a firm stance on this issue in the opening sentence of the resolution, statement authors acknowledge that this debate is complex because language is a complex phenomenon and many people, including English teachers, lack adequate knowledge of language to take an informed stance. Authors of the statement suggest:

> The training of most English teachers has concentrated on the appreciation and analysis of literature, rather than on an understanding of the nature of language, and many teachers are, in consequence, forced to take a position on an aspect of their discipline about which they have little real information. And if teachers are often uninformed, or misinformed, on the subject of language, the general public is even more ignorant. (CCCC, 1974, p.1)

The pages accompanying the resolution include key terms and definitions as well as suggestions to help better inform teachers of what it means to uphold students' language rights.

Addressing some of the trends and issues outlined earlier in this review, the SRTOL statement mentions the limitations of handbooks and traditional grammar, for example. The reliance on linguistic "rules" stemming from 18th century English education is referred to as "linguistic snobbery" (CCCC, 1974, p. 9). The authors argue that "with only slight modifications, many of our 'rules,' much of the 'grammar' we still teach, reflects that history of social climbing and homogenizing" (CCCC, 1974, p. 10). English teachers are encouraged to help students and their colleagues, especially those in other departments, understand the limitations of rules and handbooks and appreciate the value of linguistic variation. At the same time, however, the statement acknowledges that many students will want to know and learn to write in Standard English. Such students "will have to learn the forms identified with that dialect as additional options to the forms they already control" (CCCC, 1974, p.15). Teachers are encouraged to help students "feel confident that their writing, in whatever dialect, makes sense and is important to us, that we read it and are interested in the ideas and person that the writing reveals. Then students will be in a much stronger position to consider the rhetorical choices that

lead to statements written in [Standard English]" (CCCC, 1974, p.15). To aid in this endeavor, the statement continues, English teachers should at a minimum understand or experience the following: 1) the nature of language as an oral, symbolic system by which human beings interact and communicate; 2) the history of English and how it continually changes in vocabulary, in syntax, and in pronunciation; 3) the nature of dialects; 4) language acquisition; 5) phonology; 6) morphology; 7) syntax; 8) grammar and usage; 9) semantics; 10) lexicography; 11) experience living as a minority speaker through immersion in a non-native dialect group; 12) the role of change in the history of language (CCCC, 1974).

The implications of SRTOL are significant and long-lasting. According to Smitherman (1999), "the fall-out was tremendous":

> Stringent, vociferous objections were put forth. There were calls for the resolution to be rescinded and the background document recalled. Some blasted CCCC for abdicating it pandering to "wide-eyed" liberals in the field. Others accused CCCC of a "sinister plot" to doom speakers of "divergent" dialects to failure in education by telling them that their stigmatized language was acceptable. A few simply said that CCCC had done lost they cotton-pickin minds. (p. 362)

In short, the provocative resolution led to many debates about Standard English. For some, SRTOL made important strides in questioning the rhetoric of Standard English superiority. For others, the statement is perhaps too modest in its approach, as it does not suggest the total abolishment of Standard English instruction. Many teachers originally criticized the statement because it lacks pedagogical strategies for affirming the resolution in the classroom. While scholars have in more recent years introduced possible pedagogical approaches inspired by SRTOL (Gilyard and Richardson, 2001; Kinloch, 2005; Perryman-Clark, 2013), many writing instructors "still question the extent to which [they] are sufficiently equipped to affirm SRTOL and teach Standard English in the classroom, since there still remains limited research on the successes associated with affirming SRTOL" (Perryman-Clark, 2013, p. 471). Another criticism

of the resolution is aimed at its limiting portrayal of people of color. As Holmes (2004) argues, while SRTOL "made avant-garde contributions to race, language, culture, politics, and pedagogy, the document fell short of sufficiently complicating the links among race, language, and identity for peoples of color" (101). Holmes's concern is that SRTOL perpetuates the false assumption that all black Americans are or desire to be speakers of Black English.

Further exploring the effects of SRTOL, MacDonald (2007) argues that interpretations of the document have often resulted in a false binary unnecessarily pitting the teaching of academic written English against critical thinking and respect for linguistic diversity. Though proponents of SRTOL did not necessarily "see the choices as simply a stark *either/or"* such a binary still pervades many arguments and practices resulting from the resolution (MacDonald, 2007, p. 600). In other words, the myth persists that either one teaches Standard English and risks being insensitive, or one recognizes and respects linguistic diversity by ignoring Standard English altogether. Nevertheless, CCCC continues to uphold the resolution, even reaffirming it as recently as 2014, and whether CCCC members remain critical of it or not, SRTOL made it clear that educators could "no longer ignore language and dialect diversity" (Smitherman, 1999, p. 372).

SRTOL was a significant disruption in what Matsuda (2006) refers to as the "myth of linguistic homogeneity"— the assumption that composition students are, by default, "native speakers of a privileged variety of English" (p. 639). However, while SRTOL brought attention to speakers of diverse dialects, it did little to address the experiences of speakers of other languages, who have always been present in US universities and the mainstream composition classroom. While US institutions of higher education before the Civil War era were "by modern standards extraordinarily homogenous, guaranteeing a linguistic common ground" (Russell,

2002, p. 35), research universities began attracting international students in the latter half of the 19th century. While only 3,645 international students were enrolled in US higher education in 1911, this number nearly tripled by 1930 (Darian, 1972, p. 105). Though numbers declined during the depression and WWII, the end of the war signaled another influx of international students, and by 1949, US universities enrolled 26,759 international students (Institute of International Education, 1949, pp. 7-14). In response, institutions began to create ESL courses and programs. By 1953, according to Allen (1973), about 150 institutions reported offering ESL programs, and by 1969 this number had doubled (p. 308). Many of these courses were non-credit bearing and offered as preparation for the “standard” English requirements (Matsuda, 2006, p. 647). However, as Matsuda (2006) explains:

> a semester or two of extra language instruction was often not enough to help students fit the dominant image—after all, learning a second language is a time-consuming process, especially for adult learners—and they continued to bring language differences to college composition courses. For this reason, institutions began to develop a separate track of required composition courses for second-language writers—courses that were designed to keep language differences out of the required composition course. (p. 647)

This “solution” to issues of linguistic diversity has long been implemented and even advocated for by CCC and NCTE. To illustrate, in the written report from the 1965 CCCC session “The Freshman Whose Native Language is Not English,” participants reportedly discussed how the “problem” of teaching undergraduate international students could be addressed by designing a separate preparatory course taught by a linguistic expert so that the student “may be prepared for and oriented to some of the vagaries of the English language before the Freshman English teacher meets him” (p. 156). While it is not my intention to argue here about whether such courses are effective or about who should teach such courses, the implications behind this sentiment deserve further attention: 1) language differences are framed as “problems” to be addressed; 2) it is suggested that first-year writing instructors are not responsible for or equipped

with the appropriate expertise to teach linguistically diverse students; and 3) the English language is portrayed as unpredictable, unexpected, or irregular as per definition of the word “vagaries.” In short, it is through involvement in the creation of these remedial or parallel courses that compositionists are complicit in policies of linguistic containment—policies that keep not just international students, but linguistically diverse resident students as well, from entering the composition classroom and keep composition instructors from seeing themselves as teachers in multilingual learning environments. Such policies of containment also reinforce the idea that *writing* courses are separate from language learning courses, upholding assumptions that writing teachers should potentially be *aware of language* but not responsible for *teaching language* or working with language learners.

By looking at the experiences of domestic linguistically diverse students, the limitations of containment policies are apparent. According to Harklau et al. (1999), the program or configuration in which immigrant students are placed "depends on how they are classified when they arrive in college" (p. 7). International students are often tested for English proficiency through TOEFL or institutionally mandated placement exams. On the other hand, first or second-generation students may identify themselves as English learners, others may claim their status as a "native speaker" of English, and still others may feel somewhat caught in the middle, having experience speaking and learning English in school, but simultaneously feeling that the language is not truly theirs (Harklau et al., 1999, p. 5). Scholars often label US educated students who are the children of non-English speaking parents as "Generation 1.5," a term that is more "descriptive of a student's psychological and educational experiences than a strictly demographic one" (Hedgcock & Ferris, 2014, p. 36). Roberge (2001) explains that Generation 1.5 students may feel a sense of "in-between-ness" as a result of "life experiences that span two or more

countries, cultures, and languages" (p. 4-5). These students may find the identity category of "ESL student" as stigmatizing, especially if they were tracked as an English language learner throughout their K-12 experience, but do not identify with other "newcomers" to the English language (Hedgcock & Ferris, 2014, pp. 37-38). It is reasonable to assume that some of these students would choose a "mainstream" composition course over one designed for "nonnative" speakers if given the option. Due to the increasingly diverse population of college students, the complex ways in which students identify themselves or are categorized through institutional processes, and the limitations of course offerings/sequences, scholars have argued that the composition classroom has never been a linguistically homogenous space. And yet, despite what the statistics, scholarship, and classroom experiences show, "many mainstream instructors often assume that any student who is still in the process of learning English should be placed in an ESL class" (Schwartz, 2004, p. 44).

CCCC has made attempts to increase awareness of L2 students and pedagogies over the years. One such attempt was the publication of the CCCC National Language Policy, drafted in response to the 1986 legal passing of California’s “English Only” policy and other attempts at making English the “official” language of the United States. According to Smitherman (1999), the publication of the National Language Policy symbolizes “the evolution of CCCC sociolinguistic consciousness and was the next logical stage after the *Students' Right* campaign” (p. 367). In the National Language Policy, CCCC takes a firm stance that English Only movements are unnecessary, dangerous, ineffective, oppressive, and unconstitutional. The policy has three goals:

> 1. To provide resources to enable native and nonnative speakers to achieve oral and literate competence in English, the language of wider communication

> 2. To support programs that assert the legitimacy of native languages and dialects and ensure that proficiency in one's mother tongue will not be lost
>
> 3. To foster the teaching of languages other than English so that native speakers of English can rediscover the language of their heritage or learn a second language

The guidelines further describe how individuals can support the policy through framing linguistic differences as learning opportunities, emphasizing the benefits of learning and using multiple languages, protecting minority languages and the users of such languages, and recognizing that English learners need time and encouragement and "that their ability to prosper over the long term requires facility in the dominant American language" (CCCC, 1988). Smitherman (1999) notes that with this policy, the "motion of history" was on our side—unlike with SRTOL, negative reactions to the National Language Policy were minimal. She credits the lack of "agonizing argumentation, contestation, debate—and denial—that the *Students' Right* resolution endured" to the "developing sociolinguistic sophistication and political maturity about language rights issues…[Theorists] now recognize the need to address realities relative to students' native language/dialect in the comp-rhetoric context, a posture that has, unfortunately, not always been the case" (p. 369).

Further contributing to the growing awareness of students' linguistic realities, the CCCC Executive Committee approved the "Statement on Second Language Writing and Writers" in 2001, revising it in 2009 and reaffirming it in 2014. Drafted by the CCCC Committee on Second Language Writing, this statement begins with an acknowledgment that second language writers are increasingly present in US higher education systems and in writing programs at all levels, including first-year writing courses, undergraduate writing majors, writing centers, and graduate programs. The writers acknowledge that language learners in these contexts have unique needs and abilities and that "most second language writers are still in the process of acquiring syntactic

and lexical competence—a process that will take a lifetime" (CCCC, 2014). For these reasons, the statement continues, writing teachers and administrators are urged to do the following:

- Recognize and take responsibility for the regular presence of second language writers in writing classes, to understand their characteristics, and to develop instructional and administrative practices that are sensitive to their linguistic and cultural needs.
- Offer teacher preparation in second language writing theory, research, and instruction in the forms of graduate courses, faculty workshops, relevant conference travel, and, when possible, require such coursework or other similar preparation for instructors working with writers in a higher-education context.
- Offer graduate courses in second language writing theory, research, and instruction and, when possible, require such coursework or other similar preparation for instructors working with writers in a higher-education context.
- Investigate issues surrounding second language writing and writers in the context of writing programs, including first-year writing programs, undergraduate and graduate technical, creative, and theoretical writing courses, writing centers, and Writing Across the Curriculum programs.
- Include second language perspectives in developing theories, designing studies, analyzing data, and discussing implications of studies of writing. (CCCC, 2014)

To meet these goals, the statement follows with guidelines for designing writing programs, writing courses, and writing centers and preparing writing instructors with linguistically diverse student needs in mind. Appropriate class sizes, placement procedures, and assessment practices are discussed. Second language writing is framed as a relevant site of expertise for all writing instructors, and teacher educators are encouraged to help teachers recognize cultural beliefs related to writing, design assignments with second language students in mind that are culturally sensitive and build upon student competencies and respond to second language writing with realistic expectations and priorities. In addition to disrupting the "myth of linguistic homogeneity" (Matsuda, 2006), this statement makes it clear that *all* writing teachers should receive professional preparation in second language writing instruction. The statement specifies that issues of second language writing and writers should be a consistent feature of teacher preparation rather than preparation provided in single experiences such as guest lectures, workshops, or a single class session dedicated to second language writing.

In addition to the National Language Policy, SRTOL, and the CCCC "Statement on Second Language Writing and Writers" reviewed above, CCCC has passed two additional language-related policies and position statements over the years. The CCCC "Statement on Ebonics" (1998) serves to clarify the history, purpose, and use of what is more contemporarily known as Black English and communicate the organization's attitude toward this vernacular. This statement was written in response to a lawsuit brought against the Ann Arbor School District by parents of children at Martin Luther King Jr. Elementary School who were classified as learning disabled due to their use of "Black English." The court ruled in the parents' favor, finding that the school district had failed to provide equal educational opportunities which resulted in mandated, ongoing training for teachers about how to support linguistically diverse students. The Oakland Ebonics Resolution was drafted to address Oakland Unified School District's lack of a language education policy concerning the use of Ebonics. The resolution sought to use students' home language as a learning tool by providing education in Ebonics. As college educators and language and literacy scholars, CCCC drafted their Statement on Ebonics in response to "continuing myths and misconceptions in the media and in the nation's schools" about Ebonics following these two historical events. The statement authors counteract negative public attitudes toward Black English by arguing that "like every other linguistic system, the Ebonics of African American students is systematic and rule governed, and it is not an obstacle to learning. The obstacle lies in negative attitudes toward the language, lack of information about the language, inefficient techniques for teaching language and literacy skills, and an unwillingness to adapt teaching styles to the needs of Ebonics speakers" (CCCC, 1998).

The statement encourages teachers, administrators, curriculum developers and other educational stakeholders to undergo training that will help them resist negative stereotypes about

the "language and learning potential of African American Students" and prepare them to help students "value their linguistic-cultural heritage, maintain Black identity, enhance their command of the Language of Wider Communication (Mainstream/Standardized English), and master essential reading, writing, and speaking skills" (CCCC, 1998). Echoing the rhetoric of recent social justice movements, CCCC (1998) adds that "Black languages, like Black Lives, matter." This statement, like its predecessors, demonstrates CCCC commitment to issues of linguistic justice.

The most recent language-related position statement was published in November 2016, almost immediately following the election of the 45th president of the United States. Short, succinct, and charged in tone, the CCCC (2016) "Statement on Language, Power, and Action" is repeated here in full:

> Language is powerful. It empowers individuals to explore and change themselves and their worlds. A belief in this power of language and the abilities of writers to ethically use language is a core principle of the Conference on College Composition and Communication. The recent election provided examples of language being used to disempower and demean. In light of these events, CCCC stands strongly for the use of fact-based reasoning, writing, and communication to build a better, more ethical, more engaged nation. As an organization, CCCC reaffirms its commitments to cultivating thoughtful speakers and writers, to ethical teaching and research, and to classrooms that engage the full range of the power and potential of writers and writing. Acting on these commitments requires respect for diversity, equity, social justice, and intellectual and pedagogical freedom. CCCC is proud to support its members, who every day engage writers from all backgrounds and cultures to explore how writing can be used to foster responsible and respectful inquiry and discussion across a range of public, academic, and civic contexts. (n.p.)

This statement reads as a reminder of CCCC values and commitments in response to a political election, an event not inherently or directly language-related, but one that ignited racial and gender prejudices to such a degree that the organization felt it necessary to remind its members and the public of the general power of language. Similar to the other language-related CCCC

statements, this one confirms the organization's commitment to respecting students' language varieties.

Moving Toward a "Translingual Turn"

CCCC Programs as Snapshots of Professional Concerns

While the historical tracing I have offered has perhaps portrayed composition's arrival at the current linguistic turn as a journey marked by increasingly progressive language-related milestones and uninterrupted momentum, MacDonald's (2007) tracing of the field's relationship to language tells a different story. She suggests that from 1955 to 2007, the field's interest in language-related issues declined. Looking beyond the selective and carefully crafted statements from CCCC leaders, MacDonald (2007) turns to the research and teaching practices of other members of the field by analyzing CCCC convention programs, which she calls "yearly snapshot[s] of our professional concerns" (p. 588). To identify the presence of language-related presentations in the convention programs, MacDonald (2007) scanned the topic indexes—categories under which panels are organized—for the following keywords: *ESL, grammar, style, language, linguistics, discourse analysis,* and *semantics*. MacDonald (2007) explains, "The topic indexes (though not always available) help indicate what percent of a given year's CCCC sessions focused on language…and how those percentages have changed over time" (p. 588). MacDonald (2007) found that in 1955, nearly 12% of the small program included sessions on language: the three (out of 27) panels that met her criteria for language-related sessions that year were titled "The Foreign Student," "Teaching Spelling," and "Shall We Teach Grammar?" By 1970, little had changed; 13.8% of sessions were related to language, including sessions such as "Problems in Stylistic Theory," "The Pedagogic Value of Linguistic Analysis of Student Writing," and "Language Study in the Composition Course." While the number of sessions at

CCCC continued to grow, language-related sessions made up increasingly smaller percentages of the program after 1970. At their height, language-related sessions made up 22% of the 1965 program, whereas in 2005, the amount was less than 5% (MacDonald, 2007, p. 589). Figure 1 illustrates this gradual but rather consistent decline in language-related topics over time.

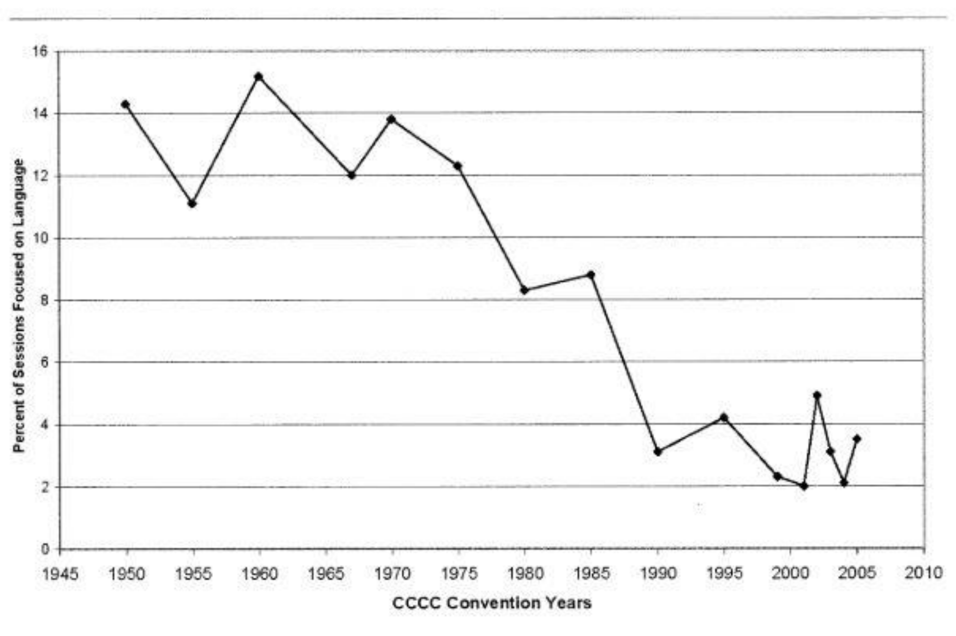


Figure 1: Decline in CCCC Focus on Language (source: author).

Figure 1. Decline in CCCC Focus on Language (MacDonald, 2007)

While MacDonald's (2007) methods may have been more effective when scanning some of the earliest conference programs which contained a mere fraction of the total presentations of more recent programs, she may have missed some language-related sessions by only looking at topic-indexes rather than individual session titles. As conference programs grew in size, the number of topic indexes also increased, and it is highly possible that some language-related sessions may have been placed within a non-language related topic index. As any conference presenter or organizer knows, it is often difficult to choose the most fitting category for complex research projects. Additionally, some programs, especially in more recent years, do not utilize

topic indexes at all. MacDonald's (2007) list of language-related terms reflect the terms and values of the time, but many terms have changed since her tracing (e.g. L2 or multilingual writing instead of ESL) and terms are consistently added to our disciplinary lexicon (e.g. translingualism). Nevertheless, her approach to tracing disciplinary trends via conference programs is an interesting one, as it acknowledges the contributions of junior scholars, teachers, and graduate students whose voices are more likely represented in conference programs than peer-reviewed journals and CCCC statements.

Inspired by and critical of MacDonald's (2007) methods, I decided to pick up where she left off with some methodological alterations in order to bring my historical tracing of the field up to its current linguistic moment. Instead of only looking at topic indexes, I used the "search and find" function to locate *all* session titles with references to language in the digital conference programs available online. Like MacDonald (2007), I did not tally individual presentation titles, but rather focused on the panel or session titles because not all individual presentations have tittles, and panel titles are perhaps more indicative of CCCC dedication (or not) to issues of language because they show the conference committee's willingness to include a certain number of sessions entirely dedicated to language instead of just a few isolated presentations. In addition to searching for MacDonald's (2007) keywords—ESL, grammar, style, language (which also captures sessions related to language variety, English language learners, second language writing, metalanguage, etc.), linguistics, discourse analysis, and semantics—I also searched for the following keywords: L2, Generation 1.5, translingual, code-meshing, code-switching, multilingual, World English(es), global English(es), dialect, and African American Vernacular English, Black English, or AAVE/AAE. It should be noted that "semantics" yielded no results and other keywords yielded few to none depending on the year (dialect, generation 1.5, discourse

analysis, AAVE, global English(es), World English(es)). Though this list is more expansive and reflects recent research trends and terminology, I acknowledge that this method of tracing disciplinary interests is still limiting, as not everyone attends CCCC, titles do not necessarily encapsulate session topics, and I may have overlooked additional key terms. It should also be noted that many CCCC programs are organized around a particular theme, affecting the topics proposed and selected. With the growing number of writing-related conferences and journals, it is difficult to argue that CCCC programs offer the most adequate or complete "yearly snapshots" of composition studies. Nevertheless, as the field's most prominent and well attended conference, I agree with MacDonald that its programs offer insights into disciplinary trends.

Using MacDonald's method of analyzing CCCC programs at five-year intervals, I analyzed the 2005, 2010, and 2015 programs. To capture most recent years' programs, I analyzed the 2016, 2017, and 2018 programs. Because my approach to scanning the CCCC programs includes a more expansive view of language, my findings are a bit more generous than MacDonald's. When comparing my findings from 2005 with her findings from the same year, for example, I found that 8.5% of session titles contained language-related keywords as opposed to her finding of fewer than 5%. Because I used a different method than MacDonald, it is not effective to compare my findings with hers. However, I can offer a tracing of language-related scholarly trends from the last 13 years.

Table 1. CCCC Language-Related Sessions

Year	Total CCCC Sessions	Number of Sessions on Language-Related Topics	Percentage of Language-Related Sessions	Conference Theme
2005	484	41	8.5%	Opening the Golden Gates: Access, Affirmative Action, and Student Success
2010	449	37	8.24%	The Remix
2015	475	39	8.2%	Risk and Reward

2016	465	42	9%	Writing Strategies for Action
2017	578	58	10%	Cultivating Capacity, Creating Change
2018	469	95	20%	Languaging, Laboring, Transforming

According to these findings, the percentage of language-related sessions held rather steady from 2005-2017, and while the numbers suggest a spike in interest about language in 2018, it is important to note how the conference theme plays a role in shaping the conference program. The 2018 theme, “Languaging, Laboring, Transforming,” invited participants to make more explicit connections to language than in previous years. While this method, for all the reasons I have discussed, has clear limitations, a closer look at some of the most commonly used language-related keywords in CCCC programs from the last 13 years yields insight into some of the shifting disciplinary trends and attitudes and most prominent language-related topics of consideration in contemporary composition studies.

Grammar. Because of its prevalence in earlier CCCC programs and some of the earliest debates in composition history, it is worth noting how perspectives about grammar have changed and how general interest in grammar-related issues has steadily waned over time. In 2005, grammar-related CCCC sessions framed grammar as a “war,” a “controversy,” and a source of disconnect between students and teachers. In 2010, sessions about this same topic mostly focused on rethinking the role of grammar in the composition classroom. By 2018, only one presentation title made explicit use of the word “grammar,” and its focus was on exploring “progressive” approaches to grammar instruction. Throughout these years, grammar was a relatively minor topic of discussion in conference programs and the number of presentations on the topic declined. The general tone about grammar as seen in these programs was one of questioning old ways and exploring new possibilities.

ESL/L2/Multilingual/Dialect. The term "ESL" declined in use from 2005-2018 which accurately reflects shifts in disciplinary terminology. In 2005, many of the concerns about this topic were related to understanding the role of multilingual students in the composition classroom and writing centers. One session suggests that composition professionals should consider themselves as "De Facto" ESL professionals. Similarly, the 2010 ESL sessions considered ways of bridging divides between disciplines and programs serving linguistically diverse students. The term "ESL" was not used in the 2016 program. By 2018, the term ESL was mostly replaced by the terms "L2" and "multilingual" students or "second language writing." The 2018 program suggests a disciplinary concern for the identities and needs of both domestic and international multilingual students. Several sessions also attempt to make connections between multilingualism and other trending topics such as transfer, multimodality, and WAC/WID. The shift from trying to understand the "place" of linguistically diverse students to considering multilingualism as an important factor in broader disciplinary conversations is indicative of the "linguistic" turn that Matsuda (2013) identifies:

> The current linguistic turn is motivated by a new research agenda situated in the intellectual context of U.S. college composition. That is, the issue of language differences is no longer seen as mundane drudgery that took time away from other useful pedagogical concerns or interesting intellectual pursuits; rather, it has joined the ranks of new intellectual undertakings worthy of attention from all U.S. college composition scholars. (p. 131)

The shift in terminology from ESL to L2 or multilingual is also indicative of what Matsuda (2013) describes as "an intellectual movement to see languages not as discrete entities but as situated, dynamic, and negotiated—a movement that has shifted the attention from the simplistic and highly politicized (and racialized) binary between assimilation and segregation to aspects of language that seemed more complex and less mundane" (p. 130). This shift away from viewing languages as "discrete entities" is also reflected in the disappearance of "dialect" from CCCC

programs in recent years. In 2005, the only session with the word "dialect" in the title was called "Dialect Dilemma," and none of the following programs examined include this word. The use of the word "dilemma" in this presentation speaks volumes about the ways in which dialect differences were/are sometimes framed.

Translingualism. Because of the prevalence of "translingualism" as a topic in CCCC programs and composition scholarship in recent years, the term deserves some exploration here. The first CCCC program to include the term "translingual" was in 2011. The session "(Re)Defining Translingual Writing" led by Horner, Matsuda, Canagarajah, and Lu (serving as respondent) included discussions of "translingual writing dispositions," "translingual writing as rhetorical action," and "strategies of translingual writing." This session was presented on the heels of Horner et al.'s 2011 *College English* article calling for a translingual approach to writing instruction. Such an approach, the authors explain, "sees difference in language not as a barrier to overcome or as a problem to manage, but as a resource for producing meaning in writing, speaking, reading and listening" (p. 303). Enacting a translingual disposition means encouraging "reading with patience, respect for perceived differences within and across languages, and an attitude of deliberative inquiry" (Horner et al., 2011, p. 304). Composition scholars have since explored various translingual approaches to writing and writing instruction. One approach developed by Krall-Lanoue (2013) involves reading student writing with a translingual orientation—opening up conversations with students about their linguistic choices and negotiating with them rather than correcting non-standard usage. Other translingual pedagogies encourage codemeshing (Young, 2010), writing for multicultural audiences or in cross-cultural writing partnerships (Lalicker, 2017), and helping students recognize "language difference and the difficulties and pleasures of such difference, as the inevitable norm of all writing" (Horner,

2017, p. 94). In the post-2011 CCCC programs addressing translingualism, members of the field have also explored various ways of enacting a translingual approach in composition classrooms, writing centers, and administrative spaces. Translingual-related session titles include, "Translingual Practice as a Labor of Love: Overturning and Transforming Standard Language Monolingual Norms," "Seeing Multilingual Writing Anew: Translingualism and Chinese International Students in the United States," "Multilingualism and Translingualism in the Writing Center," and "Justicing Writing Studies: Decoloniality, CounterEugenics, and Translingualism for Composition and Assessment." The term is expansive and is frequently used alongside the term "multilingual" or when research involves international student experiences, as these few session titles indicate.

Translingualism has grown in popularity so much that some scholars have labeled today's linguistic turn as the "translingual turn" in composition studies (DeCosta, 2015; Lee, 2016). This growing scholarly trend has helped renew interest in and draw new attention toward language differences in the writing classroom, which is certainly of kairotic importance considering the increasingly diverse linguistic landscape of US higher education. Scholarship related to translingualism has also helped draw critical attention to language practices, particularly those that claim to be the "norm" or "standard," and has also contributed to discussions of language as dynamic and negotiable (Matsuda, 2014). While the increasing presence of "translingualism" in scholarship and the last seven years of CCCC programs indicates a growing interest in the concept, it is still a relatively new term and "is still in search of its own meaning" (Matsuda, 2014, p. 478). Indeed, scholars argue about the meaning, legitimacy, and practicality of translingualism, and compositionists have found themselves responding to cross-disciplinary debates and criticisms surrounding the concept. Williams and Condon (2016), for example,

expressed concern in the *TESL Canada Journal* that translingualism unfairly promotes a prescriptive view of ESL classes and pedagogies (p. 11). Similarly, Atkinson et al. (2015), all L2 writing professionals, published an open letter to writing studies scholars, editors, and leaders, expressing their concern about the conflation of L2 writing and translingual writing which has resulted in the marginalization of L2 scholars and their work and led to potentially problematic hiring practices in which translingual scholars are hired in place of L2 writing experts. Others argue that translingual scholarship draws upon terms and concepts with rich, established histories in related disciplines but fails to acknowledge these histories, thereby ignoring relevant scholarship and further increasing disciplinary divides (MacDonald, 2007; Matsuda, 2013; Tardy, 2017). Others like Gilyard (2016) have expressed concern that translingualism "flattens language differences" by promoting a "sameness-of-difference" model. Gilyard (2016) further explains, "Translingualists are clear about the fact that we all differ as language users from each other and in relation to a perceived standard. Often elided, however, is the recognition that we don't all differ from said standard in the same way" (p. 286). In other words, the perception that everyone is translingual could result in dismissal or devaluation of the historical struggles of minority groups and language speakers who are disproportionately treated unfairly.

Others have expressed skepticism over the suggested applications of translingualism. The practicality of translingual pedagogies is often limited by the linguistic knowledge required of teachers or other institutional constraints. As Tardy (2017) explains, "many writing teachers feel ill equipped to support students with language-related questions or language development or even to implement pedagogies that draw on students' multiple linguistic resources" (p. 185). Acknowledging this limitation in teacher knowledge and preparation, Horner et al. (2011) suggest that structural changes in FYW and graduate education are needed to make

translingualism a viable approach, including changes in hiring, training, and professional development. Horner et al. (2011) urge graduate programs to create or reinstate the requirement for graduate students to study a second or additional language so that monolingual teachers, in particular, are more attuned to the experiences of multilingual writing/writers.

Other scholars question the appropriateness of translingual pedagogies for linguistically diverse students who may not feel ready or willing to negotiate language, resist conventions, or explore strategies such as code-meshing (Matsuda, 2014; Tardy, 2017). As Matsuda (2014) explains, "Asking students to mix languages for an audience who does not share those resources— in some cases, the teacher—therefore requires additional considerations. If the teacher is a monolingual user of the dominant variety of English who does not normally codemesh, asking linguistically diverse students to do so in the teacher's presence would not go over well" (p. 483). With this scenario, Matsuda (2014) shows how translingual pedagogies can inadvertently promote a sort of "linguistic tourism"— a fascination with linguistic differences that runs the risk of exoticization.

In his critique of translingual orientations to writing instruction, Lee (2018) argues that instead of focusing on how to "incorporate translingual practices into classroom spaces," scholars and teachers should focus on "translanguaging pedagogy," which is less about finding ways to incorporate additional language resources in the classroom and more about "confronting the ways in which the criterion of 'effectiveness,' including 'effective writing,' themselves help to establish inequitable social hierarchies through language" (p. 138). Lee (2018) proposes negotiating the criterion of "effectiveness" with students, making assessments of "effectiveness" individualized. In his words, "We need to find ways to guide our students to make decisions that make the most sense for them and evaluate their work on the basis of what the student believes is

in their best interest for their short term and long-term goals through our assessment practices" (Lee, 2018, p. 142).

The promises, potential pitfalls, and adaptations of translingual orientations to writing instruction point toward the need for more, not less, attention to language in composition studies. More attention to teacher knowledge is especially necessary. Hopefully the energy that translingualism has generated in recent years will lead toward more exciting and informed explorations of the role of language in writing education.

Language. As the broadest keyword in this analysis, "language" encompasses a wide variety of topics. In the 2005 CCCC program, language-related topics not fitting under the other keyword categories focused mostly on language diversity, language rights, and language identities. In 2010, "language" sessions similarly explored issues of linguistic diversity and the connections between language and race, gender, religion, and nationality. Throughout the 2015-2018 conference programs, linguistic diversity and second language writing are also the most frequent topics emerging under the "language" category. Other topics occasionally addressed include translation, languages of technology, and language instruction for teachers. Few to none of the sessions in these 15 years of CCCC programs focus on "language teaching" in more linguistically-oriented ways like the approaches conceived of by writing scholars like Aull (2015) and Micciche (2004), genre scholars, and second language writing specialists. And while there is a strong emphasis on acknowledging the presence of linguistically diverse students, few sessions seem to offer direct pedagogical applications for teaching these students despite many significant and applicable advances in our neighboring field of second language writing.

In tracing language throughout CCCC programs, it seems as though we have indeed come a long way from considering teachers of writing as "caretakers of the English tongue"

(Berlin, 1984, p.72). In general, language is framed throughout the many years of CCCC programs I examined as something people *do,* something students *have,* and something we can *recognize, analyze, theorize,* and ultimately *respect.* But rarely, at least in the context of CCCC, is language conceived of as something writing instructors *teach.* As approaches to writing instruction have shifted throughout the years, so should our conceptions of teachers' language-related knowledge.

Looking Forward

This review has highlighted some of shifting theories, attitudes, and practices that have carried writing studies a long way from the 1874-75 Harvard entrance exam. Though the specific aims and approaches of writing instruction are continuously disputed, it is difficult to deny that it is largely through language that we make and negotiate meaning in written texts. Thus, recent research in writing studies demonstrates that part of writing development involves expanding one's linguistic resources. Some scholars argue that teachers of college *writing* must also consider themselves as teachers of *language*—a title once reserved for linguists, ESL specialists, and other language "experts" from a variety of disciplines (Aull, 2015; Hyland, 2007; Lancaster, 2014). Language teaching should not just be reserved for teachers of English language learners, though all teachers should be prepared to work with English language learners given that classrooms are not necessarily linguistically homogenous even if they appear to be so.

Christie (1987) argues that language-focused writing instruction provides all writers, not just English language learners, with a knowledge of "the ways in which patterns of language work for the shaping of meanings" (p. 45). Hyland (2007) explains that explicit language instruction can be empowering for teachers and students because "providing writers with a knowledge of appropriate language forms shifts writing instruction from the implicit and

exploratory to a conscious manipulation of language and choice" (Hyland, 2007, p. 151). Though Hyland's framing here may seem to imply that a "conscious manipulation of language," is antithetical to student exploration which could imply a creatively limiting or prescriptivist approach to teaching, Hyland (2007) assures skeptics that a *conscious* or explicit approach to language teaching, when enacted by a knowledgeable instructor with a clear purpose often within the context of a genre pedagogy, is not necessarily a means for limiting students' agency. In fact, he argues, explicit language teaching is a way of opening up possibilities for students. "The ability to create meaning is only made possible by the possibility of alternatives. By ensuring these options are available to students, we give them the opportunity to make such choices" (Hyland, 2007, p. 152). In other words, helping students notice patterns of language and see possibilities for language manipulation helps students discover and experiment with rhetorical options for meaning making.

Scholars from across disciplines of composition, second language writing, and applied linguistics have explored different methods for helping students develop their repertoire of linguistic possibilities. Researchers are exploring, for example, how the use of corpus linguistics in the writing classroom and explicit attention to linguistic concepts such as stance and register can help demystify academic writing expectations for college students and lead to greater success in writing tasks across the curriculum (Aull, 2015; Lancaster, 2014).

Considering the role of a writing instructor as a teacher of language adds even more complexity to an already complicated role, for as any writing instructor can attest to, helping students develop as writers is a process that involves far more than helping students craft arguments or write in various genres. As Berlin (1984) explains, when college students learn to write,

> they are learning more than how to perform an instrumental task, useful in getting through college and in preparing for professional life. They are learning assumptions about what is real and what is illusory, how to know one from the other, how to communicate the real, given the strengths and limitations of human nature, and finally, how language works. (p. 2)

The depth of our understanding of writing, writers, and writing instruction is ever increasing, and the role that language plays in relation to writing instruction continues to be a fruitful subject of inquiry and debate. Though reaching consensus is not always necessary, and in fact, some tension can serve as a productive catalyst for new ideas, MacDonald (2007) argues that “our difficulties in consistently naming and categorizing our relation to language study are signs of a professional weakness-a sort of professional attention deficit disorder that keeps us from sustaining a conversation long enough to work on and improve some of our understandings about language” (p. 619). Echoing this concern is Matsuda (2013) who suggests that the field of composition has not fully recovered from its historical language-related struggles.

Contributing to our “professional weakness” as MacDonald (2007) calls it, is a failure to clearly articulate what writing instructors need to know about language and how they should develop this knowledge. As Coxhead and Byrd (2007) explain, “The place of language instruction in the writing classroom remains unclear for many teachers,” due in part to a lack of professional support. Instructors need “clarification of the purposes of language instruction in a writing class and…a giving of permission to make what they will perceive as a fundamental philosophical change in their approach to teaching writing” (p. 144). The purpose of language instruction may differ depending on individual program outcomes, curricula, and student needs, but some shared understanding of what writing teachers should know about language could help WPAs and teachers see what’s possible in a language-oriented writing classroom. If teachers are expected to engage with language-oriented approaches and meet the needs of linguistically

diverse students, the field needs a "shared theoretical framework" for determining the language knowledge writing instructors need and for supporting the development of this knowledge through teacher education.

To adequately engage with any of the language-oriented pedagogical approaches explored in recent scholarship—from translingualism to corpus analysis—it seems that teachers are in need of a rather sophisticated knowledge of language, possibly including a knowledge of grammar, lexical grammar, discourse, language acquisition, language pedagogies, metalanguage, etc. And yet, prior scholarship and the study presented in the following pages suggest that few writing instructors are receiving adequate preparation to address issues of language in the classroom. In many ways, I see a growing emphasis on raising teachers' *awareness* about language or encouraging an open *disposition toward language differences* (Horner et al., 2011) in both scholarship and teacher education programs. Many in the field have made great progress in bringing awareness to issues of linguistic variation, for example, as is evidenced in the language-related CCCC statements and the two most recent CCCC CFPs. Attention toward language has also been reinvigorated in recent years by scholarly trends related to translingualism, experimentation with cross-cultural pedagogies, and a small subset of interdisciplinary scholars incorporating principles of applied linguistics and second-language writing in their work. However, little attention has been given toward the language-related *knowledge* that teachers should develop. Perhaps one issue to consider is how awareness of language translates to classroom practices, an issue I aim to explore further beyond this project.

Writing teachers' language knowledge could be developed in courses offered in related disciplines or programs, such as linguistics or TESOL. However, as Carrie Byars Kilfoil (2015) shows, the percentage of rhetoric and composition graduate programs that include core or

elective courses in linguistics, TESOL, or other language-related subjects has dropped from 92% in 1987 to 6% in 2007. Instead, the subjects that would be explored in these courses are often "relegated to single class sessions of other courses or orientation programs for new teachers, often represented only through a reading or two and possibly a guest visit from an expert—far too little time or attention for teachers to develop the complex knowledge of language that should be considered essential for writing instructors, particularly those working with linguistically diverse students" (Tardy, 2017, p. 185). To remedy this problem, Matsuda (2012) calls on WPAs to support ongoing methods of teacher development, going further than the CCCC (2014) "Statement on Second Language Writing and Writers" to suggest specific methods of teacher support, including organizing workshops on feedback and assessment, providing access to a teachers' resource library, and offering courses on pedagogical grammar and second language writing to all instructors.

The range of teacher training approaches and their effectiveness regarding developing writing instructors' language knowledge is an under-explored area of research. While this dissertation will not evaluate the effectiveness of a particular teacher development approach per se, it does provide a clearer picture of how various sites of teacher learning (e.g. TA training, graduate seminars, foreign language instruction, personal experiences, etc.) contribute to teachers' developing language knowledge. Through this work, I hope to help writing instructors and writing teacher educators develop a clearer understanding of the range of language-related forms of knowledge that teachers are called upon to transform in the classroom as well as how teachers' language-related knowledge is developed and can be better supported in teacher education settings.

Ultimately, this research contributes to recent conversations in the interdisciplinary subject of writing studies in two ways. First, it demonstrates instructors' needs, beliefs, abilities, and gaps in knowledge with implications for improving language-related writing teacher support. Secondly, it creates a more comprehensive picture of the field's relation to language from the bottom up, showing what beliefs, attitudes, and language practices are prevalent amongst actual practitioners of writing instruction and using this knowledge to construct a much needed, "well-informed and socially shared theoretical framework for discussing language" (Matsuda, 2013, p. 132) in the context of college writing instruction, and, more specifically, for discussing and supporting the development of language-related teacher knowledge in the context of college writing instruction. This dissertation follows the interdisciplinary work of Aull (2015), Lancaster (2016), Hyland (2007), Matsuda (2013) and others invested in ensuring that teachers of writing are also confident teachers of language; it envisions a new generation of linguistically aware teachers ready to support students "who are now coming to us from all corners of the world" in navigating a broad range of language-related situations (MacDonald, 2007, p. 619).

Outline of Chapters

Chapter Two explores the importance of investigating teacher knowledge and introduces the research questions and some of the key terms that guide the remaining chapters of this dissertation, including "pedagogical content knowledge" and "pedagogical language knowledge." This chapter also outlines the mixed methods used for gathering information about influences on the developing language beliefs and knowledge of graduate student instructors of writing at a single institution, including a description of the institutional setting in which this research took place and an overview of participant selection, survey and case study design, and methods of data analysis.

Chapter Three presents findings from a survey of graduate student writing instructors. The analysis describes influences on their developing language-related beliefs and knowledge, including personal, educational, social, and professional factors.

Chapter Four introduces readers to three case study participants, Hannah, Elaine, and Maila, who were recruited through the survey from Chapter Three. The experiences of these three participants helps to extend and complicate the survey findings. This chapter describes in detail some of the influences on these instructors' developing language-related beliefs and knowledge and also explores their approaches to language in the writing classroom through an analysis of their assignment sheets, rubrics, and feedback on student writing. Lastly, this chapter synthesizes some of the categories of language knowledge that these instructors feel they need to know to teach effectively.

Chapter Five concludes this study with the presentation of a model of language-related knowledge relevant for teachers of writing and writing teacher educators. This model draws upon scholarly insights from across disciplines as well as the experiences of participants from this study. Suggestions for how to use this model in writing teacher education are explored.

CHAPTER TWO: METHODOLOGY

The purpose of the mixed methods study reported in this dissertation is to examine how teachers develop their knowledge and beliefs about language and understand how these factors impact their teaching practices in order to help clarify the role of language in college writing instruction and writing teacher education. This study synthesizes suggestions from published research and position statements from leaders in the field alongside the lived experiences and teaching practices of writing instructors at a single institution. Teachers' experiences help to confirm, extend, and sometimes complicate what scholars have assumed teachers need to know about language to teach effectively. While the experiences of the participants are largely informed by the institutional context in which they teach and study, I hope that the orientation toward pedagogical language knowledge developed throughout the remaining chapters is both reflective of and responsive to the needs of these teachers while also being more broadly applicable to teachers and teacher educators beyond a single institution.

In this study, a survey was used to identify trends regarding instructors' language knowledge and beliefs, experiences with teacher training, and language-related teaching practices at a single institution. Case studies of three writing instructors help to extend and complicate these findings. Through analysis of semi-structured interviews, classroom observations, written reflections, and examples of teaching materials including feedback on student writing, the case studies presented in this dissertation address the following questions:

1. What do writing instructors feel they need to know about language to teach effectively?
2. What are the influences on these teachers' developing pedagogical language knowledge?
3. What role does language play in these instructors' first-year writing classrooms?

While this study most immediately captures the experiences of a small group of instructors, it also has broader implications for writing instruction, and more specifically, for writing teacher development. Based on prior research and what participants feel they need to know about language and demonstrations of what they know and believe about language, I will use the following chapters to develop a model of "pedagogical language knowledge" for writing instructors that helps capture the range of influences and forms of knowledge that instructors draw upon and transform when navigating language-related situations in the composition classroom.

Using this model, writing program administrators may better design writing teacher education programs to support the developing pedagogical language knowledge of writing instructors. In this chapter, I introduce some of the theoretical concepts and terms at the core of this research and explain the qualitative and quantitative methods used in the design and implementation of my study.

Teachers' Beliefs and Knowledge

Understanding the "mental lives" and lived experiences of teachers is central to understanding what teachers do and how to best support their professional development (Borg, 2009, p. 163). For this reason, the depth of research in teacher cognition has grown rapidly since its emergence in the mid-1990s. Language and educational researcher Simon Borg (2009) explains the importance of this research:

> We cannot properly understand teachers and teaching without understanding the thoughts, knowledge, and beliefs that influence what teachers do. Similarly, in teacher education, we cannot make adequate sense of teachers' experiences of learning to teach without examining the unobservable mental dimension of this learning process. Teacher cognition research, by providing insights into teachers' mental lives and into the complex ways in which these relate to teachers' classroom practices, has made a significant contribution to our understandings of the process of becoming, being, and developing professionally as a teacher. (p. 163)

In this dissertation, I similarly investigate the "thoughts, knowledge, and beliefs" of writing instructors in order to better understand what they do in the writing classroom in regard to language and to better understand their process of "becoming, being, and developing professionally" as writing instructors. With this understanding, I hope to provide a model of teacher knowledge that may inform teacher education practices and support teachers of writing in becoming or further developing as teachers of language.

Teachers' Beliefs

Scholars have long explored the relationship between teachers' language beliefs and teaching practices (e.g. Borg, 2003, 2006; Freeman, 2002; Watson, 2015) though most of these studies are of teachers in K-12 settings and language learning settings such as ESL and EFL classrooms. This research has shown that teachers' beliefs significantly impact teaching and learning processes (Basturkmen, Loewen & Ellis, 2004). Borg and Burns (2008) explain the influence of personal beliefs and practical theories on teaching practices, arguing that "in the absence of uncontested conclusions about what constitutes good practice, teachers base instructional decisions on their own practical theories" (p. 458). Thus, it seems that in situations where teachers receive little to no training before entering the classroom, as is the case in many US writing programs, teaching approaches are often largely influenced by teachers' beliefs, opinions, and theories based on prior experiences. Even when adequate training is provided, teacher beliefs tend to form early, and individuals tend to hold on to long-held beliefs, including those based on incorrect or incomplete knowledge, even if credible, counteracting explanations are presented (Pajares, 1992, pp. 324-27). In other words, beliefs are often well-established long before a teacher enters a teacher development program, and such beliefs are often resistant to change.

Additional studies show inconsistencies between teachers' stated beliefs and their teaching practices (Basturkmen, Loewen & Ellis, 2004; Phipps & Borg, 2009; Lee, 2009). Icy Lee (2009), for example, found inconsistencies between EFL teachers' language beliefs and practices by examining their beliefs in relation to feedback they gave on student writing. In Lee's (2009) study, teachers responded mostly to perceived weaknesses in student writing and marked errors comprehensively even though they believed that feedback should be selective and emphasize a balance of strengths and areas for improvement. Furthermore, teachers asked students to complete one-shot writing exercises even though they acknowledged the importance of process writing, and teachers continued to use response techniques that they doubted were effective or worth the effort (Lee, 2009, pp. 15-18). Lee's (2009) study reveals gaps between teachers' beliefs and practices. Though most of the teachers tried to justify their practices by pointing to contextual constraints (i.e. lack of time to provide quality feedback, institutional assessment expectations, etc.), this study also suggests that teachers may have deeper-rooted beliefs about language, feedback, and their role as a teacher influencing their practices. As Borg (2009) explains, "A teacher [may] hold a complex set of beliefs that may not always be compatible with one another; thus, although what teachers do may appear inconsistent with a particular belief, further analysis can often show that there is an alternative, more powerful belief that is influencing classroom practice" (p. 167). Borg (2009) suggests that mismatches between teachers' beliefs and practices need not be a reason to blame or critique teachers; instead, these instances provide "exciting opportunities for deeper explorations of teachers, their cognitions, their teaching, and the contexts they work in" (p. 167). Teachers and teacher educators should thus take time to acknowledge teachers' beliefs and explore the connections between their beliefs and practices (Phipps & Borg, 2009, p. 388).

In my study, I investigate teachers' stated and implicit beliefs about language in light of their teaching practices in order to identify promising opportunities for helping teachers develop more effective language-related pedagogical practices.

Teachers' Knowledge

Lee S. Shulman (1987) argues that teaching is generally "trivialized, its complexities ignored, and its demands diminished" (p. 6). With this misunderstanding or in part due to this misunderstanding, I argue, is the continual devaluation of the teaching profession both intellectually and economically which has most recently led to recent teacher strikes/walk-outs/teach-ins and crisis-level teacher shortages across the U.S. (Sutcher, Darling-Hammond, & Carver-Thomas, 2016; Hess, 2018). However, it is not only the general public and policy makers who misunderstand and underestimate the work of teachers; even teachers themselves find it difficult, Shulman (1987) notes, to articulate "what they know and how they know it" (p. 6). In short, naming what teachers know and how they know it is not merely an academic exercise; understanding the complexities of teacher knowledge has potential consequences for the training, evaluation, compensation, recruitment, and professional identity formation of teachers.

General education researchers in the mid-1980s began identifying the knowledge base of and for teaching in response to historical and contextual factors. Educational reformers, for example, were calling for "the elevation of teaching to a more respected, more responsible, more rewarding and better rewarded occupation" (Shulman, 1987, p. 3). Reform efforts included attempts to systematically define the knowledge base of teachers, as is typical in other professions, in order to raise the standards of teacher education programs and establish state and national teacher examinations. Shulman (1987) and his colleagues at Stanford University responded to these reform efforts by conducting a series of empirical research projects tracing

the developing knowledge of novice and experienced instructors to determine a knowledge base of teachers that, unlike the "trivial definitions of teaching held by the policy community," attempted to capture the intellectual and behavioral complexities of teaching (p. 20). Shulman (1986) and his colleagues found it particularly concerning that the policy-making community and fellow educational researchers were defining teacher knowledge and setting teacher standards, tests, and mandates without any substantial reference to the importance of teachers' content or subject knowledge. Instead, researchers and policymakers emphasized the importance of enacting "direct instruction, time on task, wait time, ordered turns, lower-order questions" and other more general pedagogical strategies, resulting in a generic treatment of teaching that ignores the importance of instructional content as well as teachers' knowledge, mental organization, and delivery of that content (Shulman, 1986, p. 6).

According to Shulman (1986), when the emphasis of the training and evaluation of teachers is focused on "how teachers manage their classrooms, organize activities, allocate time and turns, structure assignments, ascribe praise and blame, formulate the levels of their questions, plan lessons, and judge general student understanding," we miss questions about the content of lessons, the questions asked, and the explanations offered by teachers (p. 6). With this content-less view of teaching/teachers, we miss answers to important questions like, "Where do teacher explanations come from? How do teachers decide what to teach, how to represent it, how to question students about it and how to deal with problems of misunderstanding" (p. 6)? In response to these perceived shortcomings in teaching-related research, Shulman and his colleagues formed the research program "Knowledge Growth in Teaching" with hopes of addressing the imbalance between content knowledge and general pedagogical strategies in conversations about teacher learning, teacher development, and teacher evaluation.

Through their research, Shulman and his colleagues developed a framework of teacher knowledge and explored some of the possible factors influencing the development of such knowledge. Shulman (1987) argues that teacher knowledge, at a minimum, can be broken down into the following categories:

1. Content knowledge—knowledge of the subject matter being taught
2. General pedagogical knowledge—knowledge of non-content related teaching strategies
3. Curriculum knowledge—knowledge of the goals and assignments
4. Pedagogical content knowledge—the "blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction" (Shulman, 1987, p. 8).
5. Knowledge of learners and their characteristics
6. Knowledge of educational contexts
7. Knowledge of educational ends, purposes, and values, and their philosophical and historical grounds

Shulman's (1987) model of teacher knowledge emphasizes pedagogical content knowledge (PCK) as being "of special interest because it identifies the distinctive bodies of knowledge for teaching" (p. 8). While content knowledge comprises knowledge of a subject shared by both teachers and non-teaching experts of a field, PCK, in contrast, represents a kind of knowledge unique to teachers that includes the process and result of a teacher transforming content knowledge into pedagogically appropriate forms for students. Figure 2, adapted from Grossman (1990), helps illustrate the relationship of PCK to other forms of knowledge. More specifically, Figure 2 shows how PCK is influenced and transformed by knowledge of the subject matter being taught, one's general pedagogical knowledge, and knowledge of context.

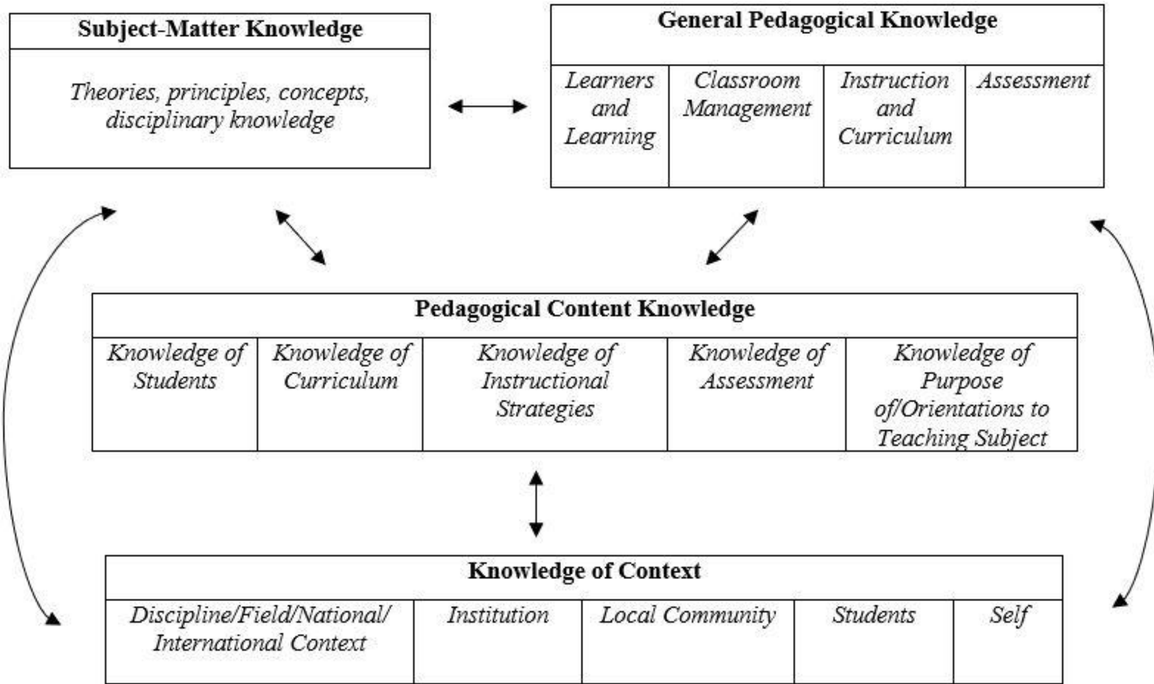


Figure 2. Knowledge bases for teachers, modified from Grossman (1990)

The knowledge base of quality teachers in any subject area is so elaborate in Shulman's (1987) view that it is a wonder how the profession "can be learned at all during the brief period allotted in teacher preparation" (p. 7). It is especially "a wonder" how college writing instructors are to develop this robust knowledge base given that most of these instructors, especially those who are contingent laborers such as graduate student and adjunct laborers, receive little to no teacher preparation. [1]

The development of PCK as a fundamental concern for teacher education has mostly been within the context of K-12 education and language instructional settings. While research on PCK in the context of composition is limited, explorations of writing instructors' uptake or transfer of knowledge does provide some insights into "what [teachers] know and how they

[1] A fairly typical model of writing teacher education is a combination of one to two semesters of a teaching or composition-related course and/or participation in a mentorship group.

know it" (Shulman, 1987, p. 6). Much of the research on teacher knowledge in composition is focused on examining the influence of teacher development and graduate education and improving teacher development practices. Scholars have explored how teachers develop their awareness of academic discourse (Berkenkotter, Huckin, & Ackerman, 1988), genre theories (Tardy et al., 2018), and classroom and teaching genres (Dryer, 2012). Others have explored how graduate student teachers resist learning composition theories in want for more "practical" information about teaching (Powell, et al., 2002; Restaino, 2012).

In their longitudinal study of TAs' developing theoretical and pedagogical knowledge, Reid, Estrem, and Belcheir (2012) examined how novice teachers made connections between their formal writing pedagogy education and their teaching practices. In interviews, TAs tended to rely more upon principles based on long-internalized interpersonal values and past learning experiences rather than the "steady composition pedagogy-informed thinking that they reflect to us in seminars and conferences" (p. 54). While the authors felt confident that TAs were capable of connecting principles from composition pedagogy scholarship to their teaching practices, TAs struggled to do so when prompted indirectly, leading the researchers to believe the teachers viewed writing education predominantly "through a lens of student management rather than composition pedagogy" (p. 54). Consequently, the authors provide suggestions about the design and implementation of writing teacher education, calling for a "teaching for transfer" approach that provides TAs with more directed instruction on how to link limited amounts of new knowledge to their stronger previous knowledge and transform this knowledge into pedagogical practices. Though the authors do not use the same terminology used in PCK research, it seems that the TAs had adequately developed content knowledge but were lacking in their PCK or the

ability to reflect on, critically apply, and transform their content knowledge into contextually appropriate classroom practices.

Estrem and Reid (2012) argue that despite the focus on teaching in composition, the field has yet to fully explore "learning about teaching" (p. 450), and yet one promising insight about learning to teach writing to emerge out of composition scholarship is the acknowledgment that teachers *are* learners. For graduate student writing instructors, the identities of teacher and learner are especially entangled, leading Restaino (2012) to argue that the key to balancing GTAs' development of disciplinary and pedagogical knowledge is to define "teacher preparation in terms of a middle space between teaching and learning, where graduate students are allowed to hitch their teaching approach to the very fact of their studenthood" (pp. 113-114).

Understanding teachers' multiple identities adds further nuance to Shulman's framework of teacher knowledge that scholars across teaching-related disciplines have further explored. While Shulman (1987) suggests four potential sources of influence on teachers' developing forms of knowledge—namely the influence of their discipline, educational curricula, educational coursework, and teaching experiences—educational researchers have complicated and extended these findings. Gomez and Tabachnick (1991), for example, suggest that teacher personality, as well as previous life and work experiences, can act as a filter through which pedagogical content knowledge is formed. According to their research, personal factors and influences sometimes lead teachers to reject practices or information that threaten or conflict with their personal views. Gudmundsdottir's (1990) research demonstrates how teachers' values about the subject matter they teach also plays a role in their developing pedagogical content knowledge, perspectives about students' needs, and choices about which pedagogical strategies to use in the classroom. Gudmundsdottir (1990) concludes that teachers need opportunities to recognize how their values

guide the development of their pedagogical content knowledge and learn how to make more informed choices.

Grossman (1989) similarly found that teachers' views on the subject matter being taught influences their development of PCK and teaching practices. In her study of six novice K-12 English language arts teachers, three of whom had not graduated from a teacher education program, Grossman (1989) found that while these teachers shared a relatively similar understanding of English as a discipline, their views about the purpose of teaching English differed: more specifically, those without professional teacher education viewed literature as the core of the English curriculum, while the graduates of teacher education programs felt that writing instruction was more important. Grossman's work (1989, 1990) demonstrates the overall importance of teacher education, and, more specifically, the importance of addressing PCK in teacher education, for knowledge of a subject matter appeared to not be enough for the teachers in her study to fully grasp the purpose of their work and the needs of students.

Other PCK researchers have attempted to clarify and deepen understandings of what teachers know and feel that they need to know to form their PCK, proposing new categories of teacher knowledge to add to Shulman's (1987) framework. In research about language education, for example, researchers have explored what teachers need to know about language, how this knowledge is formed, and how this knowledge is transformed and informs L2 teaching (Andrews, 1997, 1999, 2001; Morris, 2003). Like these language scholars, I seek to clarify what college writing instructors know and feel they need to know about language, as well as how this knowledge develops and influences pedagogical practices. Writing instructors' knowledge about language is just one area of teacher knowledge but is one largely unexplored in research about writing teacher education.

Pedagogical language knowledge. Understanding language knowledge as a component of pedagogical content knowledge, Galguera (2011) coined the term “pedagogical language knowledge” (PLK). Bunch (2013) further explores the concept of PLK, defining it as the “knowledge of language directly related to disciplinary teaching and learning and situated in the particular (and multiple) context in which teaching and learning take place” (p. 307). In this research, I focus on extending the work of Galguera (2011) and Bunch (2013), exploring a pedagogical language knowledge base appropriate for college writing instructors and considering ways to support PLK development in writing teacher education.

Conversations about teachers’ pedagogical language knowledge stem from research in educational linguistics about language awareness. Language awareness (LA) is defined as the explicit study, teaching, and learning of language structures coupled with an understanding of the social, cultural and power dimensions of language (Andrews, 2007; Hawkins, 1999; Svalberg, 2016; Thornbury, 1997). Eric Hawkins and fellow UK linguists proposed the concept over 40 years ago "as a solution to several of the failures in UK schools: illiteracy in English, failure to learn foreign languages, and divisive prejudices" (Hawkins, 1999, p. 124). Hawkins's (1999) vision was to improve literacy in the UK and minimize intolerance through making LA a central component of learning in all school subjects. LA curricula and teacher training materials were developed and distributed with support from a government commissioned "Language in the National Curriculum" project; however, due to its "radical non-prescriptive stance, the project lasted only a few years, and LA materials were subsequently withdrawn from schools" (Svalberg, 2016, p. 5). Though Hawkins's vision for a national LA curriculum were left unrealized, researchers continued to investigate the benefits of LA in educational settings. Today, LA research is conducted in a variety of contexts, from kindergarten classrooms to online

spaces, and is published in a range of journals and languages. According to Svalberg (2016), an important task for LA researchers, "given recent social changes and changes in literacy practices and language use, is the redefinition of LA as content. What does a teacher or learner need to know about language for language learning purposes, and what kind of LA would benefit society as a whole" (p. 12)?

These questions are the primary concerns of the related area of study known as "Teacher Language Awareness" (TLA). As defined by Thornbury (1997), TLA is "the knowledge that teachers have of the underlying systems of the language that enables them to teach effectively" (xii). A primary assumption of TLA is that teachers of English should not only be able to speak and understand the language, but also "know a great deal about the way the language works: its components, its regularities, and the way it is used. It is further assumed that this kind of knowledge can usefully be gained through the investigation—or analysis—of samples of the language itself" (Thornbury, 1997, p. x). According to Thornbury (1997), developing TLA is especially important for novice native-speaker teachers of English whose "knowledge of English grammar is fragmentary at best, and, at worst, may well be below the level of their students" (xiv).

According to insights that Andrews (2007) gathered from teacher trainers of English native-speaker teachers of EFL, TLA might ideally include the following range of knowledge:

1. Knowledge of grammatical terminology
2. Understanding of the concepts associated with terms
3. Awareness of meaning/language in communication
4. Ability to reflect on language and analyze language forms
5. Ability to select/grade language and break down grammar points for teaching purposes

6. Ability to analyze grammar from learners' perspectives
7. Ability to anticipate learners' grammatical difficulties
8. Ability to deal confidently with spontaneous grammar questions
9. Ability to think on one's feet in dealing with grammar problems
10. Ability to explain grammar to students without complex metalanguage
11. Awareness of "correctness" and ability to justify and opinion about what is acceptable usage and what is not
12. Sensitivity to language/awareness of how language works (p. 35)

Some of the pedagogic tasks upon which TLA may have positive impacts include "preparing lessons; evaluating, adapting and writing materials; understanding, interpreting and designing syllabuses; and assessing learners' performance" (Andrews, 2007, p. 35). Research on TLA also sheds light on the complex ways in which teachers develop their language awareness. Andrews (2007) identifies three key factors influencing the development and operation of teachers' language awareness: professional factors including language knowledge, language proficiency, and teaching experiences; attitudinal factors including confidence and readiness to give serious attention to language-related issues; and contextual factors including time, syllabus, curriculum, etc.

While TLA research tends to focus on teachers' technical knowledge of language (such as a knowledge of grammar which is heavily emphasized in Andrews's (2007) framework of TLA) and teachers' abilities to then translate this knowledge for students, PLK treats "language rather as an action than as a structure," insofar as it situates teachers' knowledge within the context of a particular learning situation (Aalto & Tarnanen, 2015, p. 401). This approach to teachers' language knowledge "moves away from traditional, customary conceptualizations of

language…Teachers' language-related understanding is determined from the viewpoint of the knowledge and skills needed in developing meaningful activities that engage students' interest and foster both language growth and content learning" (Aalto & Tarnanen, 2015, p. 402). I find PLK a useful framework for discussing the language knowledge of writing instructors, for it limits the knowledge of and about language to that which is *situated in the particular context in which teaching and learning take place*. Because the context of college writing instruction differs from, say, the context of second or foreign language instruction, the language-related knowledge base necessary for writing instructors to develop should reflect such particularities. Nevertheless, because research on PLK is limited, this dissertation uses insights learned from research on both TLA and PLK to argue that a form of PLK, tailored to the teaching of college writing, should be considered a core component of writing teachers' knowledge and professional development.

One limitation within conversations about teacher knowledge is that scholars have tended to focus on what teachers need to know without accounting for specific disciplinary and institutional contexts and without listening to what teachers feel they need to know, acknowledging what knowledge and experiences teachers already bring to the classroom, and recognizing how their knowledge shapes what they do (Freeman & Johnson, 1998). While researchers and organizations like CCCC and NCTE have suggested what writing instructors should know about language in various position statements and published research (see Chapter One), suggested graduate courses or lists of linguistic concepts with which writing instructors should be familiar does little for helping teacher educators design effective models of teacher education that support teachers' developing PLK. The following study helps clarify the PLK

needed for writing instruction and introduces a framework for helping teacher educators support the development of PLK based upon the experiences of writing instructors.

Methods

Institutional Setting

Student demographics. Participants in this study are graduate student writing instructors who study and work at a land-grant public research university located in the United States. In Fall 2017 at the time of data collection, this institution enrolled over 35,000 undergraduate students and 9,000 graduate and professional students. As a designated Hispanic Serving Institution, this university includes a rather diverse student body. More than half of the individuals comprising the undergraduate and graduate student population identified themselves as an ethnicity other than white, and 2,327 undergraduate and 1,615 graduate students were identified as international students from 110 different countries.

University writing program. The graduate student instructors in this study are all instructors-of-record for first-year writing courses (Graduate Teaching Assistants/Associates or GTAs) in the university's Writing Program (WP), which is housed within the English department. In 2017, the university's incoming class had over 7,000 students, the majority of whom were enrolled in required first-year writing courses.

The Director of the Writing Program is a faculty member in the English Department's Rhetoric and Composition program who works alongside three associate directors with expertise in composition, second language writing, and/or online writing instruction. Additional program leaders include experienced non-tenure track faculty members who serve as Assistant Directors and mentors of graduate student instructors, a graduate student Assistant Director, and a support

staff who manages course scheduling, enrollments, placement procedures, and other administrative duties.

In 2017, the WP employed 114 GTAs and 50 lecturers. WP instructors teach a range of classes depending on experience and course availability. Undergraduate students are required to pass 1-3 foundational writing courses depending on their TOEFEL, AP, IB scores, transfer credits, and self-directed placement results: English 106/107/108 is a first-year writing course sequence designed primarily for international students and other writers for whom English is a second or other language, with 106 being an optional course intended for students in need of additional preparation prior to enrolling in the required two-course sequence; English 101A/ 102 or 101/102 is the standard first-year writing sequence (English 101A is a course equivalent to 101 with an added workshop component for students in need of additional support); and English 109 is a stand-alone accelerated first-year writing course designed for students with advanced placement and those enrolled in the honors college. Many of these courses are also offered online and taught by instructors with additional training.

All courses are designed for students to meet the same goals and learning outcomes. These goals are adapted from the CWPA Outcomes Statement for First-Year Composition (2014) and can be found in full in Appendix A. The primary goals are repeated here:

Goal 1: Rhetorical Awareness Learn strategies for analyzing texts' audiences, purposes, and contexts as a means of developing facility in reading and writing.

Goal 2: Critical Thinking and Composing Use reading and writing for purposes of critical thinking, research, problem solving, action, and participation in conversations within and across different communities.

Goal 3: Reflection and Revision Understand composing processes as flexible and collaborative, drawing upon multiple strategies and informed by reflection.

Goal 4: Conventions Understand conventions as related to purpose, audience, and genre, including such areas as mechanics, usage, citation practices, as well as structure, style, graphics, and design.

While new GTAs are provided with a set assignment sequence to follow in their first semester of teaching English 101 and are given close guidance in designing their English 102 course(s) taught in their second semester, lecturers and GTAs beyond their first year of teaching are generally able to design their own assignment sequences that meet the program's shared learning outcomes. While many instructors choose a unifying theme for their courses, this is not a requirement. Some exceptions to these practices exist. For example, instructors teaching online for the first time or teaching an L2 course for the first time use a pre-designed course sequence with some room for adaptation depending on the instructor's needs and experiences. Instructors of English 106 are also expected to follow a pre-designed assignment sequence because this course, unlike the others, is designed as a content-based course with unique goals and outcomes.

All instructors, with the exception of those teaching English 106, are required to use the digital handbook *Writer's Help 2.0* and the program's custom first-year writing textbook that outlines course learning outcomes, key writing strategies, and sample activities and assignments tailored to the local context. Experienced GTAs and lecturers select an additional course textbook from an approved list unless they submit an alternative textbook proposal to the textbook and curriculum committee and receive approval to use a book not included on the list or forgo the use of an additional textbook altogether. The list of approved textbooks and a short

description of each course are included in Table 2 along with the kinds of assignments instructors typically assign in each course.

Table 2. WP Course Descriptions

Course	Description	Textbook Options and Requirements	Sample Assignments
English 101/101A/107	English 101/101A/107 familiarizes students with the social and situated nature of writing--that is, with the ways in which writing is tied to purpose, audience/community, and topic/content. As such, there is a heavy emphasis on community, genre, and rhetorical situation.	Instructors select one of the following: • *Joining the Conversation*, 2nd edition (Palmquist, 2014) • *The Bedford Book of Genres* (Braziller & Kleinfeld, 2014) • *How Writing Works* (Jack & Pryal, 2014) • *The Norton Field Guide to Writing*, 4th edition (Bullock, 2016) Required texts: • WP's custom first-year writing textbook • *Writer's Help 2.0*	• Profile • Literacy narrative • Genre analysis • Portfolio (required)
English 102/108	English 102/108 emphasizes rhetoric and research across contexts. Students engage in rhetorical analysis, research, persuasion, reflection, and revision.	Instructors select one of the following: • *An Insider's Guide to Academic Writing* (Miller-Cochran, Stamper, & Cochran, 2016) • *Everyone's an Author*, 2nd edition (Lunsford et al., 2016) • *The Cengage Guide to Research*, 3rd edition (Miller-Cochran & Rodrigo, 2016) Required texts: • WP's custom first-year writing textbook • *Writer's Help 2.0*	• Researched argumentative essay • Rhetorical analysis • Annotated bibliography • Ethnographic essay • Portfolio (required)

English 106	Through content-based instruction, 106 students explore topics related to World Englishes and language variation while also developing academic literacy skills for university writing.	Set of shared resources; no textbook requirement	• Description and explanation of a text re-write (required) • Argumentative essay (required) • Portfolio (required)
English 109	In an accelerated learning environment, 109H students learn about the basics of academic research and writing, college-level argumentation, rhetorical awareness and practice facility with the conventions of writing in different genres.	Required texts: • WP's custom first-year writing textbook • *Writer's Help 2.0* Optional: • Instructors may propose an additional text(s) such as a textbook or literary work	• Literacy narrative • Genre analysis • Researched argumentative essay • Annotated bibliography • Portfolio (required)

The WP is housed within the university's English department, which includes undergraduate degrees in Literature and Creative Writing as well as graduate degrees in Creative Writing (MFA), TESOL (MA), Literature (MA and PhD), and Rhetoric and Composition (MA and PhD). The time to degree is typically 2-3 years for master's programs and 5-7 years for doctoral programs. Many students in these graduate programs are offered a GTA position. This position includes a tuition waiver and stipend offered in return for working as an instructor of record in the WP. The WP also employs students from the interdisciplinary Applied Linguistics PhD program, and graduate students in this program regularly enroll in courses offered in the English department.

All new GTAs are required to participate in a one-week pre-service orientation session and enroll in a practicum course for the fall and spring semester of their first year while also teaching 1-2 sections of writing program courses each semester (a regular teaching load is 2-2 beyond the first year). In the practicum, GTAs meet once-weekly with a small group of fellow incoming GTAs and a mentoring WP Assistant Director. GTAs are introduced to foundational

writing theories and pedagogies as well as the local FYW curriculum and supported in planning and conducting the day-to-day operations of their classrooms. While the English department offers graduate-level courses on composition theory, writing pedagogy, second-language writing instruction, TESOL, and pedagogical grammar, not all graduate students are required to take additional coursework related to the teaching of writing. The WP requires all new and experienced instructors to continue their professional development through attendance at a biannual training session. In addition, the program hosts optional workshops, reading groups, and teaching collaboratives, which instructors often attend to fulfill their continuing professional development obligations. Instructors are also leaders and participants on the WP curricular development and policy committees.

Sample Selection

Participants for the survey and case studies were selected using convenience and criterion sampling (Creswell, 2013). Writing instructors at a single university were invited to participate provided they were WP GTAs at the time of data collection. This university site was chosen in part for its convenience and accessibility to the researcher. In addition, this university has a large writing program, a diverse range of course offerings, a diverse student and instructor population, and fairly typical professional development practices when compared to other large US writing programs.

Although other faculty members teach writing courses at the research site, this study only examines GTAs because one factor under consideration is the effect of teacher training on the teachers' developing pedagogical language knowledge. All study participants successfully completed the pre-service orientation and had completed or were currently enrolled in the

practicum, enabling a consistent analysis of this particular site of professional development on participant teaching and PLK development.

A survey was distributed to all GTAs in the writing program via listservs to gather information about the instructors' personal, linguistic, and educational backgrounds with the additional purpose of recruiting case study participants. The survey yielded 36 responses, a 32% response rate based on the total number of GTA instructors for the Fall 2017 semester. Respondents included 8 Literature PhD students, 12 Applied linguistics students (1 MA-TESOL, 11 PhD), 14 Rhetoric and Composition PhD students, and 2 Creative Writing MFA students. The two MFA participants failed to complete the survey, so their responses have been eliminated from analysis, bringing the total number of participants to 34. The complete list of survey questions is included in Appendix B.

While most of these survey respondents volunteered to serve as case study participants, the list was narrowed to a more manageable number—eight individuals—based on the following criteria: program of study, year in graduate school, teaching experience, and linguistic background. The case study participants whose experiences are represented in this study—three in total—represent each of the relevant PhD programs, and as Table 3 illustrates, the participants have a broad range of educational, professional, and linguistic backgrounds. Pseudonyms are used to protect participants' identities.

Table 3. Case Study Participant Information

GTA	**Graduate program**	**Year in grad program**	**Prior/ additional teaching experience**	**Course assignment(s) at time of study**	**Linguistic background**
Maila	Rhetoric and Composition PhD	4	Yes - research support course for students from underrepresented	English 101	L1 – Other L2 – English (proficient)

			backgrounds		
Hannah	Literature PhD	4	No	English 109	L1 – English L2 – Other (beginner)
Elaine	Applied Linguistics PhD	2	Yes - local community ESL programs and EFL	English 106/107	L1 – English L2 – Other (intermediate)

Data Collection

As Creswell (2013) explains, case study research requires “detailed, in-depth data collection involving *multiple sources of information* (e.g., observations, interviews, audio-visual material, and documents and reports)" (p. 97, emphasis in original). Collecting data from multiple sources through a variety of procedures was particularly important for this project because describing one’s beliefs about language and approach to teaching is a difficult act requiring deep reflection, and due to the limitations of subjective reflection, one’s stated philosophies can contradict or differ from one’s actions. Thus, for the case studies, survey and interview data were supplemented with an analysis of teaching materials (assignment sheets and rubrics), feedback on student writing, and a reflective teacher-authored narrative.

First, survey data was gathered to generalize results from the GTA population. The purpose of the survey was to identify trends in GTAs’ language beliefs, language-related experiences, and professional backgrounds (including teaching and teacher development experiences). This survey data is useful for providing a broader context for case study participant experiences. Survey questions were adapted from the Conference on College Composition and Communication National Language Policy Committee’s (2000) “Language Knowledge and Awareness Survey” that aimed to identify gaps in academic training about language concepts and issues among professionals in secondary English and college composition classes.

After case study participant selection, two semi-structured 30-60-minute interviews were conducted with the case study participants over the course of a 16-week semester. Interviews were conducted using a series of open-ended questions provided in Appendix C. The interviews were recorded and professionally transcribed. The first interview served as a follow-up to the survey with an emphasis on locating participant beliefs regarding the role of language in college writing instruction and the influences on these beliefs and approaches to language in the classroom. The second interview was conducted following each participants' collection and assessment of student writing projects. Using questions adapted from Junqueira and Payant (2015) and Ferris (2014), participants in my study were asked to describe their general approach to responding to student writing and their approach to assessing a small set of student papers gathered from consenting students. When coupled with an analysis of the accompanying assignment sheets, rubrics, and samples of written feedback, this interview helped provide a more nuanced perspective of the connections between the case study participants' beliefs, knowledge, and teaching practices.

As research on teacher learning shows, teacher learning happens through participation in a variety of "socially situated practices" (Lave, 1996, p. 150). It can be difficult for teachers to articulate the range of influences on their learning (Estrem & Reid, 2012). Thus, to supplement information gathered through surveys and interviews and triangulate my findings, I utilized an approach known as "narrative inquiry" frequently used by researchers to capture the "complexities of teachers' practice, trace professional development over time and reveal the ways in which teachers make sense of and reconfigure their work" (Johnson, 2007, p. 176). Analyzing teacher-authored narratives allows researchers insights into the internalization of various influences on teachers' development. "It allows us to trace the inherent complexities of

teacher development and make visible what teacher development looks like and, potentially, leads to" (Johnson, 2007, p. 176). Throughout the semester, each case study participant drafted a narrative using the following open-ended prompt:

> *Throughout the Fall 2017 semester, you will keep a series of journal entries or a cohesive narrative that records your thoughts and experiences regarding language (both your own understanding of language and your experiences addressing language in the writing classroom). The following prompts can serve as guides for your writing, but you are welcome to stray from these questions as long as your narrative focuses on your language development/understanding/beliefs in some way.*
>
> > *1. Were you faced with a challenging language issue in the classroom?*
> >
> > *2. Did you attempt to introduce a language-related issue in the classroom? How did it go?*
> >
> > *3. Did you read something interesting about language in an academic journal, a book, or a popular source? How did it challenge or confirm your ways of thinking?*
> >
> > *4. Did you face a language-related challenge in your studies or your writing? How did you overcome it?*

Data Analysis

A coding scheme was developed inductively with the research questions and theoretical framework in mind. Using the data analysis software Atlas TI, I coded case study participant data for educational and linguistic backgrounds, language beliefs, language knowledge, and teaching practices. Codes were tested on a set of three participant interviews and refined accordingly.

Using data triangulation to verify the validity of research results is especially important in qualitative research for it offers a way to search for ‘‘convergence in research findings,’’ capturing ‘‘alternative and multiple perspectives on social reality’’ (Hesse-Biber & Leavy, 2011, p. 52). By using a combination of survey data, interviews, and document analysis, I was able to converge multiple perspectives of participants’ beliefs and practices in order to construct more comprehensive narratives of their experiences.

Internal validity was also improved through the analysis of teacher-authored narratives because participants were asked to tell their own stories and reflect on the topic with fewer boundaries and limitations, such as a disruptive interlocutor or the need to respond in the moment. Lastly, I utilized member-checking once during the final stages of data analysis to ensure that the portrait I painted of each participant was acceptable and as accurate as possible. Most importantly, I wanted each participant to feel that I had fairly represented their identities and experiences.

Researcher Positionality

Due to my experiences as a writing instructor and scholar, I bring certain biases to this study which may shape my interpretations of the data. For one, I, like most of the instructors surveyed, see value in the integration of language instruction in both L1 and L2 writing classes. I see it as my primary goal as a writing instructor to help all students develop more robust linguistic repertoires and rhetorical flexibility. To this end, I incorporate explicit language instruction in the classroom through genre analysis, corpus analysis, and explorations of language-related content. One of my favorite classroom activities involves helping students identify patterns of language use in a familiar genre and exploring why certain linguistic features are common, obligatory, optional, rare, or rhetorically effective or ineffective. Through this and

other activities, I hope that students see the possibilities of language use and understand how linguistic choices are informed by and, in turn, shape social situations. In short, I see myself as both a teacher of *writing* and a teacher of *language* (Hyland, 2007), but I didn't always feel this way.

In my first few years as a GTA, I was hesitant to incorporate any sort of language instruction, mostly because I was uncertain *how* to incorporate discussions of language beyond isolated grammar lessons, which I was told were ineffective. The two greatest influences on my developing understanding of the role of language in the writing classroom were my graduate education and my experiences working with L2 writers. Elective seminars on genre theories/pedagogies and second language writing helped provide me with a greater understanding of why and how integrating language instruction in the composition classroom was beneficial for students' literacy development. I learned how to identify students' language-related needs and found that in knowing my students better, I was able to teach more effectively and help them set and achieve individualized language-related goals. Learning how to identify and analyze linguistic features of genres has also helped me set language-related goals for the entire class to work towards. Having these language-related goals in mind throughout the semester helps me scaffold discussions of language so as not to relegate language instruction to single class sessions or to my written feedback. Through language-oriented teaching approaches and genre pedagogies, I have found a greater sense of purpose as a writing instructor, and my confidence as a teacher continues to grow.

I know that my language-oriented teaching philosophy has developed due to my unique educational trajectory, and I do not expect many composition scholars or graduate students to share the same experiences, goals, or approaches. I frequently find myself seeking additional

resources and opportunities to develop my pedagogical language knowledge beyond my discipline and institutional context. I attend conferences for applied linguists and second language writing scholars, I seek reading groups and workshops on language-related subjects and am frequently the only composition scholar in the room, and I belong to a very small group of interdisciplinary scholars who meet yearly as a special interest group at the CCCCs conference to discuss language. All of this is to say that my trajectory is perhaps abnormal for a rhetoric and composition scholar, and it greatly influences the work I do and the perspectives I bring to this project in particular. My scholarly journey I have briefly outlined has inevitably influenced my conclusions about participant experiences and the implications I have presented in the remaining chapters of this dissertation.

Limitations

This study is confined to the analysis of writing instructors at one institution. As previously mentioned, the study also only considers the experiences of graduate student instructors for the purpose of examining the practicum as a possible influence on their beliefs, knowledge, and practices. The small and purposeful sampling of this study decreases the generalizability of findings. In addition, the findings from this study could be subject to other interpretations. I have taught, designed curricula, and served in various administrative roles at this institution. Thus, as a researcher intimately familiar with the research site and participants, I bring to this study certain assumptions about the institution, the writing program, and the instructors. On the other hand, my familiarity with the site has enabled me to ask more situated questions in the survey and interviews, empathize with my case study participants, and make more informed inferences based on both prior knowledge and the data at hand.

During the data collection and analysis processes, I tried to exercise an "ethics of hope and care" advocated for in feminist rhetorical studies (Royster & Kirsch, 2012). With such an attitude, I recognized that my participants were inviting me into their lives and practices, so I tried to approach interviews in particular with the goal of rhetorically listening to their *stories*—"listening with the intent to understand, not master discourses" (Ratcliffe, 2005, p. 33). I knew from the survey responses that some of my case study participants ultimately held different perspectives on the role of language in the writing classroom, so I had to enter interviews with the intent of listening even more deeply. In their framework for feminist rhetorical research, Royster and Kirsch (2012) remind researchers to "contemplate our perceptions and speculate about the promise, potential, and realities" (p. 147) of research participants' lives and work even when, or especially when, we find ourselves in disagreement. While I tried my best to listen with hope and care, my participation in the interviews also means that I was inevitably an influence on participant narratives. To maintain some consistency, each interview followed a set of predetermined questions; however, I did not hesitate to ask additional questions or follow new lines of inquiry as they arose from conversation. Thus, my own interests, research aims, and conversational abilities may have limited the type and scope of information gathered through the interviews.

"In our work as researchers we weigh and sift experiences, make choices regarding what is significant, what is trivial, what to include, what to exclude. We do not simply chronicle what happened next but place the next in meaningful context. By doing so we craft narratives; we write lives" (Richardson, 1990, p. 10). I have taken great care in crafting participant narratives and placing their experiences in context while also openly acknowledging that the participants'

own words and my analysis cannot adequately or neutrally convey the complexities of their lives.

CHAPTER THREE: SURVEY FINDINGS

This chapter provides an overview of the survey developed for this mixed methods study beginning with the rationale behind its design. The chapter then continues with a brief review of the methods used for distributing the survey. The findings from the survey are then presented and analyzed, and the chapter concludes with an exploration of implications regarding the influence of educational experiences, teacher training, and other personal factors on writing instructors' developing beliefs and knowledge about language. The survey ultimately served three purposes in this study: first, the survey was used to recruit case study participants; the survey also provides insights into the institutional context in which the case study participants study and teach; more importantly, the survey findings point to patterns regarding how writing instructors develop their understanding of the role of language in the writing classroom, which has implications for the design of writing teacher education.

Survey Rationale

The survey used in this study was modeled after the "Language Knowledge and Awareness Survey" conducted by the CCCC Language Policy Committee between 1996-1998 and presented in a final research report in 2000. This survey of professionals in secondary English and college composition was used to identify "significant gaps in academic training about language concepts and issues" and factors influencing these professionals' knowledge and attitudes about language (CCCC, 2000). According to the committee led by Geneva Smitherman, the survey findings were of particular importance given the following factors:

1. the burgeoning linguistic-cultural diversity in high school and college writing classrooms;
2. the high rate of school-forceouts among students of Color;
3. the leadership roles of CCCC and NCTE around issues of language and linguistic diversity. (CCCC, 2000, n.p.)

Surveying nearly 1000 members of NCTE and CCCC, the committee found that 95.5% of survey participants agreed that teachers should have an awareness of language and language diversity. However, 33% of participants had received no training in these areas. Despite their own lack of training, the survey participants largely agreed that teacher preparation should include a course on language.

The CCCC (2000) survey also indicated that teachers' beliefs about language did not necessarily translate into teaching practices. College composition instructors, for example, tended to "espouse positive beliefs about linguistic diversity" but lacked the "intellectual base to support their beliefs" (CCCC, 2000, n.p). In the classroom, virtually all respondents indicated that they discuss linguistic diversity with students using a variety of approaches, including the incorporation of readings with content related to language matters, analysis of language use in literary texts, and affirmations from the teacher that language varieties are equal in importance. When working with students who "use nonstandard dialect features in their writing," 19.9% of participants would tell students that only standard English is appropriate for the context of writing in an English course, 11.2% might say nothing, and 84.3% would discuss the importance of language varieties and the contexts of appropriate use. 65% of the respondents were not familiar with the *Students' Right to their Own Language* (SRTOL) resolution, and 65.9% of the respondents had no knowledge of the CCCC National Language Policy. Of those who were familiar with these documents, 67.9% agreed with SRTOL and 82.3% agreed with the National Language Policy.

Given these participant responses, the committee (CCCC, 2000) concluded that "more needs to be done in the preparation and continuing professional development" of English/writing instructors at all levels "if teachers are to be sensitized to linguistic diversity, and if that

sensitivity is to be translated into actual classroom practice" (n.p.). The committee suggests that some forms of preparation are more effective than others:

> For instance, results of this study pointed to the insufficiency of a class on "Introduction to the English Language" (or "History of the English Language") for sensitizing teachers to the burgeoning linguistic diversity in the Nation's schools. A simple knowledge of the diverse linguistic history of English does not apparently translate sufficiently into classroom practice, certainly not with the kind of resonance suggested by those who have had courses in "American Dialects" or "African American English." (CCCC, 2000, n.p.).

Though the committee does not use the term pedagogical language knowledge, their findings suggest that teachers of English/writing at all levels need more support for their developing PLK in teacher development settings, and they suggest that certain forms of knowledge, educational experiences, and professional training are more effective than others. More specifically, they suggest that teachers need to develop the following forms of knowledge or awareness: an awareness of local and regional dialects; a knowledge of methods for teaching English as a second language; an understanding of the benefits, for all students, of learning a language other than English; an awareness of the principles embodied in SRTOL and the National Language Policy; and knowledge of new scholarly findings from linguistics and composition studies (CCCC, 2000).

Like the CCCC (2000) "Language Knowledge and Awareness Survey," the survey conducted for my study aimed to assess the language-related education and training of writing instructors and identify factors influencing participants' developing beliefs and knowledge about language. It is important to note that "language" was never defined for the survey participants; however, based on the questions asked, participants could have inferred that the way in which "language" is conceived in this project is much broader than having an awareness of linguistic diversity (which is, in essence, what the CCCC survey emphasized most). The survey was distributed to all GTAs in a single writing program via graduate program and writing program

listservs. The survey yielded 36 voluntary responses, a 32 percent response rate based on the total number of GTA instructors for the Fall 2017 semester. Respondents included 8 Literature PhD students, 12 Applied linguistics students (1 TESOL, 11 PhD), 14 Rhetoric and Composition PhD students, and 2 Creative Writing MFA students. The two MFA participants failed to complete the survey, so their responses have been eliminated from analysis, bringing the total number of participants to 34. The full list of survey questions is included in Appendix B. In this chapter, I share some of the most significant findings from the survey to situate the case studies presented in the following chapter. By examining the experiences of the teaching population that case study participants are a part of, I hope to illustrate that while teachers' experiences are unique, they also share many of the same views, concerns, and institutional influences as their peers. Survey results also point toward some disciplinary factors influencing teachers' developing pedagogical language knowledge—insights not easily gathered through individual experiences.

Survey Findings

The CCCC (2000) "Language Knowledge and Awareness Survey" asked participants to rank in order of importance the factors that influenced their "language." Using similar categories but accounting for several additional identity markers and other social and experiential factors, I asked participants of my study to rank how each of the following factors influenced their *beliefs and understanding of language* using the categories of "very influential," "somewhat influential," "not very influential," or "not at all influential:"

- race/ethnicity,
- cultural background,
- gender identity,
- sexual orientation,
- neighborhood/community,
- geographic background,

- family,
- socioeconomic class,
- political views,
- religious views,
- travel,
- media,
- social and cultural trends,
- K-12 education,
- college education,
- graduate education,
- learning additional language(s),
- disciplinary knowledge,
- conducting research,
- teaching,
- preceptorship,
- other forms of teacher training,
- tutoring, educational workshops,
- non-academic work experiences

Participants were also invited to indicate any additional influential factors that I may have overlooked. The following factors were categorized as "very influential" by the greatest number of participants: teaching (85.71%), graduate education (75%), learning additional language(s) (67.86%), cultural background (64%), college education (60.71%), disciplinary knowledge (60.71%), travel (57.14%), neighborhood/community (46.4%), socioeconomic class (46.43%).

These results support findings from interdisciplinary research on teacher learning and development that suggest that teachers develop their teaching-related knowledge largely through engagement in the "actual activities of teaching" (Johnson & Golombek, 2016, p. 9). For the instructors in this study, the majority felt as though their experiences with teacher training were "not very" or "not at all" influential on their developing beliefs or knowledge about language, and, like the participants in the CCCC "Language Knowledge and Awareness Survey," they desired more language-related professional development opportunities. Teachers in my study felt that their actual teaching experiences, their graduate education, and their experiences learning

additional languages were more influential than their experiences with formalized teacher development.

Given that participants felt that their graduate education had a strong influence on their developing beliefs about language, it is important to specify the language-related graduate-level courses that teachers felt most influenced their development of language-related beliefs and knowledge. When designing the survey, I compiled a list of language-related courses offered within the past five years across the university's English, linguistics, and literacy education departments. This list, repeated in full in Table 4, may not reflect the full range of courses offered or taken by participants, as my understanding of "language" perhaps differs from participants and limited information is available about the content of past courses beyond the title and/or a short description, but instructors were able to provide additional information about unlisted courses if needed.

Table 4. The Percentage of Participants in Each Discipline Having Completed or Enrolled in Graduate-level Language-related Courses

	Applied Linguistics (n=12)	Literature (n=8)	Rhetoric and Composition (n=14)
Grammar (Descriptive, Functional, Pedagogical, or Rhetorical)	100% (n=12)	0% (n=0)	14% (n=2)
TEFL	58% (n=7)	0% (n=0)	7% (n=1)
TESOL	66% (n=8)	13% (n=1)	7% (n=1)
First Language Acquisition	33% (n=4)	13% (n=1)	29% (n=4)
Second Language Acquisition	100% (n=12)	13% (n=1)	7% (n=1)
Second Language Writing	58% (n=7)	13% (n=1)	14% (n=2)
Language diversity	17% (n=2)	13% (n=1)	7% (n=1)
World Englishes	33% (n=4)	38% (n=3)	21% (n=3)
Sociolinguistics	92% (n=11)	0% (n=0)	14% (n=2)
Discourse analysis	66% (n=8)	13% (n=1)	21% (n=3)

Genre studies[2]	50% (n=6)	25% (n=2)	43% (n=6)
Translingualism	8% (n=1)	13% (n=1)	14% (n=2)
Phonology	33% (n=4)	0% (n=0)	7% (n=1)
Morphology	42% (n=5)	13% (n=1)	7% (n=1)
Syntax	50% (n=6)	0% (n=0)	7% (n=1)
Semantics	42% (n=5)	0% (n=0)	7% (n=1)
Linguistics (Intro or General)	58% (n=7)	0% (n=0)	14% (n=2)
Corpus linguistics	33% (n=4)	0% (n=0)	0% (n=0)
Stylistics	17% (n=2)	0% (n=0)	7% (n=1)
Semiotics	42% (n=5)	13% (n=1)	21% (n=3)
Translation	17% (n=2)	50% (n=4)	0% (n=0)
Multicultural studies	42% (n=5)	63% (n=5)	29% (n=4)
Writing language development	25% (n=3)	0% (n=0)	7% (n=1)

Participant interests, program requirements, and course availability undoubtedly played a major role in the number and type of language-related courses taken by participants. According to the literature graduate student handbook, for example, 33 of 45 total credits for the PhD must be satisfied by enrollment in literature courses, leaving students with only 12 credits or approximately 4 courses to pursue many of the offerings represented in Table 4, the majority of which were listed under other programs and departments. The high percentage of literature students who reported taking a translation course is also due to a curricular requirement. More specifically, the language learning requirement of the literature PhD must be satisfied in one of three ways: by earning an A grade in a graduate-level translation course; receiving a passing score on a translation exam; or earning an A grade in a senior-level or graduate literature course in the language. Participants in the rhetoric and composition PhD program, on the other hand, did not have a language learning requirement and had the opportunity to take at least 15 credits from any unit on campus. The disciplinary scope and graduate program requirements for the MA and

[2] Note that “genre studies” may have different implications for students particularly in the literature program, but the genre studies course offered at the university in recent years was taught by a professor in applied linguistics, and the course introduced students to genre theories from linguistics, rhetorical studies, and educational contexts.

PhD in applied linguistics were most aligned with the language-related courses represented in Table 4. Thus, the percentage of graduate students in applied linguistics who had taken or were enrolled in language-related courses were generally higher than the percentage of students from other programs except in a few instances. The percentage of literature PhD students who had taken or were enrolled in World Englishes, translation, or multicultural studies was higher in comparison to the percentage of participants in applied linguistics and rhetoric and composition. The percentage of rhetoric and composition PhD students who had taken or were enrolled in a course related to translingualism was higher than the percentage of participants in the other two disciplines.

The findings presented in Table 4 provide interesting context considering some of the other responses gathered in the survey. For instance, when asked if graduate student teachers of college-writing should be required to take a language-related course, 89% of participants agreed. When asked what kind of language-related courses or course topics should be required, the highest ranked courses across all participants included grammar, second language writing, language-related pedagogies, and bilingualism/multilingualism or translingualism. Though all the surveyed applied linguistics students had taken a grammar-related course, less than half felt that such a course should be required, and the majority of students in literature and rhetoric and composition who had *not* taken such a course felt that a course in grammar should be required. These perceptions about the usefulness of certain courses helps illustrate how individual instructors have different priorities depending on their own prior experiences with coursework, their perceived abilities and gaps in knowledge, their educational or professional trajectories, among other factors. While there was relatively little agreement about what courses should be required for graduate student writing instructors, participants from across programs agreed that

coursework related to grammar and linguistic differences (second language writing and/or bi/multi/translingualism) would be beneficial for teachers of writing.

When asked to consider their own knowledge of specific language-related subjects, the highest percentage of participants in all three programs felt most confident in their knowledge of academic or disciplinary discourse/language, grammar, and mechanics. The majority of participants in literature and rhetoric and composition also expressed feeling confident in their knowledge of vocabulary and style and feeling least confident in their knowledge related to language acquisition, second language writing, World Englishes, and the history of the English language. The majority of participants in applied linguistics, on the other hand, felt very confident in their knowledge of language acquisition and second language writing. Only 17% of participants in applied linguistics lacked confidence in any of the categories; more specifically, these participants felt least confident in their knowledge of style, the history of the English language, and language policy.

Despite their feelings of confidence in a broad range of language-related subjects, the majority of participants admitted they sometimes (59%) or frequently (22%) faced difficulty when trying to explain why or why not something is “correct” or “sounds right” in English. In other words, they lacked confidence in their metalinguistic competence. Regardless of their own perceived strengths and gaps in language-related knowledge, all participants agreed to some extent that having an understanding of language improves their teaching practices, and all but two participants desired more training or education about language and/or how to integrate their language-related knowledge in the first-year writing classroom.

When asked to identify the degree to which various forms of teacher training had influenced their beliefs and knowledge about language, 37% of participants from across

programs felt that their required practicum course was "not very" influential, and 33% felt that it was "not at all influential." Participants who had experienced some form of teacher training prior to or outside of the practicum course tended to feel that these experiences were more influential on their developing beliefs and knowledge about language. The majority of total participants (55%) also felt that their experiences with teacher training had not adequately prepared them to teach L2 writers. Despite lacking confidence in this regard, however, 79% of participants had experienced teaching courses comprised in whole or in part of students for whom English is a second, additional, or other language (hereby referred to as L2 students). Only a single participant, a literature PhD student, had never experienced working with L2 students. The remainder of participants were unsure if any of their students were speakers/writers of other languages. Participants in literature were the most uncertain about whether their courses had ever included L2 writers.

Despite 79% of participants having worked with linguistically diverse students, only 55% felt a positive degree of confidence in their ability to design and facilitate lessons for these students. When asked about their confidence in designing and facilitating lessons for L2 writers, 60% of participants in literature felt "not very" or "not at all" confident, 75% of participants in rhetoric and composition also felt "not very" or "not at all" confident, whereas all participants in applied linguistics felt at least "somewhat confident" and the majority felt "very confident." A greater percentage of total participants (85%) felt "somewhat confident" to "very confident" in their ability to respond to writing produced by writers for whom English is a second, additional, or other language. Again, all participants in applied linguistics expressed feeling a positive sense of confidence in their abilities. All but one participant in literature similarly felt "somewhat" to "very confident"; however, 58% of participants in rhetoric and composition felt "not very

confident" and 17% felt "not at all confident" in responding to the writing of L2 students. Though the survey does not adequately capture the reasons why more instructors felt confident in responding to linguistically diverse student writing than in designing lessons for such students, a few explanations are plausible based on institutional context and the experiences of case study participants. A major point of focus in teacher training at this particular institution is learning how to provide feedback and participating in grade norming sessions. Thus, teachers may feel more confident in their overall ability to provide feedback than in designing lessons. Second, having spoken in more depth with case study participants about their approach to written feedback, it is possible that like the majority of case study participants, including those excluded from this project, survey participants did not feel that their feedback practices are influenced by or adjusted according to student demographics. Further research is also needed to understand why participants in rhetoric and composition felt the least degree of confidence in providing feedback for L2 writers.

Teacher confidence seems to be at least somewhat related to teaching experience/years enrolled in a graduate program. To illustrate, 45% of participants across disciplines who were in at least the 4th year of their graduate program/teaching at this institution (assuming they began teaching in their first year as is typical for PhD students), felt "very confident" in designing and facilitating lessons for L2 writers. Similarly, 55% of participants in their 4th year and beyond felt "very confident" in responding to writing produced by L2 learners. In contrast, only 25% of participants in the first three years of their graduate programs/teaching at this institution felt "very confident" in designing and facilitating lessons for L2 writers and 38% felt "very confident" in responding to L2 writing.

All but a single participant, a rhetoric and composition student, agreed that teachers of writing should consider themselves as teachers of language. When asked to describe their approach to language in the college writing classroom, the majority of participants expressed that they discuss language explicitly in the classroom through facilitating lessons or activities about language, providing explicit feedback about language on student papers, and asking students to read texts about language. Only 24% of total participants felt that language was central to their approach in the classroom, and 20% indicated that the importance of language is recognized in their classroom but was not explicitly taught or focused on when providing feedback. Only a single participant, another PhD student in rhetoric and composition, indicated that language is not at all addressed in the classroom through feedback, lessons, activities, or other means.

To get a better sense of how participants approach language in the college writing classroom, I asked them to rate how important they felt it was to address various aspects of language in a first-year writing classroom, including topics ranging from "English as a global language" to syntax, mechanics, and grammar. The topics rated as most important by the greatest number of participants were as follows: academic or disciplinary language/discourse, varieties of English, and style. The majority of instructors also felt at least "somewhat" to "very confident" in their knowledge about these subjects.

Survey Implications

Findings from the survey help elucidate the broad range of influences on teachers' developing beliefs and knowledge about language. In addition, findings point toward at least two areas of PLK that these teachers of writing may need further support in developing, namely their metalinguistic knowledge and knowledge related to the support of L2 writers.

Factors Influencing Teachers' Beliefs and Knowledge about Language

The practicum course. For teacher educators and designers of graduate education, these findings suggest that there is room for improvement in designing influential teacher development programs, especially given that most participants felt that their practicum course had little to no influence on their developing understanding of language or their ability to respond effectively to L2 writers. I hesitate to suggest that this lack of preparation is solely a shortcoming of the practicum course at this particular institution in part because the practicum is rather impossible to teach perfectly. Reid (2007) aptly explains what makes the practicum such a complicated site of learning:

> I have thus come to view the pedagogy course and the concepts behind it as both impossible and crucial to teach—in part because of who and where the students are when they enter our classes, in part because of where we need them or want them to go as teachers and as scholars. Like any introductory class, the composition pedagogy seminar is constrained by fundamental questions we must ask about our graduate students…what do students already know and desire to know, what do they need to know (to accomplish personal and/or institutional goals), what can they come to know in a single semester, and what ought they to know? (p. 242)

Like Reid, I see the practicum as both necessary and insufficient, as it is the space where multiple identities and various forms of knowledge are developed. As Dobrin (2005) explains, "the practicum, since its inception, has developed not just into a course about teaching methods and theories, but also into a general introduction to composition studies, to teacher professionalization, to research methodologies in graduate-level English, to theory (to specific theories), to writing, and so on" (p. 19). While I do believe that different configurations of the composition practicum are possible and could potentially help teachers develop their pedagogical language knowledge in more sophisticated and responsible ways (see Chapter 5), it is also important to recognize, as Estrem and Reid (2012) argue, that "one graduate pedagogy seminar is

not and cannot be a one-shot teaching inoculation. Instead, we'll all benefit if we stop selling (or institutionally identifying) 'the' TA pedagogy course as the one course to 'get' it" (p. 474).

Graduate education. Participant experiences provide evidence that teacher learning is distributed across multiple institutional sites, making it important to consider the influence of other educational and professional experiences on developing teacher knowledge. For participants in this study, graduate coursework was particularly influential on their growth as teachers. Considering graduate education as part of teacher education might mean incorporating more teacher knowledge support in already existing courses, requiring teaching-related courses in graduate curricula, or designing new PLK-focused courses. More specifically, the participants in this study recommended that new instructors enroll in graduate courses related to grammar, second language writing, and language-related pedagogies (i.e., genre pedagogies, grammar-based pedagogies, language immersion pedagogies, etc.).

Given that instructors also felt that their own language learning experiences were highly influential on their development as teachers, incorporating language courses in graduate curricula might also be beneficial. Unfortunately, graduate programs, especially those in rhetoric and composition, appear to be increasingly eliminating or reducing language requirements. In her analysis of doctoral program requirements in rhetoric and composition from 1999-2005, Kilfoil (2015) found that 84% (n=54) of 64 programs in 1999 reported having a language requirement. In the 2007 survey, however, only 65% (n=35) of 54 programs reported having a language requirement. In 2015, only 54% (n=38) of 71 programs reported having a language requirement. Kilfoil (2015) also found that the language requirements in rhetoric and composition PhD programs were more likely to be reduced or eliminated than they were in English literature programs. The doctoral program requirements for the participants in this study reflect this trend.

While the literature and applied linguistics PhD programs still require students to prove their proficiency in a second language, the rhetoric and composition PhD program indefinitely suspended their language requirements nearly a decade ago.

Researchers from across disciplines have explored the impact of teachers' language learning experiences on their beliefs about language, language learners, and language learning, and such research has shown that multilingual English instructors "appear to be more sensitive to learners' individual cognitive and affective differences and possess more highly developed cross-linguistic and metalinguistic awareness" (Otwinowska, 2017, p. 320). Though many factors are at play in influencing teachers' language-related knowledge and teaching experiences, it is interesting to note that participants in rhetoric and composition, the only participants not required to fulfill a language requirement, felt the least degree of confidence in providing feedback for L2 writers. If teachers are to feel supported in developing their abilities to meet the needs of multilingual writers, designers of graduate student and writing teacher education need to reevaluate how language learning is integrated and valued in curricula.

Teaching experience. Teachers in this study indicated that their teaching experiences had the most influence on their developing language beliefs and knowledge. As mentioned earlier, it also seems that more experienced participants felt a greater sense of confidence in teaching and assessing the writing of L2 writers, for example, than participants in their first three years of teaching at this institution. The influence of teaching experiences on teacher knowledge and confidence has been explored across contexts. Johnson and Golombek (2016), for example, explain that pedagogical content knowledge in general often emerges out of "engagement in the actual activities of teaching" because this sort of knowledge is "neither fixed nor stable, but instead emergent, dynamic, and contingent on teachers' knowledge of particular students, in

particular contexts, who are learning particular content, for particular purposes" (p. 9). Johnson and Golombek (2016) argue that this influence of teaching over other forms of teacher development "creates a conundrum" because on the one hand, teachers are often entering the classroom without a well-developed sense of PCK which could potentially lead to uninformed decision making and instruction; on the other hand, the authors explain,

> It is precisely through engaging in the activities of teaching and the dialogic interactions (spoken and written) related to those activities that teachers will develop deeper understandings of their actions and become consciously aware of the subject matter content and pedagogical resources that form the basis of their instructional decisions and activities. With that said, we also recognize that conscious awareness is not enough. While teachers may be consciously aware of the difficulties that learners might encounter while completing an instructional task, they may be unable to enact the most beneficial instructional strategies at critical points in time so as to assist learners in accomplishing that task. Conscious awareness is essential if teachers are to develop voluntary control, or self-regulation, over their instructional decisions and practices. Enabling teachers to become consciously aware of the academic concepts and pedagogical resources that form the basis of their instructional decisions and activities is an essential, albeit insufficient, element of the development of teacher/teaching expertise. (pp. 9-10)

In short, while teachers have much to learn from their teaching experiences and this can be viewed as a positive and integral part of a teacher's education, teacher preparation programs could do more to help teachers develop a "conscious awareness" of possible pedagogical resources and the content knowledge needed to help learners meet course outcomes and goals.

In their study of GTA experiences with writing pedagogy education/teacher training, Estrem and Reid (2012) similarly found that participants felt a greater sense of influence from teaching and other personal experiences than from their more formal teacher training:

> Their own experiences teaching or tutoring influence what they teach more heavily, and there is steady influence from a wide range of personal beliefs that we—and maybe they—may not know about unless we ask them directly. Moreover, when combined, these extracurricular sources (peers, teaching experience, and personal experience) outweigh our instructional voices in TAs' responses; again, this is not a new concept for educators to face, but we realize we have not always been so mindful of it in our pedagogy courses, where we are predisposed to see our effects on our students, and they are predisposed to remind us of our influence. (p. 460)

Like the teachers in Estrem and Reid's (2012) study, participants in my study rated the influence of several additional personal factors (cultural background, travel, community, socioeconomic background) higher than the influence of any form of teacher training, including their experiences with the practicum and prior or additional forms of teacher education. Understanding these influences can better help teacher educators respond to possible resistances and help teachers recognize and negotiate prior beliefs with new knowledge. The model of teacher education presented in Chapter 5 further explores what this might look like in practice.

Disciplinary values. Participants' pedagogical language knowledge and their views about the role of language in the writing classroom are potentially reflective of or informed by the values of participants' primary disciplines. When compared to participants in other disciplines, those from rhetoric and composition, for example, expressed feeling greater confidence in their knowledge of style, a topic with a rich history in rhetorical studies. Rhetoric and composition PhD students were also more likely to have taken a course in translingualism, an area of scholarly inquiry emerging primarily from conversations in this field. Perhaps informed by these discipline-specific topics, participants from rhetoric and composition were likely to find it "very important" to address language varieties, language flexibility, and style in the writing classroom as opposed to other topics like vocabulary, syntax, and mechanics. The influence of disciplinary values is also apparent amongst participants in applied linguistics who were the most confident in their understanding of almost all categories of language knowledge represented in the survey and in their abilities to work with L2 writers, which is no surprise given that these topics are of central concern to members of this discipline. The correlation between participants' disciplinary backgrounds and their language-related knowledge, values, and approaches to writing instruction may seem obvious or incidental; however, considering that

writing programs are often comprised of instructors from a broad range of disciplinary backgrounds, writing teacher educators would be wise to consider how disciplinary values might influence instructors' responsiveness to ideas and approaches. Designing a practicum that meets the needs of instructors from across disciplines is a challenge that might be partially addressed by clarifying the broader base of pedagogical content knowledge, including the pedagogical language knowledge, that all instructors of writing should aim to develop.

Teacher Knowledge

Metalanguage. Most teachers in this study felt somewhat to very confident in their own knowledge of grammar, mechanics, syntax, vocabulary, semantics, style, and academic or disciplinary discourse/language. However, there is perhaps reason to believe that teachers found it difficult to translate this knowledge into practice given that 71% of participants sometimes or frequently found it difficult to explain why or why not something is "correct" or "sounds right" in English. Participants' lack of confidence in this area could be an indication that instructors need more support for their developing metalinguistic knowledge—an understanding of how to talk about language—which researchers show is a form of language-related knowledge different from one's language proficiency (Alderson, 1997, p. 118). In other words, a teacher may feel confident or proficient in their own language use and still experience gaps in their ability to talk about language with others. Berry (2005) explains the complexity of metalanguage, describing it as "more than terminology, more than just a specialised body of lexis. It applies to all aspects of language that is used to talk about language, to features of grammar and discourse as well" (p. 17). Helping teachers of writing develop their metalanguage could aid in their ability to provide language-related feedback on student writing, help students develop their discursive repertoires, and design learning experiences for multilingual writers. Metalinguistic competence could also

aid teachers in designing reflective prompts that guide students to reflect on their own language choices. In composition studies, scholars have argued that reflective practices aid in learning transfer, so helping students reflect on their metalinguistic knowledge may lead to greater linguistic growth and flexibility over time (though more research is needed to explore this possibility).

Language acquisition and second language writing. Providing teachers with more PLK support in teacher training might also help address participants' lack of confidence in their language knowledge most directly related to the teaching of multilingual writers, including their knowledge of language acquisition and second language writing. Teachers' lack of confidence or preparation in these areas is particularly concerning given that most participants had experienced teaching writers for whom English is a second, additional, or other language even in writing courses not specifically designed for these learners.

While more teachers in this study expressed confidence in their ability to respond to the writing of linguistically diverse students as opposed to designing or facilitating lessons, declarative knowledge about a subject does not necessarily translate into effective practice. Though beyond the scope of the survey and a subject that will be further explored in case studies, it is also important to note that participant confidence in providing feedback does not necessarily guarantee competence or effective practice. Prior research supports this qualification. For example, in their study of college writing instructors, both in mainstream and in ESL composition courses, Ferris, Brown, Liu, and Stine (2011) found that instructors were generally not prepared to address L2 students' needs in written feedback. I mention this research here in some detail because it demonstrates how instructors may have widely different conceptions about how to best meet the needs of L2 writers. Their research revealed that many instructors

provided copious amounts of feedback for L2 writers exclusively on language errors (Ferris, Brown, Liu, & Stine, 2011), even though research on best practices for responding to L2 writers suggests that feedback should be selective and represent a balance between global and local issues (Ferris, 2002, 2003, 2004, 2006; Ferris & Hedgcock, 2005; Glenn & Goldthwaite, 2008). Some of these same instructors also believed they were addressing L2 writers' needs by referring them to ESL specialists. Still others were aware of the presence of L2 students but strongly felt that students' linguistic backgrounds did not or should not affect their teaching practices. One participant mentioned his fear that L2 students would feel "othered" and lack confidence as writers if he were to adjust his feedback practices for them (p. 219). Ferris, Brown, Liu, and Stine (2011) also found that a few instructors were unsure or completely unaware of the presence of L2 writers in their classes.

Only a few instructors in my study seemed to lack complete awareness of the presence of L2 students, and it is possible (but highly unlikely[3]) that some had legitimately never taught a course with L2 writers. My study supports Ferris, Brown, Liu and Stine's (2011) insights about the need "for increased awareness and practical knowledge for writing instructors working with L2 students in their classes…Even in a region with relatively high percentages of multilingual students, it cannot be assumed that teachers will have acquired the knowledge to adjust their strategies to respond more effectively to their L2 student writers" (p. 225). Based on the instructors' experiences gathered through my survey, developing knowledge about how to address the needs of linguistically diverse students is an important part of PLK that deserves more attention in teacher education. While instructors felt that they were less prepared to design lessons for L2 writers, the research from Ferris, Brown, Liu, and Stine (2011) suggests that most

[3] Composition experts have been aware for some years of the growing and diverse population of L2 writers in college composition courses (see, e.g., Costino & Hyon, 2007; Ferris, 2009; Harklau, Losey, & Siegal, 1999; Ortmeier-Hooper, 2008)

teachers could also use more preparation and support in learning how to respond to L2 students through written feedback.

In sum, the survey reflects many of the same findings from the CCCC (2000) “Language Knowledge and Awareness Survey” about the influence of teacher education and areas of language-related knowledge that teachers feel they need to develop. The instructors in my study expressed a similar desire for more language-related teacher development opportunities, and many felt that language-related graduate-level courses would be more influential on their professional development than teacher training and that some graduate courses would be more useful than others. Findings from both studies also indicate that awareness of language and even certain kinds of language knowledge do not necessarily translate into classroom practice. Thus, an emphasis on *pedagogical language knowledge,* or that which is “directly related to disciplinary teaching and learning and situated in the particular (and multiple) context in which teaching and learning take place” (Bunch, 2013, p. 307) might prove to be a useful approach to helping teachers understand the role of language in the writing classroom and provide a more focused and realistic framework for supporting teachers in their developing language knowledge and awareness than suggesting writing instructors become experts in linguistics, the history of the English language, language acquisition, second language writing, composition studies, and pedagogy, as previous research and professional statements tend to suggest.

Based on insights from writing professionals in both studies, I argue that one of the most important areas of PLK that should be addressed in teacher development settings is knowledge about language varieties and related strategies for designing lessons and assessing writing in ways that honor, support, and contribute to the linguistic resources of students. It is also imperative to help teachers develop a contextualized metalanguage that will enable teachers to

more confidently talk about language with students. My case study participants provided further insights about these and additional areas of PLK that they felt are most needed and most beneficial for teachers of writing, and the following chapter provides more in-depth analysis of their developing PLK, how this knowledge develops, and how it influences pedagogical practices.

CHAPTER FOUR: EXPLORING THE LANGUAGE-RELATED BELIEFS, KNOWLEDGE, AND TEACHING PRACTICES OF THREE NOVICE WRITING INSTRUCTORS

Hannah, Elaine, and Maila are three instructors of writing who participated in the survey reported in Chapter Three and agreed to share their experiences in greater depth through two 30-60-minute semi-structured interviews, a written reflection on their teaching, and analysis of their teaching related materials (assignment sheets, rubrics, and written feedback provided on student writing). This chapter will explore their language-related beliefs, knowledge, and teaching practices by acknowledging their unique experiences and pedagogical approaches. The questions central to this study will be explored in this chapter through the lens of these three teachers' experiences:

1) What do these writing instructors feel they need to know about language to teach effectively?

2) What are the influences on these teachers' developing beliefs and knowledge about language?

3) What role does language play in these instructors' first-year writing classrooms?

The experiences of Hannah, Elaine, and Maila help extend and complicate the findings from the previous chapter. While I hope to have practiced deep, rhetorical listening to their experiences, I acknowledge that through my telling of their stories, I have shaped, edited, and presented a single version. I have tried my best to rely on their words and offer clarifications and interpretations when necessary. It is my hope that their stories resonate with fellow teachers of writing and demonstrate the complex, complicated, and sometimes contradictory ways in which teachers experience the role of language in the writing classroom. When identifying their insecurities or gaps in knowledge, I do so with the intention of drawing attention toward what we can do as scholars, fellow teachers, and teacher educators to support instructors like Hannah,

Elaine, and Maila in the acquisition of their pedagogical language knowledge.

Hannah

Hannah is currently midway through a doctoral program in literature and is a white native speaker of English who attended public schools in a rural US school district. Hannah describes herself as a non-traditional student because she initially dropped out of high school, receiving her GED years later and enrolling in college in her mid-20s.

Hannah feels that her views and knowledge about language were and continue to be influenced by her experiences as a student and teacher, the community she grew up in, her gender identity, socioeconomic class, and her language learning experiences. Hannah remembers her K-12 teachers assuming students already understood the mechanics of the English language, so it wasn't until college when she received more detailed and individualized feedback from writing teachers and enrolled in a grammar course that she developed an understanding of "how language works at a structural level" (Interview 1). Though she took a few Spanish courses in high school, she did not retain much of this linguistic knowledge. In graduate school, she also took a German course for reading knowledge to fulfill the language requirements of her degree, but she does not have confidence in her German speaking abilities. Nevertheless, Hannah feels that through learning multiple languages she has a developed a better understanding of how languages shape and are shaped by different world views.

Her beliefs about language, and especially about what constitutes "good writing," were once primarily informed by the "mostly white, male, canonical, and Western texts" to which she was exposed in her studies. As Hannah explains, "good writing" from this point of view is often "synonymous with mastery of grammar, descriptive clauses, and formulaic organization" (Written reflection). A multicultural children's literature course she took in college helped

challenge these narrow conceptions. After reading and discussing stories from all over the world, Hannah came to believe that insisting students cohere to a particular model of writing "is a form of cultural imperialism…especially if that model denies their own cultural discourses" (Interview 1). It is this realization and her experiences working with English language learners in her first-year writing courses that have challenged and continue to shape her beliefs about language and language-related teaching practices.

Hannah has never taught any courses designed specifically for L2 writers but recognizes that L2 writers are often present in her "mainstream" college writing courses. She understands that "students come to college with a variety of language practices," many of which, she says, "are wholly unknown" to her unless students reveal their linguistic backgrounds to her voluntarily (Interview 2). According to her survey responses, Hannah feels somewhat confident in her ability to design and facilitate lessons for English language learners and very confident in providing them with feedback on their writing. However, Hannah also mentioned in interviews that she still has a lot to learn about assessing student writing, especially when it comes to issues of language. She recognizes that her rubrics and assignment guidelines, for example, often include criteria such as "precise diction" even though, in her words, she "struggles to articulate exactly what that means beyond language that is chosen intentionally and for a specific purpose. Since I cannot know the intentions of students, but only read what is on the page, I am not sure how helpful it is to include that criteria on assessments" (Interview 2).

Unlike many other participants in this study, Hannah claims that her experiences in the required practicum course for teaching first-year writing had a significant impact on her understanding of the role of language in the composition classroom. Hannah found it helpful that her practicum mentor, Kathleen (pseudonym), had a background in teaching English as a second

and foreign language. She credits Kathleen for helping her learn how to read and assess student writing with students' linguistic resources in mind. In her written reflection, Hannah explains:

> Luckily, my practicum mentor had a second language teaching background and encouraged us to assess and evaluate student writing without subjecting students to an evaluative process that didn't consider their diverse backgrounds. For example, she helped us to pick out ideas in student writing while setting aside judgements of diction and grammar…[Kathleen] made me a better reader [of student papers] because when I first started teaching, I was like "I don't see a thesis in the way that I traditionally thought of a thesis looking. So it must not be there." My mentor was really helpful in getting me to reconsider that and look for it in different ways and different places. I learned how an argument can be supported not just in this very linear five paragraph essay, but in other ways…As a result, and over time, I have become more flexible with the way that I evaluate student writing. As long as the ideas are there, the sentences are structured in such a way as to produce meaning, and the essay flows in a logical progression (i.e. there are no overt gaps in analysis and transitions of some kind are present), I usually consider the student's work successful.

Although Hannah continues to follow Kathleen's advice by limiting her assessment of grammar and mechanics, she admits, "when I am unable to read a student's work or understand their ideas, I am sometimes unsure how to proceed with grading. Though I am better than I initially was at parsing out style versus content due to my practicum course, I still hesitate on some student papers, unsure of where the line between 'grammatical problems' and 'unreadable content' really lies" (Written reflection). She mentioned recently working with a student for whom English is a second language, and she found it difficult to follow his line of thinking due to deviations from standard academic English and fragmented sentences. She tried offering him feedback by explaining her reaction as a reader, leaving comments like "Because this was a fragment sentence, I was not sure how these ideas were connected" (Written reflection). She remains unsure if this is the best way to approach feedback about language-level issues, especially when working with L2 writers, and she desires to learn more effective ways of teaching grammar.

When it comes to working with L2 writers, Hannah believes that their needs are often a bit different in terms of "grammar, syntax, and diction" (Interview 2). She tries to take into

consideration the “syntactical or grammatical differences that just occur in different languages and not penalize students for that” (Interview 2). But she also wants students who need help with these issues to spend one-on-one time with her during office hours or conferences because she doesn’t feel like she “has the ability to have those conversations in class” (Interview 2). She encourages her students often to meet with her outside of class, but she usually only has a few students every semester who take her up on this offer. She’s unsure if her language-related feedback on student drafts helps students improve.

Hannah feels that she has changed the way she thinks about “policing” students’ language because of her experiences as a teacher. When she first started her graduate studies and teaching first-year writing courses, she thought it was her job to say, “these are the right words” or “this is the right way to write.” Seeing how students use language, especially in assignments like literacy narratives, has been very influential for her. Now, she views language use as a creative act and believes that students are “writing and speaking with intention” even when making choices that she might have previously labeled as “mistakes” (Interview 2). Hannah feels a sort of tension, however, in preparing students for writing in academic contexts while also respecting students’ linguistic choices and helping them become more flexible communicators:

> I don't know if it's because many of [my students] have taken AP classes that were explicitly preparing them for college, but they do have this very formulaic way of writing sometimes where it's clear that they've been told, “Don't use these words, use these words. These are the correct words, and these are the words that will get you where you want to go.” I feel like a lot of the work I'm trying to do is undoing that and give them more freedom of expression. I don't know if that's always exactly the goal of the writing program either. (Interview 2)

Despite her conflicted feelings about the goals of the writing program and about what her students need, Hannah believes it is her responsibility as a writing instructor to adapt her teaching approaches to better serve students and support them in meeting course learning

objectives and "articulating their ideas in a way that is well-received by various readers" (Written reflection).

Hannah's Grading Criteria and Assessments

Hannah shared with me the second major assignment used in her honors, accelerated first-year writing course. Along with this rhetorical analysis assignment sheet (Appendix D), she shared her accompanying grading criteria (Appendix E) and three samples of students' final drafts with her comments attached. In the assignment, Hannah asks her students to watch an argumentative documentary film and write an essay that analyzes the film's purpose, how the film achieves its purpose through rhetorical strategies such as "ethos, logos, and/or pathos, use of values and/or ideographs, diction, tone, delivery, etc." and to what extent the film achieves its intended purpose. Hannah also asks students to evaluate the ideological implications of the film by considering "what values are being endorsed either by examining the cultural, religious, or political contexts(s) and/or by analyzing how one or more social categories (such as race, gender, sexual orientation, or socioeconomic status, etc.) is characterized within the text." The students must engage with "close reading of particular moments" of the film, follow MLA formatting guidelines, and write 1250-1500 words. The assignment sheet does not make any explicit references to students' use of language.

Hannah's grading criteria for this assignment are the same standard criteria that she uses for all assignments in the course. She outlines the criteria that students should try to achieve to get an A, B, C, D, or failing grade on the assignment. Within each letter grade category, Hannah includes criteria related to rhetorical awareness, diction/mechanics, content/development, structure, formatting/source integration, and visible engagement with the project. Students' language choices and abilities are referenced in several ways. In the "A" grade category,

published in Table 5, Hannah specifies that students should "demonstrate audience awareness through appropriate diction, explanation, and design for this context." Hannah also expects the writing to be "polished, idiomatic, virtually error-free and intentionally crafted." Every sentence should contribute to the essay's purpose, the title should be compelling, and clichés should be avoided. The other letter grade categories include variations on these criteria and are included in Appendix E.

Table 5. Hannah's Grading Criteria for Rhetorical Analysis Project

Grade	Grading Criteria: **Rhetorical Awareness *Diction/Mechanics *Content/Development *Structure *Formatting/Source Integration *Visible Engagement with Project*
A *Exceptional*	• Skillfully meets all assignment criteria and genre conventions. The essay demonstrates audience awareness through appropriate diction, explanation, and design for this context. • Writing is polished, idiomatic, virtually error-free, and seems intentionally crafted. • Content is clear and logically structured. Ideas are supported with seamlessly-integrated evidence and sophisticated analysis. There are no superfluous sections and every sentence helps to achieve the essay's central purpose. The title is compelling and provides a lens into the topic or scope of the paper. • Sources, if used, are credible, correctly cited, and contribute something unique to the conversation. Evidence from sources is used effectively and helps achieve the essay's purpose. Paper is well-formatted and the student garners credibility from a thoughtful final product. • Overall, essay is insightful, of appropriate scope, and does not rely on clichés, logical fallacies, or unsubstantiated assumptions. • Student fully participated in all workshops and/or conferences, if applicable, submitted a thoughtful assignment reflection, completed drafts when assigned, and was clearly engaged with this project.

The ways in which language is addressed in these criteria suggest that Hannah sees students' linguistic choices as contributing to more than just "correctness." She sees diction, for example, as a way of demonstrating an awareness of audience and sentence construction as a contribution to the text's purpose. Hannah tries to integrate language throughout her criteria, making connections to language and rhetorical effectiveness. Hannah places a lot of emphasis on

diction in her teaching and grading criteria because she feels like students have been taught to use a thesaurus to "sound smart," but they often end up choosing words with which they aren't familiar. She spends time teaching her students about the importance of word choice and how using a word in the wrong context can "hinder your perceived credibility" (Interview 2). Hannah's use of the word "diction" both in our conversations and her assessment criteria struck me as interesting, but I am unsure of why she chooses to use this word as opposed to something like "word choice." The emphasis on diction is perhaps a reflection of her literary disciplinary orientation.

When it comes to assessing student writing, Hannah has tried to shift her approach so that instead of "counting errors" or subtracting points for missed criteria, she tries to give points to students for their successes. She attempts to look at their writing more holistically and with the genre conventions and assignment guidelines in mind. However, it's still hard for her not to get "bogged down by grammar errors" in this process. "It's hard for me not to read for errors…and I think sometimes my students still perceive it as a deduction process any time I leave a comment…I might even move away from in-text comments altogether" (Interview 2).

Table 6 shows the language-related marginal and end-of-essay comments that Hannah provided on the small corpus of student papers collected for this study. It should be noted that Hannah only left marginal and end comments on the student papers; she did not offer in-text edits on any of the student papers included in this analysis. In Student Paper 1, Hannah's language-related comments focus primarily on sentence boundaries, word usage, and comprehensibility issues related to "unclear phrasing" and "confusing grammar." Hannah's assessment of Student Paper 2 also includes references to sentence boundary issues as well as unclear pronouns and her reactions to a "caustic" tone she attributes to the student's use of

"adjectival clauses." In Student Paper 3, Hannah comments on a few minor comprehension issues related to unclear references to words and ideas. Across all three papers, these language-related comments made up the majority of Hannah's in-text comments. Other comments not represented here were mostly related to missing information, opportunities for further explication, formatting issues, and the recognition of interesting ideas.

Table 6. Hannah's Language-related Feedback on Student Writing

Student Paper 1	"This could be a new sentence." "Overall, a clear, specific, and arguable thesis, but the term 'masculinity expectations' is a bit unidiomatic." "The use of 'from' sets up a two-item comparison: from this to this, so it doesn't work with a list." "This sentence is a fragment because it only contains a dependent clause." "Unclear phrasing here." "Grammar in this sentence confusing." End comment: "There were numerous grammatical and diction issues, including fragment sentences, missing commas after dependent clauses and incorrect word choices at times. These seemingly minute errors sometimes interfered with your content, making it unclear what you meant."
Student Paper 2	"This sentence is a fragment because it only contains a dependent clause." "Overall, a very specific and arguable thesis statement. However, this could be clearer by breaking up this sentence." "This sentence is actually a fragment, as it lacks a main subject/verb." "It's not clear what/who this pronoun refers to." "I think you have some good points here, but the analysis has a sometimes caustic tone because of your use of adjectival clauses." End comment: "There were several grammatical/diction errors, including quite a few fragment sentences and unclear pronouns, which sometimes made it difficult to understand what you meant."

Student Paper 3	“This [noun] is a bit vague in the context of this paragraph” “I’m a bit confused—what is the rhetorical technique?” End comment: “Your writing is generally clear with few grammatical or diction errors.”

In general, these examples of Hannah’s language-related comments suggest that Hannah limits her feedback and tends to focus on attempting to help students improve the comprehensibility of their writing. Many of her language-related comments make references to a lack of clarity at the word or sentence level or her general confusion as a reader. While she sometimes offers explanations along with her labeling of language-related issues (e.g. “This sentence is actually a fragment, as it lacks a main subject/verb”), she also includes some vague references to grammar, phrasing, and diction (e.g. “Grammar in this sentence is confusing”). Some of this vagueness may be due to Hannah’s lack of certainty about how to identify or explain certain features of language. As she explains:

> Usually it's like, I know the term, but I don't know in the context of this specific sentence how to best explain it in writing. I feel like if I used too much grammatical jargon, they don't know what it means either. I guess I struggle with conveying clearly how to work on issues with clarity in their writing. When they're missing an indirect object or they're setting up a comparison or a conditional clause but they don't have the second part to that. I don't know how to address those issues sometimes. (Interview 2)

Her tendency to “read for errors” that she identified in conversation with me is also reflected in her comments. Her grading criteria and all the end comments she left on student papers include references to “errors.” In these assessment samples, Hannah never “fixes” the students’ writing, nor does she offer suggestions for how to fix many of the issues that she identifies. Instead, most of her comments are simply labels or observations of language-related issues. Hannah’s tendency to label issues rather than to correct or suggest alternatives is perhaps reflective of her belief that teachers of writing should not police students’ linguistic choices. At the same time, it is clear that

Hannah expects her students to write in complete sentences, with minimal "errors," and in a tone that is appropriate for an academic audience.

Elaine

Elaine is a doctoral student in applied linguistics who became interested in language learning at an early age. As a white native speaker of English, she attended US public schools and began learning Spanish as an additional language in middle school. Her experiences taking AP Spanish courses in high school and hosting several foreign exchange students from South America had what she described as a significant impact on her understanding of language, especially the challenges that come with learning a second or additional language that go far beyond "memorizing the grammar in books" (Interview 1). In college, she majored in Spanish and studied abroad, eventually graduating with her Bachelor of Arts degree. After graduating, Elaine earned a Teaching English as a Foreign Language (TEFL) certificate and was accepted into the Peace Corps. Having been a language learner for much of her life, Elaine feels a lot of empathy for her first-year writing students from international backgrounds because, as she describes, "I know how hard it is to live abroad and how hard it is to study abroad when you're not just there for fun or volunteer work but your grades are at stake" (Interview 1). Elaine feels that her travels, experiences learning additional languages, graduate education, disciplinary knowledge, teacher training, and teaching have had the greatest impact on her developing beliefs and knowledge about language in relation to college writing instruction.

Elaine's experiences in the Peace Corps and her TEFL training provided her with foundational knowledge of how to teach English language learners, which she feels very confident in doing. During the Peace Corps, Elaine was surprised by her feelings that she "wasn't an English expert necessarily. Even though I had done this training, and I felt very

confident in my abilities to teach English, the English that I was using wasn't necessarily helpful for students. Had I known that there was such a thing as World Englishes and that my students were speaking [a particular variety of English], I would have changed my approach to teaching significantly" (Interview 1). The concept of World Englishes, or the understanding that English has many linguistic and functional varieties (Matsuda & Matsuda, 2010), which Elaine later was introduced to in a graduate seminar, is now central to both her research and teaching.

It wasn't until her PhD program that Elaine also learned about other "non-standard" varieties of American English, such as Black English, which Elaine feels is very important for all composition instructors to understand. As someone who studies language use and the teaching of languages, Elaine found it "problematic" that even she had not been introduced to these concepts until well into her graduate studies (Interview 1).

Like Hannah, Elaine felt that her experiences in the practicum course were useful and impactful. She credits her mentor, Kathleen, the same mentor that Hannah worked with, for helping her successfully navigate a new and unfamiliar teaching environment. Because Kathleen also had a background in ESL and EFL, Elaine not only related to her professionally and academically, but she felt as though Kathleen was well-equipped to help her translate what she had learned about language teaching into the first-year writing classroom. Despite her mentor's language teaching background, however, language was not explicitly discussed in the practicum course. Instead, the course focused on course design, feedback practices, and classroom management.

Elaine primarily teaches courses in the writing program that are specifically designed for students for whom English is a second, additional, or foreign language. According to her survey responses, Elaine feels that it is most important to address semantics, language varieties, and

issues related to language flexibility/change with students. In our first interview together, Elaine reflected on a specific conversation she had with students about the legitimacy of English varieties. While facilitating a peer review, Elaine noticed that a student had pointed out several grammatical and spelling “mistakes” in another student’s project. When she looked at the work more closely, she recognized that the writer, who was an international student, was using British English variations of words. She was confident in her ability to talk about the legitimacy of this language variation with her students, but she recognizes that many instructors may not have the same level of awareness about British English, and the situation could have turned out much differently had another instructor been in her position. She also acknowledges that if the student had been using Indian English constructions, she may have viewed such choices as errors because of her lack of familiarity with this language variety. For this reason, Elaine feels strongly that all teachers of writing should *know* what different varieties of English look like and develop the ability to *teach* students about these language varieties and language choices rather than just having an *awareness* and respect for students’ linguistic resources:

> You can't teach students the skills of like code switching and bringing about this meta awareness of their language choices if you're not aware of what's happening yourself or able to be more systematic about it. So rather than saying “this person speaks bad English,” it is important to be able to pinpoint, “Okay why do I think it sounds bad? What's going on here? How is this connected to other patterns and how can I use this as a teaching moment to help students realize that there are ways that you can modify your language in certain situations if you choose to do so.” (Interview 1)

In Elaine’s view, it is not enough for teachers of writing to have “native” proficiency in English. “Just because you are aware of some things that ‘sound bad’ doesn’t mean that you can help someone modify it in a way they want to” (Interview 1). In short, Elaine sees it as her role to help students learn how to modify their language choices depending on purpose and context.

Although Elaine agrees with Hyland's (2007) claim that all teachers of writing should be teachers of language, she wonders if there are limits to the responsibilities she should assume when taking on this dual identity. For example, should she consider herself a teacher of speech or pronunciation? In her written reflection, Elaine explained how she had been navigating a situation with an international student over the course of the semester who was worried about his domestic peers misunderstanding him due to his pronunciation. The student requested to meet with Elaine during office hours, seeking help on how to speak with "less of a foreign accent." Elaine was torn about whether she should "agree to help this student 'improve' his pronunciation so that he felt more comfortable making American friends and with navigating life in the US or insist that his pronunciation was intelligible enough and emphasize that because it was part of his identity, he should be proud of it." Elaine agreed to meet with the student, and over the course of a month, he came to see her on three occasions, requesting to read aloud to her in order to receive feedback on his pronunciation. In addition to feeling conflicted about the student's goals, Elaine also felt that she wasn't properly trained in teaching oral communication (Written reflection).

After reading an excerpt on their first visit together, the student asked Elaine what she thought. She responded that she could understand everything he said perfectly fine. Because the student kept pressing her for feedback, Elaine took the same approach she does when assessing student writing. She attempted to locate a few patterns in his speech and then work on those patterns with the student. Elaine noticed, for example, that the student consistently used a "d" sound for "th" in words. She explained that while this pronunciation is common in many speech communities, an American student who isn't used to the "d" pronunciation might not recognize some of the words immediately. She tried to demonstrate for the student how to make a "th"

sound with his mouth, and she could tell he was really struggling. “He was contorting his face and struggling to feel where to put his tongue in his mouth to get the same sound I was making.” Elaine modeled it several times, even pulling out a mirror at one point to help him see where to place his tongue between his teeth. By the time they met again, Elaine was impressed with his ability to make the “th” sound and knew he must have practiced a lot. However, Elaine still felt conflicted, “While I was happy that he seemed more confident reading and that he was pleased with his altered pronunciation, I still worried that I was being a terrible English teacher who was making American clones. The whole experience forced me to reflect on how messy the goals of communicative competence and intelligibility are when you’re also trying to uphold the value of World Englishes” (Written reflection).

Months later when Elaine received student course evaluations, she noticed a comment from a student who thought she was “a very good teacher who corrected my pronunciation!” Though the evaluations were anonymous, Elaine knew that this comment had to have come from the student she had worked with on “th” sounds. Elaine explains why she felt “crestfallen” upon reading this comment:

> What I wish it said was “a very good teacher who helped me code-switch with American pronunciations!” Maybe even just “a very good teacher who helped me feel more confident speaking!” Did he really mean “corrected?” I’ve been stuck on that one word. If he really did mean “corrected,” either my framing/explanations were unclear, or he continued to view his pronunciation as “incorrect.” Is this an issue with my own teaching or the beliefs of this particular student? (Written reflection)

Elaine feels like students often expect her to issue “judgments” about their language use, wanting her to find patterns of errors or to “fix” their writing. This student complicated the situation even further by requesting that she “fix” his pronunciation, which she felt underprepared and conflicted about doing in the first place. Though she tried to show the student a more nuanced way of thinking about “correctness” in both her personal interactions with him and the content of

her course, this student's perception of her as a "good" teacher for her ability to "correct" his pronunciation left her feeling unsure about her role as a teacher of language in the writing classroom.

Like Hannah, Elaine is often torn about how to best assess student writing, especially when it comes to features of language. Elaine tries to challenge students' perceptions of "correctness" and focus on more "global" issues in their writing, but she also understands that students may not have many opportunities beyond her class to develop their linguistic repertoires:

> I feel like by the end of the drafting process, there's still so many global issues that I feel like are more important than the language-level issues, as far as expressing ideas and developing them. I feel that it's in the student's best interest to take care of those still before focusing on local revisions…Because they're graded mostly on the development of those ideas, rather than grammatical accuracy, [I feel like] it's in their best interest to be focused on those rather than local features. That being said, this is a place for them to fine tune their grammar and accuracy of word choice so if I'm not integrating that more into the class, where are they going to get that? They're not going to get that in other classes so I'm torn between the two. (Interview 2)

When she does respond to language-related features in student writing, Elaine tries to focus on clarity and preciseness rather than fine-tuning grammatical concerns. One of her students, for example, kept using the reporting verb "argue" with the intention of introducing an author's claim, but the student's wording made it sound like the author was disagreeing or arguing against the claim. These are the kinds of language-related situations that Elaine chooses to comment on for the purpose of helping students achieve clear communication.

In terms of her own linguistic knowledge, Elaine feels "very confident" in her language-related knowledge pertaining to grammar, vocabulary, language policy, language flexibility/change, discourse, sociolinguistics, academic or disciplinary discourse/language, language acquisition, World Englishes, and second language writing. Nevertheless, Elaine

expressed that she still has much to learn and desires more language-related teacher training and educational experiences. In Elaine's view, all teachers of writing should be required to take courses on grammar, second language writing, World Englishes, and language-related pedagogies, which is interesting considering that she did not find her own grammar course all that useful for teaching (Survey).

Elaine's Grading Criteria and Assessments

Elaine's assignment sheet, grading criteria, and feedback on student writing provide insights into the role that language plays in her teaching as well as her beliefs and knowledge about language. Elaine shared with me the second project for her L2 first-year writing course. The students in this class were mostly international students and the theme of the course was World Englishes and language variations. Although Elaine did not design the course theme or overarching course structure because this particular course has a standardized curriculum, she was able to and did customize her assignment guidelines and grading criteria. In her assignment sheet, included in full in Appendix F, Elaine asks her students to develop an argument that focuses on one of the following questions related to the course theme of World Englishes and language varieties:

> Option 1) Do you believe native speakers are the best English teachers?
>
> Option 2) Do you believe that the spread of English around the world is positive or negative?
>
> Option 3) Do you believe that English learners should be taught different varieties of English?
>
> Option 4) Who do you believe owns English?

Elaine specifies that the thesis of the essay should introduce the student's answer to one of these questions. The students should then synthesize personal experiences and course readings

to support the argument. The essay should include an introduction, a conclusion, and body paragraphs that follow PIE formatting: point (or topic sentence), illustration (or evidence), and explanation. In addition to these basic guidelines, Elaine includes a page of tips on how to successfully develop an argumentative essay. These tips explain PIE paragraph structure in more detail and include prompts to help the students generate ideas. Elaine also informs students that because they are expected to include personal experiences in the paper, "First-person pronouns are ok!"

Using the assignment's accompanying rubric, included in Appendix G, Elaine assesses students on how well they meet expectations related to six categories of criteria: 1) how well the writer addresses the prompt; 2) whether the essay is organized strategically; 3) how ideas are developed using PIE paragraphs; 4) the effectiveness of references; 5) clarity of expression; and 6) the use of MLA formatting and citation conventions. These categories are evenly weighted when Elaine determines the student's final grade. References to language are included throughout the rubric, but the category in which language plays the most significant role is the "expression" category shown in Table 7. The criteria for this category focus on the clarity, cohesiveness, conciseness, and preciseness of the writing achieved as a result of thorough proofreading and editing. Elaine also includes references to "register" in this category, a term used to describe the "clustering of semantic features according to situation types" (Halliday, 1978, p. 68). In other words, register refers to different patterns of language use that are situated and typified in a particular context. As Halliday (1978) explains, register is "a conceptual framework for representing the social context as the semiotic environment in which people exchange meanings" (p. 110). Some common registers include newspaper writing, fiction writing, spoken conversation, and academic communication. The "appropriate writing register"

for Elaine's assignment is presumably an academic register though this is not stated explicitly. Throughout the other categories on the rubric, Elaine similarly emphasizes clarity, preciseness, and appropriateness. Elaine is also concerned with the logic of the student's argument, and she expects students to make "clear connections between all ideas." Upon reflecting on the design of her rubric, Elaine felt that although she addresses language primarily through the one category of "expression," language "definitely plays a role in all of the categories—like for development, that depends on clarity as well and making sure everything is connected" (Interview 2).

The criteria Elaine includes in her rubric seem to reflect her stated approach to providing language-related feedback. As she mentioned in interviews, she does not see it as her role to fine-tune grammar or correct errors; in fact, neither "grammar" nor "errors" are ever referenced in her assignment guidelines or rubric. The influence of Elaine's disciplinary background is reflected not only in the content students are asked to wrestle with in this assignment (World Englishes and language varieties) but in the grading criteria as well, particularly in her references to register.

Table 7. Elaine's Grading Criteria for Argumentative Essay

Criteria	Doesn't Meet Expectations (0-3)	Somewhat Meets Expectations (4)	Mostly Meets Expectations (5)	Meets/Exceeds Expectations (6)
Expression: Is writing clear and appropriate for this assignment?	Writing is often difficult to understand and needs significant proofreading and revision. The writing register may not be very appropriate.	Writing is comprehensible, although further proofreading and editing would be beneficial. The writing register is usually appropriate for this assignment.	Writing is clear and cohesive as a result of thorough proofreading and editing. There is an appropriate writing register used for this assignment.	Writing is clear, cohesive, concise, and precise as a result of thorough proofreading and editing. There is an appropriate writing register used consistently for this assignment.

Table 8 includes the language-related feedback Elaine gave to three students on drafts of their argumentative essays. These drafts were submitted prior to group conferences in later stages of the project, but they do not represent students' final revisions. Elaine offers comments in the margins of students' texts and brief end comments with the intention of helping students revise their work before final submission. She does not incorporate any in-text edits. The comments in Table 8 represent most of her written feedback; comments not included here mostly made references to citation formatting, paragraph length, and critiques or praises related to the quality of ideas.

Table 8. Elaine's Language-Related Feedback on Student Writing

Student Paper 1	"This is interesting but it's so long that the reader will struggle to find the main message." "If the introduction was more concise, it would be clearer to the reader whether this is part of the thesis statement or not." "Yes, this is clear." "I've seen this typo a few times. I think you mean 'widely'" "Try connecting some of these examples to course terms like 'lingua franca' or 'communicative competence'" "Is this positive or negative? Rather than just telling us a fact, give us your perspective on this. This will make it an ARGUMENT rather than just a SUMMARY." End comment: "There are some helpful personal experiences that illustrate the points you're making. These are engaging and help demonstrate your main argument. Try to incorporate key terms and ideas from the readings!"
Student Paper 2	"This seems to contradict your position on this topic. Maybe reword this so that you're saying that some people THINK that they need native speaker teachers?" "This is a clear claim, but the whole thesis statement is a bit too long. It should be 1-2 sentences total. Could you condense the points below so that they're just one concise sentence?"

	"Hm, this makes it sound like your point is problematic. It might be clearer to just say that non-native speakers make better teachers because they can relate more." "Kirkpatrick argues AGAINST the belief… (Add "against" – this will clear up the confusion that your peers noted)" "Worse how? (Worse speaking? Teaching? Explaining grammar??)" "What is OSU? Ohio State University? It's helpful to spell out the acronym the first time that you use it so that everyone understands what it stands for." "Rather than describing these examples as 'good' or 'bad,' try using some of our course terms (such as intelligible or unintelligible)."
Student Paper 3	"Can you connect this paragraph to key course terms such as 'lingua franca,' 'speech communities,' or 'communicative competence?'" "This paragraph could be more concise so that the reader doesn't lose focus on the topic." "Later on when you do local revisions, focusing on sentence variety would help improve your writing."

In general, Elaine's language-related comments on student writing align with the goals outlined in her rubric and assignment guidelines. In her feedback, for example, Elaine seems primarily concerned with conciseness, clarity, and the incorporation of key terms. She offers language-related feedback on everything from typing errors to tightening ideas, but she does not identify every single instance of an error, issue, or feature. Instead of labeling "errors," Elaine often includes explanations for *how* and *why* the writer might address a concern. To illustrate, on Student Paper 1 Elaine questions whether the writer felt positively or negatively toward a statement included in the paper about the influence of English on economic development because the student did not include any stance markers. "Rather than just telling us a fact," Elaine explains, "give us your perspective on this. This will make it an ARGUMENT rather than

just a SUMMARY." Elaine does not correct students' writing, but she does occasionally leave comments in which she attempts to help students re-word sentences that caused her confusion due to issues with syntax or word choice. On Student Paper 2, for example, the student wrote, "First of all, the main problem is that non-native speakers can relate [to] non-native speakers more than native speakers." Elaine highlights the student's use of "main problem" and comments, "Hm, this makes it sound like your point is problematic. It might be clearer to just say that non-native speakers make better teachers because they can relate more." Though she does not make any specific references to register, it is clear that she is attempting to help students write in a more academic register, as is evident in her comment on Student Paper 2 about using course terms like "intelligible" or "unintelligible" rather than "good" or "bad." She tries to keep her audience in mind when leaving comments, choosing her words carefully when leaving feedback on L2 students' writing because she doesn't want her feedback to "add another layer of confusion" (Interview 2).

Elaine's approach to writing assessment suggests that "clear, cohesive, concise, and precise" expression and attention to register-appropriate language use is valued in her classroom. Elaine tries to avoid a rhetoric of "correctness" in her assessment criteria and feedback, focusing more on intelligibility and students' awareness of audience and genre. Upon reflecting on her approach to providing feedback, Elaine explained that she thinks it's most helpful for students to "understand how their expressions affect a reader" (Interview 2). Nevertheless, Elaine does have some formulaic, perhaps even rigid, expectations regarding thesis statements ("It should be 1-2 sentences total") and paragraph structure (point, illustration, explanation) for this assignment. It is unclear why Elaine adheres to these particular "standards," though it should be noted that PIE

paragraphs were heavily emphasized in her practicum course and in the textbook she used in the first few years of her teaching.

Maila

Maila is mid-way through her PhD in rhetoric and composition. She identifies as Central American and was born and raised in the US where she attended a bilingual Spanish/English school from kindergarten through 8th grade. Maila finds it difficult to identify her first or native language because she describes herself as having "quadruple tongues." In her home, her parents predominantly spoke Central-American Spanish, but with her friends and at school, Maila spoke a Mexican-American variety of Spanish, a non-standard English dialect influenced by the Black and multilingual folks in her community, and standard academic English.

Maila feels as though her cultural background and lived experiences as a multilingual woman of color have had the greatest impact on her language-related beliefs and knowledge. She explains that she is impacted by the assumptions people make about her based on the way she speaks. People ask her where she's from when they hear an "accent" or make remarks about how "well-spoken" she is when she's in academic spaces, as if they are surprised by her eloquence. As a result, Maila often feels hesitant when code-switching, especially as a teacher in the college writing classroom. She worries about whether her students are taking her seriously based on her linguistic choices (Interview 1).

In her survey responses, Maila acknowledged how her educational experiences have been and continue to be "very influential" on her developing beliefs and knowledge about language. In interviews, she further explained how because of school reforms in her youth, for example, she lost access to bilingual educational experiences after 8th grade. She likens this experience to the linguistic loss felt by Gloria Anzaldua—her Spanish tongue was metaphorically cut out. As

Maila explains, “I can’t speak Spanish now without having that English accent…so in other people’s views I can’t speak ‘correct’ Spanish, but I also don’t speak standardized English” (Interview 1). In school, she worried about being punished or failing for speaking or writing anything but Standard American English, but she also felt alienated from other Spanish speakers. It was once difficult for her to imagine Spanish has having a “valid” place in academic discourse. This perspective was challenged in her survey of rhetorical studies course during her first semester of graduate school in which she was introduced to Sor Juana Inés de la Cruz, a Mexican nun, poet, and philosopher. Reading de la Cruz’s writings in Spanish and English shifted Maila’s view concerning the validity of Spanish in academic spaces. “For me, as a person who was raised bilingual to some extent… [reading Spanish texts in seminars] was important. I was like, I can do this” (Interview 1)!

Though she has only taken a few language-related courses at the graduate level, including a course on literacy and another on discourse analysis, it was her introduction to feminist scholar and cultural critic bell hooks in her first semester of graduate studies that has had a profound impact on her beliefs about English and her approach to teaching students. More specifically, Maila mentions reading the essay “Language: Teaching New Worlds/New Words” (hooks, 1994) and referring to it when giving students feedback on their assignments or when introducing the genre of literacy narratives. In this essay, hooks (1994) argues that Standard American English is “the language of conquest and domination; in the United States, it is the mask that hides the loss of so many tongues, all those sounds of diverse, native communities we will never hear…so many unremembered tongues” (p. 223). For Maila, this essay raised her awareness about “the power of language and the overlooked histories of the uses of the English language,” and it continues to remind her that the language she uses in student learning objectives, assignment

sheets, and assessment practices is "implicated in the problematic uses of the English language, but also that there are [possibilities for] critical interventions" (Written reflection). Maila worries that as a teacher of writing, she is enacting "linguistic violence" on her students, but at the same time, she views it as her responsibility to help students learn academic discourse. When students use a colloquial register in the classroom, for example, she often responds by acknowledging that what they are saying is perhaps rhetorically effective in a different context, but then she strives to help them "move towards the language of the academic" (Interview 1).

Maila feels like her K-12 reading and writing education were always framed around preparing for success on a test. Thus, she was only introduced to language-related concepts that would help her pass mandated assessments. Because of this orientation toward reading and writing, she feels somewhat insecure about her own linguistic repertoire (even though she always received high marks and compliments on her writing). She explains that by the time she entered college, she was really scared of grammar in particular and proceeded to fail two grammar courses (Interview 1).

According to her survey responses, Maila now feels "very confident" in her knowledge of vocabulary, discourse/academic language, "not very confident" in her knowledge of grammar and mechanics, and "not at all confident" in her knowledge of second language writing. Maila agrees that having a better understanding of language would improve her teaching practices, even though she was the only participant in the study to disagree with Hyland's (2007) claim that all teachers of writing should be teachers of language. She feels that the gaps in her own metalinguistic knowledge impact her teaching. "I can write, I can express myself, but I can't tell you the science and the technical reasoning behind it…Thus, I don't know how to tell my students, 'This is an independent clause, and this is why it doesn't blah blah blah'" (Interview 1).

She feels conflicted about how to teach both "technical" aspects of language while also being mindful of the "poetics" of language (Interview 2).

On the first day of class, Maila shares a sample of her teaching philosophy with her students so they better understand her approach to language. One of the messages she shares with students is that her intentions are not to tell them what is "wrong" with what they have previously learned about the English language, but rather she is there to help them "get the skills necessary to talk in college." She believes it is important to help students understand and develop their ability to use academic or disciplinary language, and she feels she is often "struggling" alongside her students to achieve this goal (Interview 1).

Maila also considers it "very important" to acknowledge and discuss varieties of English in the classroom (Survey). She finds it difficult, however, to respect students' linguistic differences while also trying to address "standards." She also feels that her own limited knowledge about different language varieties and the linguistic backgrounds of her students impedes her ability to discuss or teach about these varieties in the classroom. "The assumption is if you're teaching something you have some sense of expertise in the subject, right? I'm not an expert in like 20 different languages or vernaculars…I, myself, am limited in my knowledge. I don't even know what some of my students' languages are" (Interview 1). She finds the notion of code-switching intriguing, but she's unsure how one would assess such work and is wary about the ways in which code-switching or code-meshing then becomes standardized through formal assessments. "Do you have a code switching or code meshing analytic? What would that look like" (Interview 1)?

When asked about her experiences working with L2 writers, Maila realized that she doesn't consciously shift her approach or accommodate their needs. In part, Maila feels as

though she never received the proper training to work with L2 writers, but she also places blame on herself for not systematically gathering information about her students' linguistic backgrounds and needs. Often, she is unsure about the language identities of her students unless they disclose this information in their writing or conversation. She encourages students who might have additional needs to meet with her during office hours because she feels limited in her ability to help these students in class or through her written feedback (Interview 2).

When assessing student writing, Maila feels that it is more important to address global concerns rather than local issues. Even when commenting on word or sentence-level features in student writing, Maila tries to focus on the "global meanings" made possible through local revisions. In other words, she is less concerned about "correctness" and more about how "their words and each grammatical unit has power." She values ideas and critical thinking and validating students' ways of seeing the world; however, she also expects students to demonstrate their "maturity in terms of expression and articulating those points of view with an attention to the power that language has." Maila sees it as her responsibility to help students "manipulate" language to achieve different rhetorical effects (Interview 2).

Maila acknowledges that she often directly edits students' papers because she wants to show them "how to speak the language of the academic" rather than just offering vague feedback or comments *about* the writing. She further explains her feedback approach:

> When I do [provide] direct commentary or like change things around, I think I'm visually trying to show them how to speak the language of the academic because that's what they're here for in college, right? And to do that visually is also kind of a front for my own limitations and insecurities with not knowing the appropriate way of teaching grammar. I could show the students how the sentence will sound better, but I can't say, "These are the reasons why, the antecedents, blah, blah, blah." I can't do that. So sometimes I do struggle with, is that a disservice to my students, or what's going on? Is there a different approach? (Interview 2)

In short, her decision to provide direct edits on student texts is in part because of her own "limitations and insecurities" about how to teach and talk with students about language-level, particularly grammar-related, issues. Maila also feels like as a learner, she often responds well to direct and immediate feedback and results, which also influences her decision to provide in-text edits. She's unsure if this is "enabling" students too much. In addition to offering occasional edits, she finds it most important to provide a summative comment at the end of student papers. She feels that in her own experiences as a student, these end comments have influenced her the most to "become a better writer" (Interview 2).

In our conversations, Maila often connected her teaching practices to the experiences she has had as a student. It seems as though the examples set by her own teachers have had a significant impact on her pedagogical approaches. She also frequently relies on the resources and experiences of fellow teachers. She feels that her experiences in the required practicum course had minimal impact on her understanding of the role of language in the writing classroom because it was mostly "just busy work, like the kids say" (Interview 1).

Maila's Grading Criteria and Assessments

An examination of Maila's teaching materials and assessments of student writing reflect and sometimes complicate Maila's stated language-related beliefs and pedagogical approaches. They also reveal strengths and potential gaps in Maila's language-related knowledge. The assignment sheet Maila shared with me, the second major assignment in her first-year writing course, outlines instructions for conducting a "cultural rhetorical analysis." The full assignment sheet is included in Appendix H. The purpose of the assignment is to "evaluate how an author persuades his/her/their audience by using emotional appeals (pathos), credibility (ethos), and logical argument (logos), as well as other techniques that contribute to the effectiveness (or lack

thereof) of a particular text's argument" and to understand "how author, context, audience, and purpose (the rhetorical situation) informs a given text." To limit possible texts for students to analyze, Maila introduced four readings in class—essays on topics ranging from white privilege to anti-intellectualism. Alternatively, students could choose to analyze one of four music videos also introduced in class or a work of art exhibited at a local museum of the student's choosing. Students are asked to write a 4-6-page analysis of one artifact for a college-educated audience using the following questions as a guide:

- What kinds of behavior does this text seem to encourage or enforce?
- What are the social purposes or functions of this text?
- Why might readers at different times and different places find this text compelling?
- What are the differences between your values and the values implicit in the text?
- Upon what social understanding does the text depend?
- How might this text affect the freedom or movement of a person or groups of people?
- How is this text connected to larger social groups, beliefs, structures, issues, ideas, events, habits, customs, practices, or communications?

Language-related criteria are not explicitly mentioned in the assignment sheet, but the final question in this list could potentially elicit analysis of language-related issues and practices. In addition, one of the texts that students could choose to analyze is Amy Tan's essay "Mother Tongue," which explores the author's experiences speaking different Englishes. In preparation for this assignment, Maila discussed different "writing errors" such as unclear pronouns and reviewed different sentence types with students.

Language-related assessment criteria are most explicitly addressed in the "style" category of Maila's rubric included in Table 9. The full rubric is included in Appendix I. In addition to "Style," Maila assessed students according to the following criteria: their "level" of analysis (10 pts); accuracy and conciseness of summary (10 pts); their understanding of the text, of counter-arguments, and "of the value of avoiding speculation that is not supported with evidence from

the text" (15 pts); the presence of an arguable thesis and strong support for the argument (30 pts); the organization of ideas achieved through forecasting, PIE paragraphs, and logical development (15 pts); and strict avoidance of excessive plot summary and "other pitfalls" (5 pts). Clearly assessment for some of these categories also depends on the linguistic choices of students, especially those that rely on "accuracy," "conciseness," and "logical development." The category of "style" accounts for 15% of the final grade for this assignment, and it includes the criteria of word choice, varied sentence length, mechanical precision, proper MLA citations, the use of present tense verbs and active voice. Maila explained that she developed this rubric based on samples from other teachers that she found through the writing program's collaborative, online teaching resource database.

Table 9. Maila's Grading Criteria for Cultural Rhetorical Analysis

STYLE	Excellent	Good	Needs Improvement	Unacceptable
Word choice	3	2	1	0
Varied sentence length	3	2	1	0
Mechanical precision	3	2	1	0
Follows proper MLA citations, uses present tense, and active voice verbs	6	4	2	0

Table 10 includes the language-related feedback Maila left on final drafts written by two first-year writing students in her English 101 or first-semester FYW course. All of these comments were incorporated as marginal notes; Maila also included end notes on the drafts that were mostly focused on how the students could expand their ideas, incorporate additional evidence, or rearrange ideas. In response to Student Paper 1, Maila's comments ranged from labeling issues related to the rubric such as word choice and active voice to making suggestions for the students about how to "establish ethos" by incorporating dictionary definitions. On

Student Paper 2, Maila found the writing less effective and even asked the student in her end comment to revise and resubmit the project. Maila's comments on this paper included labeling "vague" language, identifying issues with word order, and suggesting ways to clarify or connect ideas.

Table 10. Maila's Language-related Feedback on Student Writing

Student Paper 1	"This is a strong introduction. You effectively utilize the introduction structure that we discussed in class with MLA outlining. Your writing is clear, efficient, and concise." "To establish more support about this observation consider using a dictionary definition. You can establish more ethos too." "Use last name of author since you already introduced her full name in the introduction." "Shift from passive voice to active voice." "Use brackets when you change or add material to the direct quote." "Add more to this sentence. How does the lyrics demonstrate the objectification of women as fragile and precious?" "Awkward sentence." "How is this information relevant in this paragraph? Seems to disrupt the narration sequence of your analysis." "Woman? Word choice." "Sentence fragment. Where is your subject? Who is supporting?"
Student Paper 2	"This is a thesis in progress. Consider the order of words/syntax of this sentence." "This is an effective introduction with the exception of strengthening your thesis." "Vague. Provide a concrete example of what made her rendition controversial." "This is vague. Many things were happening in the 1930s. Tell us where

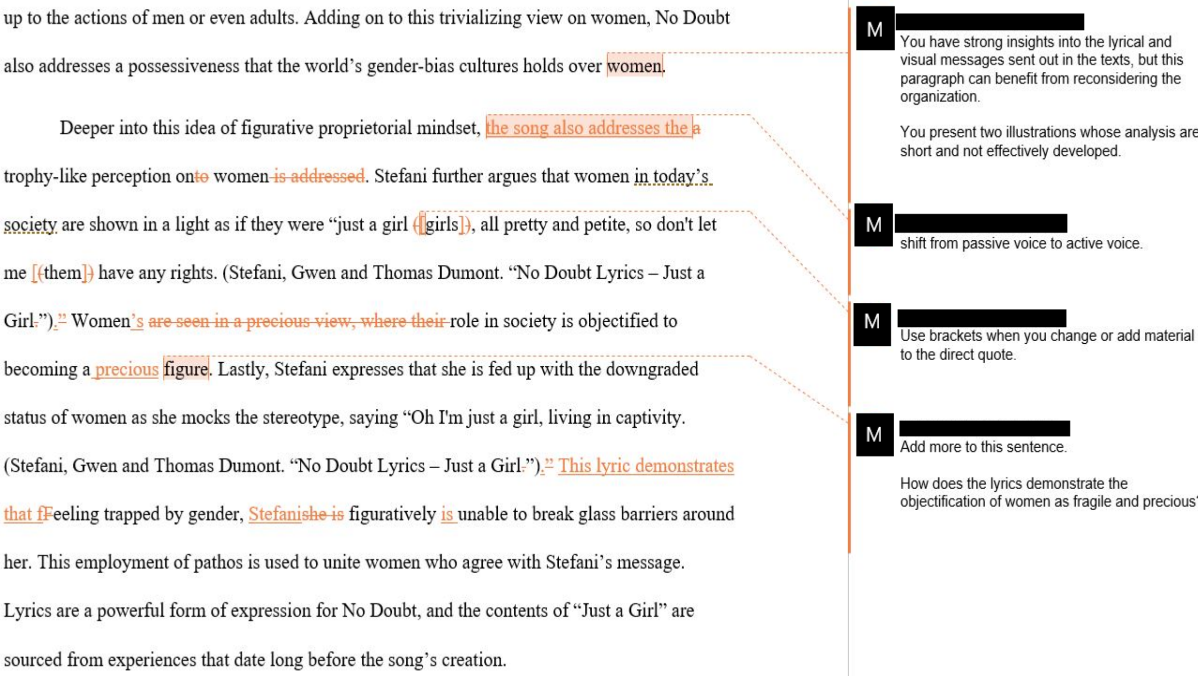
	and who you are situating your observation on." "This paragraph introduces your effective use of concise and clear sentences. The paragraph could also benefit from more content such as your analysis of these findings." "The repetition and parallelism in this sentence is an interesting rhetorical move." "Is this information effectively placed in this sentence? It disrupts the narration sequence of the sentence." "This paragraph does not seem directly related to the rest of your claims and content. Make the connection clear if not scrap it." "What does this mean?" "Word choice."

Some of Maila's comments from Table 10 are also related to in-text edits that she provides. Figure 2 shows a page from Student Paper 1 that includes both Maila's marginal comments and her in-text edits. All of the underlined, highlighted, and crossed out words and phrases are Maila's edits. Sometimes when making direct changes to the student writing, Maila includes an accompanying description or label of the change. For example, Maila changed the wording of a sentence originally written in passive voice to active voice and uses a marginal comment to note this change. At other points throughout the draft, however, Maila edits the text directly without including an explanation or label in the margins such as when she altered the following sentence from Student Paper 1:

> **Student's original sentence:** "Feeling trapped by gender, she is figuratively unable to break glass barriers around her."
>
> **Maila's edited version:** "This lyric demonstrates that feeling trapped by gender, Stefani figuratively is unable to break glass barriers around her."

Maila is the only participant to incorporate in-text edits on her student papers. In interviews, Maila mentioned that one of her strengths is in editing sentence-level issues and that she sometimes spends up to an hour assessing each paper. Her attention to detail is indeed apparent, and she definitely left more comments and edits about a broader range of issues than either Hannah or Elaine.

Figure 3. Maila's Feedback on Student Paper 1



up to the actions of men or even adults. Adding on to this trivializing view on women, No Doubt also addresses a possessiveness that the world's gender-bias cultures holds over women.

Deeper into this idea of figurative proprietorial mindset, the song also addresses the a trophy-like perception onto women is addressed. Stefani further argues that women in today's society are shown in a light as if they were "just a girl ([girls]), all pretty and petite, so don't let me [(them]) have any rights. (Stefani, Gwen and Thomas Dumont. "No Doubt Lyrics – Just a Girl.")." Women's are seen in a precious view, where their role in society is objectified to becoming a precious figure. Lastly, Stefani expresses that she is fed up with the downgraded status of women as she mocks the stereotype, saying "Oh I'm just a girl, living in captivity. (Stefani, Gwen and Thomas Dumont. "No Doubt Lyrics – Just a Girl.")." This lyric demonstrates that fFeeling trapped by gender, Stefanishe is figuratively is unable to break glass barriers around her. This employment of pathos is used to unite women who agree with Stefani's message. Lyrics are a powerful form of expression for No Doubt, and the contents of "Just a Girl" are sourced from experiences that date long before the song's creation.

M
You have strong insights into the lyrical and visual messages sent out in the texts, but this paragraph can benefit from reconsidering the organization.

You present two illustrations whose analysis are short and not effectively developed.

M
shift from passive voice to active voice.

M
Use brackets when you change or add material to the direct quote.

M
Add more to this sentence.

How does the lyrics demonstrate the objectification of women as fragile and precious?

The comments in which she simply labels errors or the edits she made perhaps reflect the insecurity Maila experiences when trying to explain to students *why* or *how to* address certain language-related concerns. Again, like she mentioned in one of our interviews, "I could show the students how the sentence will sound better, but I can't say, 'These are the reasons why, the antecedents, blah, blah, blah.' I can't do that." Maila often goes beyond the criteria of her rubric when assessing student writing perhaps to achieve her larger, ambitious goal of helping students develop their ability to "speak the language of an academic." Helping students understand when

to refer to an author by their last name, for example, or directing students on how to use brackets are not necessarily features of language or criteria included on her rubric.

Discussion

What Are the Influences on These Teachers' Developing Language-Related Beliefs and Knowledge?

Language learning experiences. These brief sketches outlining the personal and educational backgrounds of Hannah, Elaine, and Maila offer only a small peek into their lives and some of the factors influencing their knowledge and beliefs about language and the role of language in the writing classroom. Nevertheless, some interesting trends emerge in their stories. For Elaine and Maila, their own personal language learning experiences and linguistic identities play a significant role in their understanding of linguistic diversity. Elaine feels that her own language learning experiences help her relate better to L2 students, and her exposure to different varieties of English during her time in the Peace Corp has shifted her understanding of what it means to be a language "expert." As a native speaker of American English, Elaine recognizes that her students are sometimes experts in other varieties of English and that this expertise shapes their experiences and performances in her classroom. Elaine feels so strongly about the concept of World Englishes that it shapes both the content and pedagogical applications of her teaching. Similarly, Maila draws upon her multilingual identity when considering the role of Standard American English in her courses. On the one hand, she sees that students are in college to learn how to speak the "language of the academic," but at the same time, she views the teaching of Standard American English as a potentially colonizing act, especially for students like her who have been distanced from their home languages through formal schooling. Maila's reflections and feedback practices, however, suggest that she has yet to figure out how to make "critical

interventions" and help students engage with "counter-languages" in the classroom. She definitely still expects students to follow the conventions of Standard American English.

While Hannah's own language learning experiences had perhaps less of a pronounced impact on her beliefs and knowledge about language, she was significantly influenced by the language learning and teaching experiences of her teaching mentor and her exposure to multicultural children's literature. These experiences raised her awareness of language varieties and helped her understand that the "mostly white, male, canonical literature" to which she had primarily been exposed is not necessarily the most appropriate model for measuring "good writing" in the context of first-year writing.

Writing programs would benefit from acknowledging, valuing, and drawing upon the linguistic and cultural backgrounds of instructors. Teachers like Maila who do not identify as native speakers of English might feel a greater sense of inclusion and confidence in a program that treats "TAs' linguistic and cultural backgrounds as a virtue rather than a hindrance" (Ruecker et al., 2018, p. 617). Monolingual English-speaking teachers could similarly benefit from learning about the language learning or language teaching experiences of their peers in preparation for potentially navigating situations with L2 writers in the first-year writing classroom. In conversations about linguistic diversity in writing studies, the focus is often on recognizing the linguistic diversity and backgrounds of students and being sensitive to their needs and the resources they bring with them, but it is important to recognize that writing instructors similarly bring with them a wealth of prior language-related experiences that might impact their experiences in the practicum or writing classroom.

Mentorship. All three participants were in some way influenced by the institutional context in which they study and teach. Hannah and Elaine, for example, benefited from the L2

teaching expertise of their practicum mentor, Kathleen. As a native English speaker from a predominantly white US community with no prior experiences working with L2 learners, Hannah found it particularly valuable to learn from someone with a different set of experiences. Though Kathleen rarely talked explicitly about teaching L2 writers, she inevitably relied upon her professional expertise and provided Hannah with a different perspective about the goals of college writing instruction and ways of reading student writing with their language-related needs and resources in mind. Elaine also benefited from Kathleen's experiences for the opposite reason; she related to Kathleen precisely because they had both taught English language learners in international and community settings. Elaine followed the example of her mentor to translate her ESL and EFL teaching experiences into pedagogical approaches more aligned with the goals of university writing instruction. These experiences show that the linguistic and disciplinary diversity of *faculty* matters in the context of teacher training. The language learning and language teaching experiences of faculty members can have a profound impact on graduate student writing instructors who often have little to no prior L1 or L2 teaching experiences and/or second language learning experiences of their own, especially considering the decline in language learning requirements in K-12 and higher education settings.

Institutional language policies. Hannah was the only participant to mention the writing program's somewhat explicit language-related policies and how they impacted her teaching; however, Elaine and Maila were also influenced by the more tacit policies of the writing program reflected in the curricula, textbook, and shared values and approaches to instruction and assessment. The policy Hannah referenced specifies that "no more than 10% of a final grade should be related to language errors." The policy further explains that "language should be taught as part of writing, but teachers should acknowledge that many students, especially those

using English as an additional language, will display language errors in their writing because they are developing their language skills." Learning about this policy encouraged Hannah to reconsider her assessment practices and move toward a more "holistic" method of responding to student writing, but she admitted that she still struggles to imagine grammar as only comprising 10% of a student's grade. Nevertheless, this policy along with the advice of her mentor helped Hannah develop a different perspective about the goal of writing assessment; now, instead of looking for *errors* in student writing, Hannah strives to "give points for what students are doing well."

Teaching resources. Elaine and Maila both relied upon shared resources in the writing program that also carry with them certain assumptions or tacit policies about what constitutes "good writing" or language use. For example, both of these instructors tend to rely on the concept of "PIE" paragraphs (point, illustration, explanation) when teaching and assessing writing. The writing program's custom textbook, which serves an important role in communicating the program's outcomes and philosophy of writing education especially for new teachers, used to include several references to PIE paragraphs. Although the program no longer advocates for teaching this formula, it clearly still has a hold on many instructors. While PIE offers a formula for paragraph development that might work in some contexts, not all paragraphs follow such a structure. Thus, requiring that students use this formula when writing paragraphs is perhaps limiting possibilities for organizing ideas and ignoring the importance of situated language use. Maila also heavily relied upon resources uploaded to an online teaching resource database by her fellow writing program instructors. Her approach to assessing students' language use and other features of writing are in part influenced by these borrowed rubrics and assignment guidelines. While the sharing of resources helps alleviate the stress of developing materials from

scratch, sometimes available materials, just like many online teaching resources, are decontextualized and not systematically vetted. I am not suggesting that writing programs limit or police the sharing of resources, but it is important for writing programs to consider the ways in which explicit and tacit policies, values, and teaching approaches are circulated, interpreted, reinforced, and applied in writing classrooms through channels such as resource databases, textbooks, and official policy statements.

Graduate education. Graduate coursework was also a major institutional-related influence on Hannah, Elaine, and Maila's language-related perspectives and practices. All three mentioned specific course readings and/or lines of inquiry that had influenced their assumptions about language, about students, or about the goals of first-year writing. Despite their different disciplinary orientations, these three instructors all came to better understand issues related to language flexibility, language power, and language diversity through readings and assignments in their graduate courses. For Maila, it was her introduction to bell hooks that had a profound impact on her understanding of linguistic imperialism; Elaine was influenced by her coursework in World Englishes and an activity she completed in a graduate seminar in which she was asked to mark *every* error in a student paper in order to see the ineffectiveness of such an approach; and for Hannah, it was a course on multicultural children's literature that helped challenge her white, male-dominated view of "good" writing. Professors need not completely change course content or transform every graduate seminar into a pedagogy course, but they could perhaps facilitate opportunities for graduate students to connect course content to their teaching, especially in English departments where the majority of graduate students are also teachers. As I mentioned in the previous chapter, considering graduate education as an integral part of teacher training could

also help alleviate some of the unrealistic pressure to prepare teachers with everything they need to know about teaching in a single practicum course.

What Role Does Language Play in These Instructors' FYW Classrooms?

Language as course content. For Maila and Elaine, language plays a role in the content of their first-year writing courses. Elaine's course is entirely structured around the concept of World Englishes; thus, she often finds herself having conversations with students *about* language, not just engaging with *performances* of language in their writing or in her feedback. Maila also introduces students to readings about language and has conversations about different forms of literacy in her literacy narrative unit. By using language as the focus of inquiry and discussion in the classroom, Maila hopes to show students that language is a source of power, and Elaine hopes that her students will better understand the existence and value of different English varieties. Through language-related course content, these teachers are able to help students wrestle with the sociopolitical dimensions of language use.

Language as a standard or learning outcome. Though these three instructors have different approaches to assessment, as is evident in their three different rubric styles and feedback practices, all three instructors include language-related features in their assessment criteria. Hannah emphasizes diction and sentence structure and expects clarity and purpose in students' linguistic choices. Elaine is primarily concerned with students' attention to conciseness, preciseness, sentence variety, appropriate register, and the incorporation of course terms. Maila's rubric includes references to word choice, sentence length variety, and the use of present tense and active voice, and she also expects students to write in an academic register. To some degree, all three participants are thinking about the importance of language at the word, sentence, textual, and contextual level and at times are assessing language-related features of

student writing in more dynamic ways than simply identifying errors (though there are certainly instances of that approach as well). In other words, these instructors have developed ways of responding to student writing that consider the rhetorical impact of linguistic choices. Further information is needed to determine how and why these instructors chose to focus on particular language-related features and how/if they scaffold the teaching of these features. From conversations with these teachers, Maila and Hannah seem to focus mostly on helping students develop their ideas, leaving explicit discussions of language to "editing" lessons and peer or instructor conferences in latter stages of project development.

Language as a rhetorical act. All three participants acknowledged that "appropriateness" of language use is dependent on context and genre. Maila recognizes, for example, that students use and encounter different varieties of English beyond her classroom and that these varieties have value in those spaces. Nevertheless, Standard American Academic English is the privileged variety in her classroom. Similarly, Elaine teaches her students about the concepts of register and World Englishes to help them understand that although she wants students to become familiar with Standard American Academic English, it is not inherently or necessarily more effective or "correct" than other varieties of the language. I would argue that Elaine's recognition of language varieties is reflected in her feedback on L2 student writing in that she emphasizes intelligibility rather than "correctness" and avoids identifying every single deviation from Standard American English. Hannah also acknowledges the importance of context in her grading criteria, "The essay demonstrates audience awareness through appropriate diction, explanation, and design for this context."

Language as grammatical errors. All three participants had conflicting views about the role of grammar in the writing classroom, and it was unclear at times if these instructors were

envisioning grammar in a purely prescriptive sense. Hannah mentioned limiting attention to grammar in her teaching and feedback, and yet she admitted sometimes feeling “bogged down by grammar” when assessing writing, and her feedback included comments such as “confusing grammar.” She also mentioned feeling uncertain about the best way to approach grammar in the classroom, especially when working with L2 writers. Similarly, Maila explained that providing direct edits on student papers was a “front” for her own limitations and insecurities about not knowing the appropriate way of teaching grammar. Elaine mentioned that “global” concerns were more important than teaching grammar, but she also wondered if she was doing her students a disservice by not helping them “fine tune” grammar. Overall, participants questioned the purpose of teaching grammar, the appropriateness of teaching grammar, and the most effective ways to address grammar.

Language as expression. For these three instructors, language is viewed as a means of expression, creativity, and identity performance. Elaine’s language-related assessment criteria were categorized with the label “expression,” and Hannah mentioned becoming more “flexible” in her assessments of students’ language as she developed an understanding of language as a “creative act.” Maila also stated that she strives to acknowledge and validate students’ “ways of seeing the world.” Understanding the personal dimension of language use is at the heart of these instructors’ contradictory perspectives about the role of language in the teaching of writing.

Language as source of tension. Hannah, Elaine, and Maila all faced challenges in trying to balance their understanding and respect for students’ language backgrounds and choices while also trying to teach features of academic discourse, set language-related standards, and assess students’ abilities to meet those standards. Hannah and Elaine both talked about becoming more “flexible” in their expectations of students after years of teaching, but I wonder if it is flexibility

that shows respect for students' language varieties or if that is simply a response to a lack of certainty about how to best approach language varieties, student identities, and student autonomy. The contradictions about how to teach and assess language are perhaps also related to a lack of certainty about the expectations/goals of first-year writing, approaches to "teaching" language beyond isolated lessons on grammar or editing, how to set and assess language-related criteria, and the limits of what it means to be a teacher of writing *and* a teacher of language. Elaine's experience with helping a student practice pronunciation without feeling properly trained to do so and wondering about the appropriateness or efficacy of her approach is a powerful example of how writing teachers are called upon to be teachers of language, sometimes in surprising ways or ways that seem beyond their expertise or range of responsibilities.

These teachers are definitely *aware* of the potential consequences of approaching language in narrow or uninformed ways, and yet they sometimes don't *know* the best way to discuss, teach, or assess language so they seem to either rely on following the models that their own teachers set, avoiding language, trying to be "flexible" in their assessment criteria, or simply trying their best. Hannah, for example, includes criteria like "precise diction" in her assessment criteria but was unable to really explain what that meant. While there's nothing wrong with trial and error and learning from experience, having a "well-informed and socially shared theoretical framework for discussing language" (Matsuda, 2013, p. 132) in the context of college writing instruction might give new teachers more confidence in their ability to design opportunities for students to develop as writers with their language learning goals in mind. Though it is beyond the scope of this study to develop this framework completely, it is my hope that these instructors' experiences show *why* such a framework is needed. Part of this framework should include some clarification about what teachers should know about language and how this knowledge is

developed and can be supported. The following chapter introduces a model illustrating potential domains of teachers' language-related knowledge in the context of college composition.

What Do Writing Instructors Feel They Need to Know About Language to Teach Effectively?

For Hannah, Elaine, and Maila, the following categories of language-related teacher knowledge seem significant:

- Language varieties – an understanding of the linguistic resources that students bring with them, knowledge of World Englishes and how to recognize language varieties in student writing, and knowledge of pedagogical practices that respect and support the development of language varieties.
- Metalanguage – the ability to talk about language with students, including more than just a knowledge of terminology or the development of a specialized lexis. Metalanguage applies to "all aspects of language that is used to talk about language," from features of grammar to the sociopolitical dimensions of language use (Berry, 2005, p. 17). To illustrate the importance of metalanguage is Hannah's realization that she often knows how to label features of writing, but she sometimes doesn't know "in the context of [a] specific sentence how to best explain it in writing. I feel like if I used too much grammatical jargon, [students] don't know what it means either. I guess I struggle with conveying clearly how to work on issues with clarity in their writing." Being able to discuss clarity, register, discourse, genre, word-level, sentence-level, and textual-level language features with students is critical to the work of writing instructors.
- L2 writers and writing – strategies for identifying language learner needs and

designing lessons and assessment practices appropriate for L2 writers.

- Language-related assessment strategies – strategies for designing language-related assessment criteria and providing feedback that fosters students' linguistic growth as opposed to feeling "bogged down" by grammar and errors when reading student writing.
- Genre – knowledge of how to help students identify and use language-related features of a range of genres. Though none of these participants use explicit genre pedagogies, all of them recognize and teach their students to recognize how different contexts, audiences, and registers inform writers' choices. A more explicit knowledge of genre theories and pedagogies could help these teachers more confidently identify language features to focus on in their classrooms and integrate scaffolded language learning opportunities throughout their courses instead of focusing on their personal language preferences in their grading criteria and relegating discussions of language to isolated editing sessions.

Using insights gathered from Hannah, Elaine, and Maila's experiences synthesized with other scholarly findings, the following chapter presents a model of language-related teacher knowledge for college writing instructors that incorporates these and other forms of knowledge. This model helps to illustrate the range of knowledge and influences that writing instructors like Hannah, Elaine, and Maila draw upon in their classroom practices.

CHAPTER FIVE: TOWARD A MODEL OF PEDAGOGICAL LANGUAGE KNOWELDGE FOR COLLEGE WRITING INSTRUCTORS

This study has explored the exciting, complex, contradictory, and sometimes confusing ways in which writing scholars and writing instructors have considered the role of language and teachers' language knowledge in college writing education. The tracing of language throughout the history of composition studies in the first chapter of this dissertation helped locate some of the events, attitudes, and approaches that led to a "new linguistic frontier" in the study and teaching of writing (Matsuda, 2013, p. 131) while also elucidating how teachers' knowledge of language has been considered and often glossed over or ignored throughout this disciplinary history. Explorers of the "new linguistic frontier" in composition studies are drawing attention to and confronting the language-related assumptions, values, and practices that have defined and, at times, divided the field. Of particular significance in this moment is the growing awareness of linguistic diversity and the questioning of monocultural/monolingual norms in scholarly activities, writing program policies, learning outcomes, classroom practices, placement procedures, assessment measures, etc. However, there is still work to be done in transforming our awareness or understanding into actions.

One area of concern in need of further exploration is how to best prepare teachers of writing to navigate this "new linguistic frontier." In Chapters 2 through 4, I have explored what it means to be a teacher of writing *and* a teacher of language (Hyland, 2007) in this historical moment by listening to the perspectives and experiences of novice writing instructors at a large U.S. research university. In doing so, I have come to a better understanding of what these instructors believe, know, and feel they need to know about language to teach effectively.

In this final chapter, I draw upon these findings as well as professional position statements and published scholarship from across disciplines to construct a model of pedagogical

language knowledge (PLK) for writing instructors. Pedagogical language knowledge (PLK) refers to a form of teacher knowledge that is, in essence, “pedagogical content knowledge” (Shulman, 1987) for language development (Galguera, 2011). As mentioned in Chapter Two, pedagogical content knowledge refers to the transformation of several types of knowledge for teaching, including general pedagogical knowledge, knowledge of teaching and learning contexts, and subject knowledge (Park & Oliver, 2007). As Gitomer and Zisk (2015) explain, “In essence, this knowledge (PCK) is the knowledge that enables teachers to conduct the actions necessary to teach” (p. 18). It is for this reason, that Shulman (1987) refers to PCK as “uniquely the province of teachers” (p.8). As a form of pedagogical content knowledge, PLK blends language-related knowledge and pedagogy and is ideally “situated in particular (and multiple) contexts in which teaching and learning take place” (Bunch, 2013, p. 307).

In other words, PLK is not only a teacher’s knowledge *of* or *about* language; it is a knowledge of how to navigate a variety of context-specific language-related teaching and learning situations. College writing instructors, for example, may need to know how to help students learn strategies for source integration in academic texts, including the use of reporting verbs, or instructors may need to decide whether to/how to honor a student’s request for pronunciation tutoring. The model of PLK presented in this chapter helps capture some of the complexity of what writing instructors are called upon to know and do in relation to language and can be used to inform writing teacher education. Scholars have primarily considered models of PLK for preparing K-12 subject teachers to work with English language learners (Aalto & Tarnanen, 2015; Bunch, 2013; Galguera, 2011; Ollerhead, 2018), and while the PLK model I present resembles these models to a degree, a PLK for college writing instructors inevitably looks different.

In developing a model of PLK attuned to the needs and goals of college writing instructors, I considered the experiences of my study participants as well as explicit and implied suggestions from prior research and professional statements from organizations like NCTE, CCCC, and CWPA. Because the teaching of writing can be a shared, interdisciplinary endeavor and bears resemblance to some of the goals and approaches in other fields, I have also considered insights from general education, language teaching, and second language writing research. The model of PLK that I advance in this chapter is in no way conclusive, nor is it meant to be interpreted as a prescriptive model of what teachers *should* do. Instead, I hope to draw attention to PLK, to the complexity of writing teacher knowledge, and to the potential for preparing teachers of writing who are confidently equipped with an understanding of how to support students' language growth in contextually appropriate ways.

Pedagogical Language Knowledge for College Writing Instructors

Aalto & Tarnenen (2015) argue that PLK treats language "as an action [rather] than as a structure," insofar as it situates teachers' knowledge of language within the context of teaching and learning for a particular context (p. 401). This approach to teachers' language knowledge "moves away from traditional, customary conceptualizations of language." Instead, "teachers' language-related understanding is determined from the viewpoint of the knowledge and skills needed in developing meaningful activities that engage students' interest and foster both language growth and content learning" (Aalto & Tarnanen, 2015, p. 402).

In developing a model of PLK for writing instructors, I began by considering language as an action in the context of college writing instruction. In other words, what language-related actions or practices are writing instructors often called upon to perform, and what do writing instructors need to *know* in order to do so? I developed the following list of language-related

practices that writing instructors frequently carry out based on my experiences in the classroom, my case study participants' experiences, and other narratives from practitioners in the field. Indeed, participants in my study made references to or demonstrated their attempts to engage with many of these practices:

- Designing language-related learning outcomes or aligning classroom practices with language-related learning outcomes for course and individual assignments
- Helping students negotiate language features based on genre, learning outcomes, student needs, etc.
- Modeling and engaging students in various uses and functions of language (registers and genres)
- Creating and/or selecting language-related learning resources
- Designing and scaffolding language-related learning experiences
- Helping students develop their linguistic repertoires
- Anticipating, identifying, and responding to students' language-related needs
- Raising awareness of sociopolitical dimensions/effects of language use
- Explaining the flexibility of language and/or language change
- Helping students learn how to identify language-related features of their own writing and the writing of others
- Providing language-related feedback for students
- Adapting instruction for language learners
- Acknowledging, discussing, teaching language varieties
- Enacting and shaping language policies
- Demonstrating connections between language choices and conceptions of organization, cohesion, clarity, etc.
- Helping students develop metalinguistic awareness

Such a list is merely descriptive and inevitably incomplete; it only scratches the surface of the full range of writing instructors' language-related aims and practices. Nevertheless, it helps illustrate the many ways in which language plays a role in writing instruction. Some of these practices require a rather complex understanding of learners, learning contexts, subject matter knowledge, and pedagogical expertise. I would argue that the ability to carry out these actions through transformations of these various forms of knowledge is evidence of an instructor's PLK. Table 11 offers one way of viewing PLK by making connections between various forms of knowledge, classroom practices, and broader language-related pedagogical aims.

Table 11. Language-related Pedagogical Aims, Sources of Knowledge, and Classroom Practices

What language-related practices/aims are teachers of writing called upon to carry out?	***What do teachers need to know to carry out these practices?***	***What kinds of classroom activities or projects can help teachers and students carry out these practices?***
Modeling and engaging students in various uses and functions of language (registers and genres)	Lexical and grammatical features of registers and genres; rhetorical-linguistic genre analysis; students' prior genre knowledge	Practice rewriting texts for different audiences, registers, and/or genres (e.g. rewrite ideas from newspaper article as a series of tweets) and examine why/how shifts in language were made
Helping students develop their linguistic repertoires	Design/use of needs/goals analysis; language goal setting practices; language-related assessment practices; patterns of usage; genre	Begin writing course with a needs/goals analysis that includes student background questionnaire and writing sample. Use both to negotiate with student in setting language-related goals.
Raising awareness of varieties and flexibility of language and/or language change	World Englishes; genre; dialects; code-meshing and code-switching	Analyze samples of various English varieties; reduce mention of "errors" or "standards" from assessment criteria and classroom discourse
Helping students identify language-related features of their own writing and the writing of others	Metalanguage; discourse analysis; corpus analysis; "noticing" activities	Gather samples of academic writing from across disciplines and examine how writers in different disciplines deploy the same feature (e.g. reporting verbs, boosters and hedges, nominalizations, etc.). Discuss why and to what effect these features are used.

Table 11 offers an important but only partial or simplistic view of PLK. This table could lead one to assume that carrying out language-related aims simply requires activation of related sources of teacher knowledge and pedagogical approaches. However, PLK is much more complicated. Navigating language-related situations in the college writing classroom requires transformations of knowledge related to contextual factors, general pedagogical strategies, and language-related subject matter. PLK is, in essence, acts of transformation involving all these sources of knowledge.

Figure 4a is intended to complement Table 11 and to depict PLK as transformations of knowledge. Like Grossman's (1990) representation of PCK, a modified version of which was introduced in Chapter Two, this model of PLK for writing instructors recognizes how various forms of knowledge contribute to PLK. However, instead of placing PLK in the center like Grossman (1990) does with PCK (see Figure 2), I consider the *entire figure* to be a representation of PLK to emphasize that PLK is more than just a set of static concepts and tools. PLK is the navigation, activation, and transformation of various forms and sources of knowledge, including language-related subject knowledge, general pedagogical knowledge, language-related pedagogical knowledge, and contextual knowledge. Figure 4a uses arrows to illustrate possible connections and transformations between/amongst these various knowledge domains.

Figure 4a. A Simple Model of PLK for College Writing Instructors

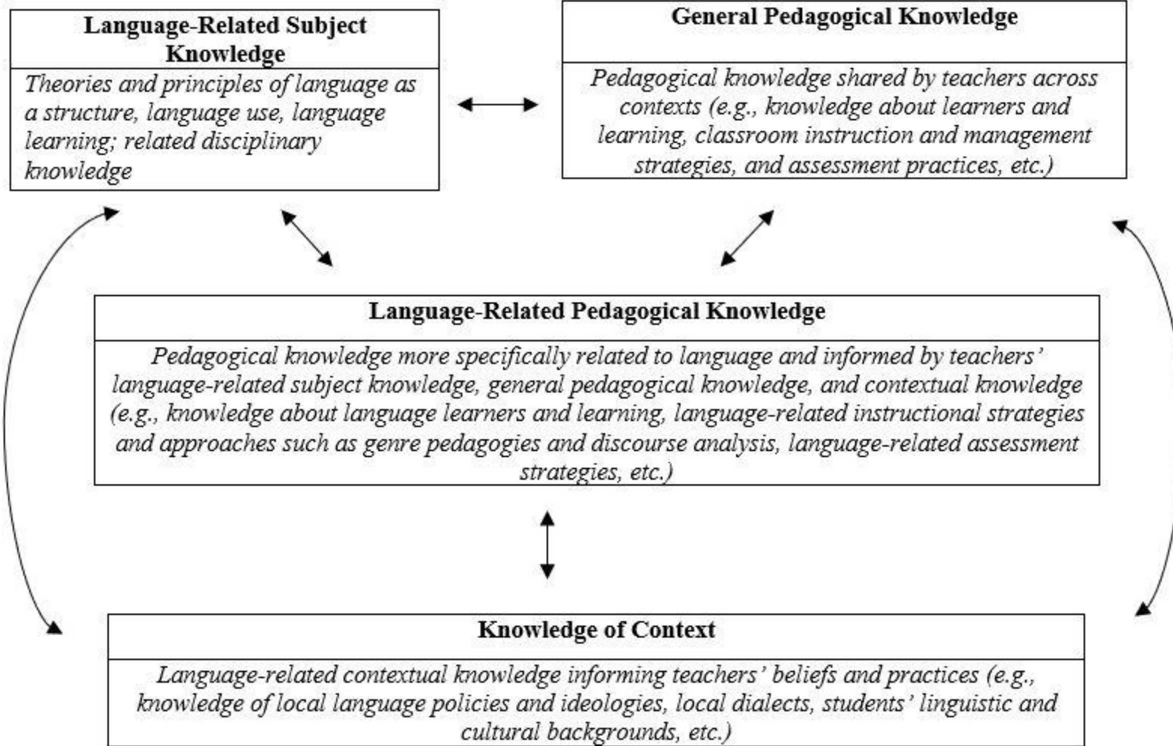


Figure 4b provides a more detailed look at this model of PLK for college writing instructors by incorporating more specific examples of these various forms of knowledge. "Language-related subject knowledge" represents the kinds of overarching subjects and concepts that often comprise one's theoretical, philosophical, or scholarly orientation to language in the context of writing instruction. As illustrated in Figure 4b, language-related subject matter for writing instructors might include knowledge of academic discourse, language acquisition, structure of the English language, etc. These sources of knowledge are not necessarily in and of themselves easily transferable to teaching contexts, which is why it is also important to consider teachers' general and language-specific pedagogical knowledge.

Figure 4b. A Complex Model of PLK for College Writing Instructors

Language-Related Subject Matter Knowledge
• Academic discourse • Language acquisition • Language varieties • Structure of English language (lexical and grammatical features; vocabulary; patterns of use) • Register and genre • Rhetoric • Critical language awareness (Fairclough, 1992) • History and trajectory of English • Language ideologies

General Pedagogical Knowledge			
Learners and Learning	*Classroom Management*	*Instruction and Curriculum*	*Assessment*
• Learner needs and goals • Prior knowledge • Learning styles • Cultural/linguistic/ educational backgrounds	• Strategies for student engagement (pair sharing, group work, discussions) • Motivational strategies • Setting expectations • Methods of sharing, organizing, and distributing materials	• Curriculum design • Lesson design • Scaffolding and sequencing • Selecting resources (textbooks, handbooks, readings etc.) • Selecting models	• Determination of goals and outcomes • Rubric design • Feedback approaches (written feedback, peer reviews, conferencing, etc.)

Language-Related Pedagogical Knowledge				
Knowledge of Students	*Knowledge of Curriculum*	*Knowledge of Instructional Strategies*	*Knowledge of Assessment*	*Knowledge of Purpose of/Orientations to Writing Instruction*
• Students' language backgrounds • Language learning needs and goals • Students' language assumptions, values, ideologies, misconceptions	• Genres and registers • Language-related learning outcomes (general and local)	• Scaffolding • Metalinguistic knowledge • Needs assessment design/use • Genre analysis • Corpus analysis • Move analysis • Modeling • Peer review, conferencing • Rhetorical/ideological analysis of language use • Discourse analysis	• Language-related assessment strategies	• Genre pedagogies • WAC/WID • Translanguaging (Lee, 2018)

Knowledge of Context				
Discipline/Field/National/International Context	*Institution*	*Local Community*	*Students*	*Self*
• Language-related resolutions (e.g. SRTOL), pedagogies, theories, outcomes (e.g. CWPA) • World Englishes • National/international language policies • Disciplinary and social language politics	• Institutional language policies • WP learning outcomes • General education requirements • Language-related support services/resources	• Local language policies, politics, ideologies, and culture • Dialects	• Linguistic and cultural backgrounds	• Personal values, ideologies, knowledge and gaps in knowledge, goals, influences

“General pedagogical knowledge” includes knowledge shared by teachers across subjects like knowledge of learning styles, motivational strategies, and curricular design. The category of “language-related pedagogical knowledge” includes teaching knowledge more specific to writing instructors that is most likely informed by language-related subject matter and/or general pedagogical knowledge. Included in this category is knowledge of students’ language-learning goals, language-related assessment strategies, and genre pedagogies. Lastly, knowledge of contexts includes some of the language-related contextual factors that might influence transformations of teacher knowledge in the college writing classroom such as knowledge of SRTOL, institutionally situated language policies, and local dialects. As with Figure 4a, the arrows signify the influences all these forms of knowledge have on each other.

When jointly considered, Figure 4b and Table 11 portray PLK as a process of blending general and specific forms of pedagogical, subject-matter, and contextual knowledge to navigate a variety of language-related situations in the context of college writing classrooms. When reduced to tables and figures, however, PLK may appear static and uniform. These figures inevitably fail to capture the individualized nature of PLK and the many layers of influence that play a role in teachers’ knowledge transformations. To provide a more specific example of PLK in action, I turn to an analysis of a language-related lesson that my case study participant Elaine invited me to observe. In this example, strengths and potential gaps in Elaine’s PLK are made evident.

Elaine’s PLK in the L2 Writing Classroom

The Lesson

At the time Elaine invited me to observe her L2 writing course comprised of mostly international students, the class was working on revisions of their first major project of the

semester—a literacy narrative assignment. In the week prior to my visit, the students participated in one-on-one conferences in which Elaine provided them with feedback on their drafts. The purpose of the 50-minute class session I observed was to guide students through revisions of their narratives, specifically in regard to using passive and active voice and adding variety to their words, sentences, and paragraphs.

Elaine began the class with a review of passive and active voice. Using a PowerPoint-style presentation projected on the board, Elaine showed students the following two sentences with simple, accompanying images:

Active: Madelyn won the competition.

Passive: The competition was won by Madelyn.

Elaine explained that the two sentences have similar meanings, but the focus is different. She asked students for the focus of each sentence (Active: Madelyn; Passive: the competition). The images of a smiling face and a trophy were included as hints for locating the subject. Elaine then asked students how one might change the focus of a sentence and explained that by putting the subject first, one can emphasize who/what did the action, and by putting a subject last in the sentence, one can de-emphasize it.

Elaine introduced a simple method for identifying passive and active voice that she called the "zombie test." She explained, "If you can add the word 'by zombies' after the verb and it makes sense, it is probably passive voice." After labeling a few examples using this method ("The pizza was eaten…by zombies" vs. "Zombies ate the pizza"), Elaine moved on to a discussion of *why* passive and active voice might be preferable in different situations.

Excerpt 1:

Elaine: When is it better to use active voice?

Student A: When you want the focus to be on the person.

Student B: When writing a reflection.

Elaine: Yes, if you want to be talking about yourself, what you did, or what you thought. When might it be good to use passive voice?

Student C: Academic writing – especially when writing about experiments because they are more interested in the experiment, not who did it.

Elaine: Yes, especially in scientific writing it helps you to keep the focus on the results and what happened rather than the person doing the experiment. I have another example of when passive voice is used. "Mistakes were made." Have you heard this sentence?

Student D: Yes. Jeb Bush said it recently!

Elaine: Yes, he did! Is it passive or active?

Class: Passive

Elaine: Yes. I have an example of when this phrase is often used, and I want you to think about why it is used in these situations.

Elaine then showed the class a short montage of clips of politicians, including Jeb Bush, using the phrase "mistakes were made." The class then discussed how passive voice is used in these situations because the politicians are trying to not focus on themselves or take responsibility for their actions. Elaine then shifted the focus to the students' literacy narratives.

Excerpt 2:

Elaine: Which voice seems more appropriate for a narrative?

Student: Active voice because this paper is less academic, and the focus is on you and your experiences.

Elaine: Yes, in terms of register, this is less formal or academic. Active voice is more common because 1.) it emphasizes *you* and your actions and 2.) it is easier to read because we think about who did the action in that order…it can be confusing for readers if they have to wait to find out who did the action.

Elaine showed the class a short sample of writing from a literacy narrative the students had read earlier in the semester to illustrate how active voice was used before asking students to use the "zombie test" to review their rough drafts for passive voice. While circulating around the room to help students, Elaine had the following interactions with students.

Excerpt 3:

> Elaine: For this sentence, think about what you want to emphasize in this situation. Active voice wouldn't necessarily be better, but it changes the focus of the sentence.
>
> Student: So what should I do?
>
> Elaine: You have to decide. What do you want the focus or emphasis of the sentence to be?

Excerpt 4:

> Student: I have a question. When I came to university, they told us to only use active voice. They said never use the passive voice.
>
> Elaine: It really depends on the genre. If your teacher tells you not to do it, then follow their directions, but in real life, in some situations, passive voice can be useful. It really depends on the type of writing and the purpose. What I want you to be thinking about is, "what is the different effect of these different voices? And what seems most appropriate for the situation?"

After giving the students another few minutes to look over their papers, Elaine then shifted focus toward word, sentence, and paragraph variety. Using a similar activity structure, Elaine started by explaining the importance of writing with variety and showed the students several examples of varied sentence types and paragraph lengths from published literacy narratives that the students had already read earlier in the semester. While reviewing examples from Amy Tan's essay "Mother Tongue," the class had the following discussion:

Excerpt 5:

> Elaine: Read through Amy Tan's paragraphs, and I want you to consider why she uses such short paragraphs. Obviously there is no way to know the real reason she chose to do this, but what do you think?
>
> Student A: Maybe she wanted the reader to focus on the comparisons between her mother and herself.
>
> Elaine: Yes, so having these ideas broken up into two paragraphs helps us focus on the differences between the two people. She's not really using PIE (point, illustration, explanation) structure in these paragraphs. Both of them are "illustrations" but having them separate lets us see the change in who is speaking and it gives us a sense of progression of time. When you have the events broken up, it gives us a sense of momentum or forward moving time.
>
> Student B: But you said not to break up the same ideas into multiple paragraphs.
>
> Elaine: I think it depends on the genre…in a narrative you might need multiple paragraphs of illustration.

The class ended with time for students to add more variety to their narratives while Elaine once again circulated around the room to offer suggestions and clarifications as needed.

Elaine's PLK

What first impressed me about Elaine's lesson was the strength of her general pedagogical knowledge made evident in her ability to sequence large-group, small-group, and individual activities and utilize accessible, engaging learning strategies like the "zombie test." When combined with her understanding of language, Elaine's use of the "zombie test" was an effective tool for helping students understand and remember how/why to use active and passive voice. With relative ease throughout the lesson, Elaine blended her pedagogical knowledge with her knowledge of language to help students develop their linguistic repertoires and awareness of genre conventions.

Elaine demonstrated her understanding of genre and genre pedagogies as she guided students through discussions about the flexibility of conventions. In Excerpt 4, for example, a

student struggled to come to terms with his prior knowledge and a new understanding of passive voice, having previously been told that passive voice was unacceptable in university settings. Elaine used this opportunity to disrupt static conceptions of passive voice to explain how in certain situations, passive voice is appropriate and/or useful, and she did so in a way that seemed accessible for this student. She provided the student with a simple heuristic for determining the appropriateness of passive voice, encouraging him to ask, "What is the effect of these different voices? And what seems most appropriate for the situation?" In transforming her knowledge of learners and her knowledge of passive voice into this teachable moment, Elaine's PLK appeared to be in full effect.

In Excerpt 5, another student confronted his prior knowledge in trying to understand why Amy Tan fails to use PIE (point, illustration, explanation) paragraphs in her essay "Mother Tongue." Having previously taught students this formulaic paragraph structure, Elaine had to confront and offer clarifications about her *own* prior teaching, explaining to the student that some paragraphs in narratives might only include "illustrations." When analyzing this lesson, I lingered on this moment because it demonstrates a potential gap or limitation in Elaine's PLK. On the one hand, Elaine was clearly aware of the situatedness of language use and paragraph structure and the importance of helping students adapt to different writing situations. On the other hand, Elaine included formulaic PIE paragraphs as a criterion in her assignment guidelines and rubrics, as the previous chapter illustrated. These contradictory messages and expectations suggest that her language-related pedagogical knowledge is not always consistently aligned with or transformed by her subject matter knowledge about genres and language flexibility. I do not intend to place blame or shame upon Elaine for this contradiction in her teaching practices, for in teaching PIE paragraphs, Elaine has aligned her practices with the pedagogical approaches that

many of her colleagues also use. To clarify, PIE paragraphs have long been emphasized in the institution's custom composition textbook as a pedagogical tool and were introduced to Elaine in her writing program practicum course in the first year of her teaching.

In developing her PLK, Elaine is clearly wrestling with various influences, theories, and approaches. Like all teachers, she sometimes struggles to transform her subject matter knowledge into pedagogical practices and/or align her teaching practices with her subject matter knowledge and the expectations of the writing program and her students. Elaine's experiences help illustrate how developing and activating one's PLK is a complex process, made even more complex for novice teachers who may have more pronounced gaps in their subject matter or pedagogical knowledge due to minimal training and limited experiences in the classroom.

Implications for Understanding Teacher Knowledge

The insights from this study have several implications for better understanding teacher knowledge, an area of interest undertheorized and largely unexamined in the context of college composition. The model of PLK presented in this chapter helps draw attention to the complex range of writing instructor's language-related knowledge. The experiences of Hannah, Elaine, and Maila show how PLK helps teachers navigate a variety of language-related teaching and learning situations in the classroom, from helping students understand the use of passive and active voice to raising students' awareness of how English has been and continues to be used as a tool of domination. At times, gaps in these three instructors' PLK were made evident. Hannah, for example, struggled to define what she meant by "precise diction" even though she included this criterion in her rubrics. Maila had strong beliefs about the cultural impact of English standardization, and yet she struggled to reconcile these beliefs with her teaching practices because she felt that it was her responsibility to help students learn standards of academic

discourse. As a blending of subject matter and pedagogical knowledge, PLK helps teachers transform their declarative knowledge or awareness of language-related concepts and issues (such as knowledge of linguistic structures or awareness of language varieties) into pedagogical practice. This work demonstrates that there is a difference between being an expert or having an awareness of a subject/issue and having the ability to teach that subject or reflect that awareness in teaching. The model of PLK I have developed is just the starting point for understanding the various sources of knowledge and knowledge transformations that play a role in writing instruction. It is my hope that others will continue to explore additions to and complications of this model so that we may come to a better understanding of what PLK for writing instructors looks like.

This research has also explored the complicated web of influences on teachers' developing PLK, including educational experiences, disciplinary orientations, professional expertise, and personal factors. As Lantolf and Johnson (2007) observed in their study of L2 teacher knowledge, "teachers typically enter the profession with largely unarticulated, yet deeply ingrained, everyday concepts about language, language learning, and language teaching that are based on their own…instructional histories and lived experiences" (p. 884). For the teachers in my study, instructional histories and lived experiences definitely factored into their developing language-related beliefs and teaching practices. More specifically, most surveyed instructors in this study felt that their experiences with teaching, taking graduate courses, and learning additional languages had the greatest impact on their developing PLK. In listening to and observing Hannah, Elaine, and Maila, the influence of the composition teaching practicum course, and, more specifically, the linguistic expertise of their teaching mentor was also significant.

Teacher knowledge is continuously developing with the influence of these various factors. As Johnson (2006) explains, teacher knowledge is understood as "lifelong, as emerging out of and through experiences in social contexts: as learners in classrooms and schools, as participants in professional teacher education programs, and later as teachers in the settings where they work" (p. 239). Part of taking teacher knowledge seriously is to acknowledge that teachers are constantly wrestling with these various influences and transforming their knowledge through classroom practices. In other words, teaching requires more than a simple transfer of pre-existing subject matter knowledge to a classroom setting and learning to teach extends far beyond the limits of a teacher preparation course. Thus, this perspective of teacher knowledge has clear implications for improving the design of teacher education.

Supporting the Development of PLK through Writing Teacher Education

Hammerness et al. (2005) propose three learning principles for facilitating the professional development of prospective teachers across subjects. These three learning principles could help guide writing teacher educators in supporting the development of PLK and other forms of PCK for writing instructors. These three principles acknowledge that:

1. Teachers carry with them preconceptions about teaching and subject matter based on their own prior learning experiences. These preconceptions must be considered in teacher education settings.
2. Teachers need support to "enact" what they know.
3. Effective teachers "need to be metacognitive about their work. The more they learn about teaching and learning the more accurately they can reflect on what they are doing well and on what needs to be improved" (p. 376-77).

The following sections take these principles into account to explore how writing teacher educators can help college writing instructors develop their PLK through recognizing the influence of prior cognitions and experiences, helping teachers integrate their PLK, and supporting the development of metacognitive awareness about PLK.

Recognizing Prior Knowledge and Influences

Writing scholars are well aware of the influence of prior learning and life experiences on *students* in the composition classroom, but studies like this one also show the impact of prior learning and life experiences on *teachers.* Hannah, Elaine, and Maila all found it difficult at times to mediate and transform the various messages about language and teaching they had internalized over time and across different contexts. Because teacher knowledge develops as a result of interactions between prior knowledge and new input over time, ignoring teachers' prior knowledge and experiences is likely to hinder their ability to internalize "the new ideas they are exposed to and practices they are encouraged to adopt" (Borg, 2008, n.p.). For this reason, writing teacher educators should find ways to acknowledge and help instructors navigate and transform prior cognitions. Estrem and Reid (2012) found that acknowledging how "new learning does not replace earlier learning" in the context of writing teacher education helped them understand and respond differently to teachers' resistances. As they explain, "resistance" amongst teachers might be "productively reframed as a normal stage of TAs' learning processes or lessened through inquiry about the origins of long-held values" (p. 462). In other words, teachers' prior experiences and understandings need not only be viewed as potentially problematic. Wrestling with prior knowledge seems to be an important step in teachers' development.

In developing PLK, prior experiences with language learning seemed to have a particularly significant and positive impact on many participants in my study, especially on their abilities to work with L2 learners. Elaine, for example, explicitly mentioned in interviews how her experiences as a language learner living in another country in which English was not the dominant language helped her better empathize with her international students. Hannah felt that it was through her experiences learning additional languages that she developed a better understanding of English language as a structure, which enabled her to more confidently analyze and talk about language as a structure with others. In her study of teachers' developing linguistic knowledge for teaching, Reeves (2009) similarly found that English speakers' L2 learning experiences can open a window "onto linguistic hierarchies that may otherwise be invisible to them" (p. 113).

Some teachers may not even realize the impact of prior language learning or other life experiences on their developing beliefs, values, and teaching practices, especially if they are limited in their opportunities to discuss what they know and how they know it. During our final interview together, Maila explained how thankful she was for the opportunities throughout the study to "put things together and articulate in an academic context and words what I do." Providing teachers with similar opportunities to develop their metacognitive awareness need not be a major shift in teacher education but writing teacher educators should design opportunities for writing instructors to reflect on and synthesize their prior learning experiences alongside new knowledge. Teachers might be encouraged to keep reflective journals of their practices, interview and participate in interviews with other teachers, or create conceptual maps of their knowledge and how it has developed over time. It could be interesting for writing instructors to "fill in" Figure 4a, considering the subject-matter knowledge, contextual knowledge, and

pedagogical knowledge that has influenced their own PLK development. As an added benefit of these metacognitive activities, teacher educators would also learn more about the teachers with whom they are working, contributing to their own contextual knowledge and ability to meet teachers' individual needs.

Prior considerations of what teachers should know about language in the context of college composition have tended to reduce necessary forms of knowledge to linguistic structures and/or an awareness of language learning practices and language differences. The CCCC (1974) *Students' Right to Their Own Language* resolution, for example, specifies that teachers should understand the history of English and how it changes, the nature of dialects, principles of language acquisition, and structural foundations of language such as phonology, morphology, syntax, grammar, and semantics. While these forms of knowledge *could* help writing instructors develop their metalanguage and respect for varieties of English, these suggestions do not take into account how to prepare teachers for transforming this knowledge in the classroom. While writing teacher educators should not be expected to prepare teachers to respond to every possible language-related teaching situation that might arise, the models of PLK presented in this chapter could be used to help teachers imagine and prepare for possible language-related knowledge transformations. In this way, teachers' language-related knowledge is not reduced to a list of principles and concepts; instead, teachers' PLK is framed as a range of actions and possibilities.

Integrating Support for PLK Development in Writing Teacher Education

If using these models of PLK in teacher education settings, I would first suggest that writing teacher educators take into account the needs, goals, and prior experiences of writing instructors. This is also a great way to model the sort of needs assessments that help writing instructors locate students' prior knowledge. After considering instructors' experiences, these

models of PLK could be used to help teachers set individual or collective PLK learning goals. My hope is that these models help provide teachers and teacher educators with ideas for developing PLK rather than using these models as prescriptive outlines of what teachers *should* know or do.

In his research on supporting teachers' PLK development, Bunch (2013) suggests that teacher educators draw upon initiatives from systemic functional linguistics which have "provided teachers with tools to analyze the language features central to academic work" (p. 309). Models of teacher education from SFL may prove useful in writing programs in which teachers are expected to engage students in writing for academic or disciplinary purposes. Bunch (2013) also suggests helping teachers develop genre-based pedagogies. While these two suggestions offer teacher educators well-developed frameworks for clarifying and supporting the language-related knowledge base for teachers, these suggestions also assume that teacher educators are knowledgeable about SFL and genre theories. This brings up an important consideration for writing teacher education that I briefly touched on in Chapter Four: the expertise of teacher educators can have a significant impact on teachers' developing PLK. Both Hannah and Elaine, for example, felt that their teaching mentor's L2 teaching experiences contributed to their own pedagogical philosophies and approaches. Thus, in addition to considering *how* to prepare and support new teachers, it is just as important to consider *who* writing programs are asking to support new teachers, and ideally this person should have a well-developed PLK of their own.

While there is room to more adequately support PLK development in practicum courses and other teacher education settings, findings from this study also show the important role that graduate education plays in this learning process. Amongst participants in my study there was

relatively little agreement about what courses would be most beneficial for graduate student writing instructors, but participants from across programs agreed most that coursework related to grammar and linguistic differences (second language writing and/or bi/multi/translingualism) would be beneficial. The easiest suggestion would be for graduate instructors to take more language-related graduate courses in general, but graduate students sometimes have little flexibility in what courses they can take. Research about L2 teacher education has also shown that additional coursework does not necessarily lead to greater depth of language-related pedagogical knowledge, especially when courses do not make explicit connections to teaching (Andrews, 2006; Andrews & McNeill, 2005; Wright, 2002). Nevertheless, graduate education and disciplinary perspectives play a major role in shaping writing instructors' pedagogical philosophies and approaches, and I do think there is room for better coordination and collaboration between graduate program curricula and writing teacher education. Ideally, teacher preparation would be a shared endeavor amongst all graduate student educators, seeing as how at many institutions, teaching is central to students' experiences in graduate school.

I recognize that PLK is just one of many forms of PCK that writing instructors are developing and that writing programs have limited resources and time for teacher preparation. However, "erasing" language from teacher preparation is not doing novice instructors any favors, as they inevitably encounter language-related situations in the classroom. Teachers learn a lot from teaching, but the practicum course and other sites of teacher education can be powerful influences on teachers' beliefs, knowledge, and practices. Incorporating focused attention on instructors' developing PLK is a worthwhile endeavor, for it helps teachers prepare to traverse the "new linguistic frontier" in the teaching of writing with greater confidence.

Looking Forward

Implicit in my argument about the value of PLK in teaching and teacher education is the assumption that increased attention toward developing PLK will lead to more effective teaching and student learning. Further research is needed to explore this potential connection. I hope that other researchers might join me as I investigate how teachers' PLK impacts students by more systematically observing teachers' PLK in action and assessing related student learning. One place to start would be to investigate how one or more areas of PLK-related knowledge, such as one's knowledge of academic discourse and/or corpus analysis, are developed and transformed in the classroom. Closer analysis of teachers' practices through observations, stimulated recalls, and think aloud tasks might lead toward better understandings of PLK. Similarly, student interviews, questionnaires, and performances of language-related tasks could provide valuable perspectives of how PLK impacts student learning.

Like the scholars before me who have explored PLK transformations in courses from across subjects in K-12 settings, I aim to also explore what PLK looks like and how it is developed in disciplinary contexts across institutions of higher education. What do instructors from across disciplines know and believe about language? What role do they believe language instruction should play in their classrooms? What language-related issues most concern them? What level of responsibility do they place upon writing instructors when it comes to helping students develop their linguistic repertoires? Oftentimes writing instructors and writing programs make pedagogical and programmatic decisions based on the expectations they assume instructors across the university possess. As a field, we are increasingly concerned with issues related to the transferability of writing instruction and with preparing students to engage in complex disciplinary writing tasks, and while scholars and teachers of writing know that students continue

to develop as writers and users of language far beyond the first-year writing classroom, many of us assume a great deal of responsibility for students' growth. The weight of this responsibility then often leads to pedagogical or philosophical confusion and tension. In my study, for example, Elaine and Maila assumed that their students would not receive grammar instruction or other forms of language support in their other classes, so they felt that the responsibility was all theirs. Elaine felt torn about how to adequately support students in their language development while also providing them with support for their idea development, and Maila compromised some of her own beliefs about respecting language varieties in order to prepare students for their future academic lives. Greater transparency about the language beliefs, expectations, and practices of academic writing beyond the first-year writing classroom could help writing instructors more realistically assess their role in students' language development, possibly relieving tensions and misconceptions and opening possibilities for greater collaboration amongst instructors from across disciplines.

Throughout this study, I have considered what instructors *feel* they need to know about language to navigate language-related situations in their classrooms. Responding to this inquiry requires a great deal of self-awareness and an awareness of what one *does not know.* I assume that many teachers of writing, like myself, pursued such a profession precisely because they feel like language and writing abilities are personal strengths. How are teachers to locate their language-related needs when they may not perceive any weaknesses or issues? In my own professional life, exposure to theories and approaches such as genre theories/pedagogies and principles of second language writing has helped me understand the limitations of my own language-related knowledge and pursue opportunities for further PLK development. In the

future, I aim to see how providing teachers with a model of PLK might help them better locate areas of confidence and identify their language-related learning needs and goals.

The participants in my study were also clearly wrestling with their own beliefs and attitudes about language as well as the beliefs and attitudes of their students, their mentors, the writing program, and the public. Locating and understanding the influence of these powerful and sometimes competing language ideologies on teachers' developing PLK is a topic in need of further exploration. Identifying language ideologies is a difficult task because ideologies are most effective when they operate below the surface (Fairclough, 1989). However, certain events and situations can bring beliefs and attitudes to light. In Elaine's language-related lesson that I observed, for example, the student in Excerpt 4 expressed some confusion in response to Elaine's attempt at explaining the rhetorical motivations for using passive and active voice. The student's own beliefs about passive and active voice were quite different from Elaine's because someone had previously told the student that only active voice was acceptable in university writing contexts. I have contended with this belief and similar language ideologies in my own classroom such as the popular notion that first-person pronouns are *always* inappropriate in academic writing. Many college writing instructors share similar beliefs about language. In future research, I aim to explore the possible connections between language ideologies and perceptions of what writing teachers should *know* and *do* in relation to language. How might writing instructors locate their beliefs and attitudes about language as well as the attitudes and beliefs of their students? What influence do various language ideologies have on writing instructors' developing PLK? And what common beliefs and attitudes about language do writing instructors and administrators across contexts share? I believe explorations of this latter question in particular

could bring us closer to developing a "well-informed and socially shared theoretical framework for discussing language" in the context of college composition (Matsuda, 2013, p. 132).

Conclusion

Composition scholars and teachers may never agree on the role of language in writing instruction, and so it continues to be a topic of divisiveness and heated debate. As the CCCC (2016) "Statement on Language, Power, and Action," states, "language is powerful." There is, in fact, a lot at stake in conversations about language. Right now, as I write these final pages, fiery discussions about language-related standards in the context of college composition are unfolding on professional listservs, social media platforms, and in the pages of scholarly publications. On the one hand, these debates have brought renewed attention to language, revitalizing important conversations and inspiring folks to question their assumptions, their erasures, and, most importantly, their language-related teaching practices. On the other hand, it can be difficult to hear the echoes of the same rigid, homogenizing views about language lingering from the earliest days of our discipline when grammar-based, error-centric ways of teaching were the norm and teachers of writing were situated as "caretakers of the English tongue" (Berlin, 1984, p. 72). While I do not claim to have a definitive answer about the role of language in the writing classroom, I can say that the teachers in my study are much more than language caretakers. They are teachers of language and teachers of writing. They are capable of helping students understand the flexibility of language, the possibilities of language, and the sociopolitical effects of language use. Teachers are transforming their own language-related knowledge in the classroom every day, as well as the language-related understandings of their students. My hope is that by making PLK visible in the study and teaching of writing and in writing teacher education, we might re-

envision language as something we recognize, analyze, theorize, respect, *know,* and, ultimately, *teach.*

APPENDIX A – FIRST-YEAR WRITING LEARNING OUTCOMES

Goal 1: Rhetorical Awareness. Learn strategies for analyzing texts' audiences, purposes, and contexts as a means of developing facility in reading and writing.
a. identify the purposes of, intended audiences for, and arguments in a text, as situated within particular cultural, economic, and political contexts.
b. analyze the ways a text's purposes, audiences, and contexts influence rhetorical options.
c. analyze how genres shape reading and composing practices.
d. read in ways that contribute to their rhetorical knowledge as writers.
e. respond to a variety of writing contexts calling for purposeful shifts in structure, medium, design, level of formality, tone, and/or voice.
Goal 2: Critical Thinking and Composing. Use reading and writing for purposes of critical thinking, research, problem solving, action, and participation in conversations within and across different communities.
a. employ a variety of research methods, including primary and/or secondary research, for purposes of inquiry.
b. evaluate the quality, appropriateness, and credibility of sources.
c. incorporate evidence, such as through summaries, paraphrases, quotations, and visuals.
d. synthesize research findings in development of an argument.
e. support ideas or positions with compelling discussion of evidence from multiple sources.
f. compose persuasive researched arguments for various audiences and purposes, and in multiple modalities.
Goal 3: Reflection and Revision. Understand composing processes as flexible and collaborative, drawing upon multiple strategies and informed by reflection.
a. adapt composing and revision processes for a variety of technologies and modalities.
b. produce multiple revisions on global and local levels.
c. suggest useful global and local revisions to other writers.
d. identify the collaborative and social aspects of writing processes.

e. evaluate and act on peer and instructor feedback to revise their texts.
f. reflect on their progress as academic writers.
Goal 4: Conventions. Understand conventions as related to purpose, audience, and genre, including such areas as mechanics, usage, citation practices, as well as structure, style, graphics, and design.
a. follow appropriate conventions for grammar, punctuation, and spelling, through practice in composing and revising.
b. reflect on why genre conventions for structure, paragraphing, tone, and mechanics vary.
c. identify and effectively use variations in genre conventions, including formats and/or design features.
d. demonstrate familiarity with the concepts of intellectual property (such as fair use and copyright) that motivate documentation conventions.
e. apply citation conventions systematically in their own work.

APPENDIX B – SURVEY QUESTIONS

1. Are you a graduate student?
- ❑ Yes
- ❑ No -- (exit survey)

2. Are you currently teaching one or more courses in the Writing Program?
- ❑ Yes
- ❑ No -- (exit survey)

3. In what graduate program are you currently enrolled?
- ❑ MA Literature
- ❑ PhD Literature
- ❑ TESOL
- ❑ PhD Applied Linguistics
- ❑ PhD Rhetoric and Composition
- ❑ MFA Creative Writing

4. In what year of your graduate program are you currently enrolled?
- ❑ 1
- ❑ 2
- ❑ 3
- ❑ 4
- ❑ 5
- ❑ 6
- ❑ 7+

5. For how many years have you been teaching in the Writing Program?
- ❑ 0-1
- ❑ 2
- ❑ 3
- ❑ 4
- ❑ 5
- ❑ 6
- ❑ 7
- ❑ 8+

6. Do you have any experience teaching outside of the Writing Program prior to or during graduate school? Please explain the course(s) you have taught and the student population (i.e. high school English Literature courses, English language learners in Thailand for the Peace Corps, etc.)
- ❑ Yes
    - o Please explain:
- ❑ No

7. Which of the following language-related courses have you taken or are currently enrolled in at the graduate level? Check all that apply:

- ❑ Pedagogical grammar
- ❑ Rhetorical grammar
- ❑ Descriptive grammar
- ❑ Functional grammar
- ❑ Teaching English as a Foreign or Other Language
- ❑ First language acquisition
- ❑ Second language acquisition
- ❑ TESOL
- ❑ Introduction to Applied Linguistics
- ❑ Second Language Writing
- ❑ Second Language Learning
- ❑ Language Diversity
- ❑ World Englishes
- ❑ English dialects or varieties
- ❑ Sociolinguistics
- ❑ Discourse analysis
- ❑ Genre studies
- ❑ Translingualism
- ❑ Linguistic theory
- ❑ Phonology
- ❑ Morphology
- ❑ Syntax
- ❑ Semantics
- ❑ Typology
- ❑ Lexicography
- ❑ Computational linguistics
- ❑ Corpus linguistics
- ❑ Linguistic analysis
- ❑ Language revitalization
- ❑ Linguistic anthropology
- ❑ Psycholinguistics
- ❑ Literacy/Literacies
- ❑ Bilingual education
- ❑ Educational linguistics
- ❑ English Immersion
- ❑ Written language development
- ❑ Multicultural studies
- ❑ Language planning and/or policy
- ❑ Semiotics
- ❑ Stylistics
- ❑ Oral language traditions
- ❑ Language assessment
- ❑ Translation

- ❑ Communication
- ❑ Other (please specify) ____________
- ❑ None

8. Did you take any language-related courses as an undergraduate? If so, please provide name and/or description of course(s).

9. Which of the above courses had the *most* influence on your beliefs about language? Explain why.

10. Have you ever taught or are you currently teaching ESL, EFL, or a course specifically designed for students for whom English is a second, additional, or other language?

- ❑ Yes
- ❑ No

11. Are you currently teaching or have you ever taught students for whom English is a second, additional, or other language?

- ❑ Yes
- ❑ No
- ❑ Maybe, but I'm not certain
- ❑ Other __________

12. Would you describe English as your first or native language?

- ❑ Yes
- ❑ No
- ❑ Other __________

13. Have you ever learned to speak or write in a second or additional language?

- ❑ Yes
    - o Explain what language(s) you learned and in what setting you learned this language(s) (e.g. German in high school, English in a community program for adult learners, etc.)
- ❑ No

14. Would you say that you can speak a variety of English that is not considered "standard"?

- ❑ Yes
    - o Explain:
- ❑ No

15. Have you ever conducted research, published research, or presented at a conference on a topic related to language? If so, please provide a one-sentence summary of the topic of your research.

- ❑ Yes
    - o Please provide a one sentence summary of the topic of your research
- ❑ No

16. Rate how confident you are in your understanding of the following aspects of the English language:

	Very confident	Somewhat confident	Not confident	I'm not sure what this means
Grammar				
Mechanics				
Syntax				
Phonology				
Morphology				
History of the English language				
Vocabulary				
Semantics				
Lexicography				
Language flexibility or change				
Discourse				
Sociolinguistics				
Academic or disciplinary language				
Style				
Language acquisition				
World Englishes				
Second language writing				
Other_______				

17. Do you have a difficult time explaining why or why not something is "correct" or "sounds right" in English?

Always Frequently Sometimes Never

18. How confident are you in designing and facilitating lessons for writers for whom English is a second, additional, or other language?

Very confident Somewhat confident Not confident

19. How confident are you in responding to writing produced by writers for whom English is a second, additional, or other language?

Very confident Somewhat confident Not confident

20. What factors do you believe have influenced your beliefs about language? Rank in order of importance with 1 or the top being the most influential:

- ❑ race/ethnicity
- ❑ cultural background
- ❑ neighborhood/community language
- ❑ geographic background
- ❑ socioeconomic class

- ❑ K-12 education
- ❑ college education
- ❑ graduate school coursework
- ❑ disciplinary background
- ❑ learning an additional language
- ❑ work experiences
- ❑ preceptorship in the UA Writing Program
- ❑ other forms of teacher training (non-preceptorship)
- ❑ travel
- ❑ teaching
- ❑ tutoring
- ❑ educational workshops
- ❑ political views
- ❑ religious views
- ❑ family
- ❑ social and cultural trends
- ❑ media
- ❑ academic scholarship
- ❑ textbooks
- ❑ other _____________
- ❑ other _____________
- ❑ other _____________

21. To what extent do you agree with the following:

All teachers of college-level writing should be required to take a language-related course.

Strongly Agree Agree Disagree Strongly Disagree

22. Which language-related courses would you recommend for teachers of college-level writing? Check all that apply:

- ❑ Pedagogical grammar
- ❑ Rhetorical grammar
- ❑ Descriptive grammar
- ❑ Functional grammar
- ❑ Teaching English as a Foreign or Other Language
- ❑ First language acquisition
- ❑ Second language acquisition
- ❑ TESOL
- ❑ Introduction to Applied Linguistics
- ❑ Second Language Writing
- ❑ Second Language Learning
- ❑ Language Diversity
- ❑ World Englishes
- ❑ English dialects or varieties
- ❑ Sociolinguistics
- ❑ Discourse analysis
- ❑ Genre studies

- ❑ Translingualism
- ❑ Linguistic theory
- ❑ Phonology
- ❑ Morphology
- ❑ Syntax
- ❑ Semantics
- ❑ Typology
- ❑ Lexicography
- ❑ Computational linguistics
- ❑ Corpus linguistics
- ❑ Linguistic analysis
- ❑ Language revitalization
- ❑ Linguistic anthropology
- ❑ Psycholinguistics
- ❑ Literacy/Literacies
- ❑ Bilingual education
- ❑ Educational linguistics
- ❑ English Immersion
- ❑ Written language development
- ❑ Multicultural studies
- ❑ Language planning and/or policy
- ❑ Semiotics
- ❑ Stylistics
- ❑ Oral language traditions
- ❑ Language assessment
- ❑ Translation
- ❑ Communication
- ❑ Other (please specify) ____________
- ❑ None

23. Which of these courses that you selected should be *required* for teachers of college-level writing?

24. To what degree have these forms of teacher training influenced your beliefs about language?

	Strongly influenced	Somewhat influenced	Not at all	Not applicable (you have NOT experienced this form of teacher training)
Writing Program preceptorship				
Teacher training in a non-UA writing program				
Teacher training in a non-academic setting				

(please specify________)				
Teaching certification program				
Graduate-level teaching-related course				
Teaching workshop				
Other ______				

25. To what extent do you agree with the following:
My experiences with teacher training have adequately prepared me to discuss issues of language in the college-level writing classroom.
Strongly agree Agree Disagree Strongly disagree

26. My experiences with teacher training have adequately prepared me to teach college-level writers for whom English is a second, additional, or other language.
Strongly agree Agree Disagree Strongly disagree

27. Teachers of writing should consider themselves as teachers of language.
Strongly agree Agree Disagree Strongly disagree

28. How important do you think it is to address the following aspects of language in a first-year writing classroom?

	Very important	Somewhat important	Not important	I'm not sure what this means
English as a global language				
Grammar				
Mechanics				
Varieties of English				
Syntax				
Phonology				
Morphology				
History of the English language				
Vocabulary				
Semantics				
Lexicography				
Language flexibility or change				
Discourse				
Sociolinguistics				
Academic or disciplinary language				
Style				
Other:				

________________				

29. Which of the following best describes your approach to language in the classroom? Check all that apply.
- ❑ I discuss language explicitly in the classroom through lessons or activities about language
- ❑ I ask students to read texts about language
- ❑ I offer explicit feedback about language on student papers
- ❑ I do not explicitly facilitate lessons or activities about language in the classroom
- ❑ The importance of language is recognized, but I do not explicitly teach or provide feedback about language
- ❑ Language is not important in the classroom
- ❑ Language is not addressed in my classroom

30. To what extent do you agree with the following:

Having an understanding of language improves my performance as a teacher.

Strongly agree Agree Disagree Strongly disagree

31. I would like more training in language or about how to teach language.

Strongly agree Agree Disagree Strongly disagree

APPENDIX C – INTERVIEW QUESTIONS

Interview 1: Language Knowledge and Beliefs

The purpose of this interview is to clarify survey responses and better understand the participant's knowledge of language.

Pre-1: Could you start by explaining your educational background? What kind of schools did you attend? In what countries or regions? What was your major in college?

1. In the survey you indicated that {INSERT RESPONSE HERE} had the greatest impact on your beliefs about language. In what ways were your language beliefs impacted by this? Can you think of a particular experience to help you illustrate the impact this had on you?

2. In the survey you indicated that this form of teacher training {INSERT RESPONSE HERE} had the greatest impact on your beliefs about language. In what way did this impact your beliefs? Can you think of a particular experience to help you illustrate the impact this had on you?

3. In the survey you {agreed/disagreed} that your teacher preparation adequately prepared you to address issues of language in the classroom. What aspects of your training did you find most valuable/lacking?

4. Describe an experience from preceptorship or other teacher training you have experienced that had a significant impact on your beliefs about language (either positive or negative).

5. You mentioned taking [name of course]. Which of these or your other courses had the most impact on your beliefs or understanding about language? Why?

6. Can you describe how you were taught about language in K-12? Are there any specific lessons, projects, or experiences about language that stand out?

7. You said you have learned a language other than English. Would you mind explaining what language you learned, how learned it, and how this may have impacted your beliefs about language?

8. Tell me about a time you had to address some aspect of language with a student or students. What was the language-related issue? How did you address it? How do you feel about this experience now? Would you approach this in the same way if it happened today?

9. What do you feel you still need to learn about language?

10. What is your greatest strength when it comes to understanding or teaching language?

11. You said that you agreed/disagreed that all teachers of writing should be teachers of language. What does this mean to you and why do you believe this?

12. You said that you agreed/disagreed that having an understanding of language improves your teaching practices. Could you explain why you feel this way?

Interview 2: Language in The Classroom
The purpose of this interview is to discuss the participant's approach to responding to language issues in student writing. In it, we will discuss their feedback on a student paper.

1. How do you perceive your students as writers?

2. Describe your philosophy or approach to responding to student writing.
   How do you make the decisions about responding to your students' essays? For instance, how do you decide how much and what type of feedback to give? How long do you take responding to each essay and does your feedback vary depending on the student? How so? At what point in the writing process do you provide feedback? If applicable, how does your feedback on earlier drafts differ from drafts in the latter stages of the writing process?
3. What is your approach to commenting on language issues? (grammar, syntax, vocabulary, mechanics, etc.)

4. How would you say your philosophy or approach has been formed?

5. Has it changed over time? Why or why not?

6. What have been your most successful or effective response strategies? (Note: clarify that responses to this question do not have to be limited to written teacher feedback—they can also cover conferences, peer feedback, etc.)

7. Do you have (m)any ESL/multilingual students in your classes? Do you think that their needs as writers differ from those of the monolingual (native English speakers) students? If so, how? Do you adapt your response strategies in any way with those students, and if so, how?

8. What do you hope to accomplish with your feedback? In other words, what do you hope or expect your students to have gained from your responding to their essays by the end of the semester?

9. How has the semester been going regarding responding to your students' writing?

10. Have you faced any challenges? Why so?

11. Do you feel that your feedback is helping yours students improve their writing? Why or why not?

12. Did you use a rubric for this assignment? Do you usually use a rubric?
Look at the marked student papers together. If the interviewer has any questions or needs clarification about the purpose, meaning, or intent of a comment, discuss it. Ask the interview participant to discuss how s/he approached these various student papers, and

why (e.g., did s/he respond differently because of perceived differences in student abilities? Were the comments tailored to the particular task and assignment? Etc.) Also discuss how specific contextual factors such as the length of the term, online teaching, the stage of the writing process, etc., might have impacted the instructor's responses to these students and response practices in general

13. Do you wish you had done anything different in responding to students' essays? Why?

APPENDIX D – HANNAH'S RHETORICAL ANALYSIS ASSIGNMENT

Introduction, Thesis, Body Paragraph, & Conclusion Due: Friday, 9/22 by 12 p.m. on D2L.
Full Draft Due: Monday, 9/25 in class. Bring printed or electronic copy to class.
***Final Draft Due*:** Wednesday, 9/27 by 12:00 p.m. on D2L.

Purpose: The purpose of this assignment is to assess the rhetorical effectiveness of a documentary by identifying the text's purpose and analyzing how elements of the text are used to persuade the intended audience toward that purpose.

Goal: A rhetorical analysis explains **how/why** a text might be effective for a particular audience. Your goal will be to analyze the effectiveness of a documentary by examining its rhetorical situation, rhetorical strategies, as well as the ideological and/or cultural implications of the text's message.

Audience: Your audience will be **a college student** who is planning to watch your documentary.

Assignment Instructions:

 Select a credible **documentary** that presents an argument about a community's controversial standards, practices, norms, legislation, or values. The community can be geographical, social, ideological, or political in nature, but the documentary should be argumentative, rather than informative. You can choose a documentary we discussed in class (such as *The Mask you Live in, Beyond the Mirage,* or *The Ivory Tower),* choose one under Panopto, or find another on your own.

 Your essay should explicate the ***rhetorical situation*** (creator, exigence, constraints, message, and the primary intended audience) as well as clearly explaining the text's ***purpose*.**

 Your thesis, and your essay as a whole, should address **WHAT** the text is doing (its purpose or argument), **HOW** it is doing that (rhetorical strategies such as ethos, logos and/or pathos, use of values and/or ideographs, diction, tone, delivery, etc.) and **TO WHAT EXTENT** the text achieves its intended purpose.

 While you must identify and analyze the text's central, overt purpose, you should also evaluate a few of the **ideological implications of your text.** You can accomplish this by considering which values are being endorsed (implicitly or explicitly) either by examining the cultural, religious, or political context(s) and/or by analyzing how one or more social categories (such as race, gender, sexual orientation, or socioeconomic status etc.) is characterized within that text.

 Do not devote too much time to introductions or conclusions**; the bulk of your work should be dedicated to analysis.** The introduction should state the creator's purpose and build the foundation for your thesis (primary argument), as well as briefly introduce/describe the text. The conclusion should discuss the **implications** of your analysis and offer your final thoughts on the rhetorical effectiveness or ineffectiveness of the piece.

 An essay that engages in **close-reading** of particular moments of the text will be more effective than one that discusses the text more generally.

Guidelines & Grading:

 Follow MLA formatting guidelines (see *Norton's Field Guide* or Purdue's *OWL*): 12 pt., Times New Roman font, double spaced, with 1" margins on all sides. **Cite all sources** you use, including your documentary, in MLA format.

 Your essay should be **1250-1500 words in length** (*about 4-5 pages*), not including your Works Cited page. If your length falls short of, or exceeds, this word count by 25 or fewer words, that's fine, though you should aim for this range.

 This essay is worth **15% of your overall grade** for the course and will be graded according to the "109H Essay Grading Rubric" on D2L. A **5% late penalty** will be assessed per 24 hours after the due date and time if your essay is submitted late.

APPENDIX E – HANNAH'S GRADING CRITERIA

Grade	Grading Criteria: *Rhetorical Awareness *Diction/Mechanics *Content/Development *Structure *Formatting/Source Integration *Visible Engagement with Project
A *Exceptional*	• Skillfully meets all assignment criteria and genre conventions. The essay demonstrates audience awareness through appropriate diction, explanation, and design for this context. • Writing is polished, idiomatic, virtually error-free, and seems intentionally crafted. • Content is clear and logically structured. Ideas are supported with seamlessly-integrated evidence and sophisticated analysis. There are no superfluous sections and every sentence helps to achieve the essay's central purpose. The title is compelling and provides a lens into the topic or scope of the paper. • Sources, if used, are credible, correctly cited, and contribute something unique to the conversation. Evidence from sources is used effectively and helps achieve the essay's purpose. Paper is well-formatted and the student garners credibility from a thoughtful final product. • Overall, essay is insightful, of appropriate scope, and does not rely on clichés, logical fallacies, or unsubstantiated assumptions. • Student fully participated in all workshops and/or conferences, if applicable, submitted a thoughtful assignment reflection, completed drafts when assigned, and was clearly engaged with this project.
B *Good*	• Meets all or vast majority of assignment criteria and genre conventions and demonstrates some audience awareness through diction and context. • Writing is mostly free of errors and is clear and precise. • Content is logically structured, clear, and focused. Ideas are supported with evidence and analysis. Some transitions or signal phrases may be needed, though the vast majority of ideas are logically developed. The title is useful, though it may be generic or vague. • Sources, if used, are credible and cited mostly without error. Sources contribute something useful to the project. Paper is well-formatted and bolsters the student's credibility. • Overall, the essay is interesting, of appropriate scope, and explores the topic, with few, if any, clichés, logical fallacies, or gaps in analysis. • Student participated in all workshops/conferences, if applicable, submitted an assignment reflection, brought drafts to class when required, and appears to have been engaged with this project.
C *Average*	• Essay may meet most, but not all, of assignment criteria and genre conventions, and may demonstrate inconsistent audience awareness through diction/context. • Writing is mostly clear and comprehensible, though it may have several distracting errors, which hinder the readability of essay. • Content is mostly clear and focused on a central idea, though additional examples and/or analysis may be needed. Transitions and/or signal phrases may be inconsistently integrated. A title may be missing. • Sources, if used, may be overbearing, lack appropriate signal phrases, or not clearly contribute to the essay's purpose. The paper may be incorrectly or inconsistently formatted. • Essay is mostly logical, but may rely on some logical fallacies, clichés, or contain

	gaps in analysis. • If applicable, student may have missed one day of peer workshopping and/or did not seem engaged during workshops. Draft may have been submitted late or may have been incomplete. Student may have failed to submit his/her assignment reflection or it was of mediocre quality. Engagement with project is unclear.
D *Under-developed*	• Essay meets few of the assignment criteria or genre conventions for this essay. There is little evidence of audience awareness in the author's diction or context. • Writing may have numerous errors, be unclear, or unreadable due to incorrect diction or grammar. • It is difficult to locate the central idea(s) because the essay lacks adequate evidence and analysis and/or the central idea is not well-articulated. Structure may be difficult to follow and/or transitions are needed. • If applicable, sources may be used, but they may not be credible, well-integrated, or it is unclear how they contribute to the discussion. Citations may be incorrect and/or inconsistent. • Essay is unable to achieve its purpose because of excessive clichés, logical fallacies, and/or gaps in analysis. • Student may have missed workshops or his/her individual conference and/or submitted their draft late. Assignment reflection may not have been submitted or may have been rushed or of poor quality. There appears to have been little effort put into this project.
E *Fails to Meet Standards*	• Essay fails to meet assignment criteria or conform to genre conventions. There is no evidence of audience awareness. • Writing is unclear, full of errors, and difficult to read. • The central idea(s) of the essay may be unclear, absent, or unsupported by evidence and analysis. • Essay relies heavily on clichés, logical fallacies, and fails to achieve its intended purpose. • Student missed workshops and/or his or her individual conference and/or failed to submit draft or assignment reflection.

APPENDIX F - ELAINE'S ARGUMENTATIVE ESSAY ASSIGNMENT

Directions: Choose a position on World Englishes and support it using course readings and your personal experiences as evidence.

Getting started:

1. Choose ONE of the following questions to focus on:
- Do you believe native speakers are the best English teachers?
- Do you believe that the spread of English around the world is positive or negative?
- Do you believe that English learners should be taught different varieties of English?
- Who do you believe owns English?

2. Choose a position.
Answer one of the questions above. Your answer will be the thesis that you argue throughout your paper. Your thesis should clearly indicate your opinion about the issue.

3. Reflect on your personal experiences.
- Brainstorm a list of relevant experiences that you've had as an EAL user.
- Strategize how you could use these experiences to support your argument. (Which main points are they related to? Where would they be most effective to use?)

4. Review the Unit 2 readings.
- Find relevant information, ideas, facts, and statements that you can use to support your position.
- Remember to cite this information when you use it in your draft!

5. Write and revise your draft using the grading rubric.
- Follow PIE in body paragraphs
- Include an introduction with a thesis statement and a conclusion
- Include Works Cited references on a separate page at the end of your essay

Details:
● Use MLA document formatting: Times New Roman 12 pt. font, double-spaced, 1-inch margins. Cite all sources following MLA guidelines
● 1000-1250 words, 4-5 pages (not including the Works Cited page)

Tips!
● Pronouns:
1st person pronouns are ok! You must include some of your own personal experiences in this paper, so it's fine to use 1st person pronouns (I, me, we, etc.) when doing so.

● Summary & opinion:

This paper will combine SUMMARY and OPINION. You will present your own argument (opinion), but you will support it with the words of experts and stories from your own life (summary). Make sure that you include a mix of both to strengthen your position!

● Use PIE Paragraphs:

- POINTS : Different ideas that support your main argument
- ILLUSTRATIONS : Evidence to support your points. This should be a mix of detailed examples from your own life and specific ideas/information/quotes from Unit 2 readings
- EXPLANATIONS: Explain how your illustrations support your point, and how your point supports your thesis claim

● Use personal experiences! Think about:

- Your experiences in your home country learning English
- Your instructors: Were they "native" English speakers? Non-native? How was this an advantage/disadvantage?
- Your experiences with English in the US
- Memorable events or incidents with English in your life. Specific, detailed stories are usually more convincing to the reader than general descriptions

● Strengthen your argument:

Think of what an "opponent" might say in response to your opinions! Try to find examples from your own experiences and the readings to address those opposing opinions.

APPENDIX G: ELAINE'S GRADING CRITERIA

	Doesn't Meet Expectations (0-3)	**Somewhat Meets Expectations (4)**	**Mostly Meets Expectations (5)**	**Meets/Exceeds Expectations (6)**
PROMPT: *Does this paper focus on one of the four questions from the prompt?*	The paper **insufficiently** addresses one of the main questions. It's **unclear** what the writer's position/argument is or how this guides their paper.	The writer responds to their selected question with a **coherent** argument. Their position **sometimes** guides the paper's argument.	The writer responds to their selected question with a **detailed, interesting** argument. Their position **generally** guides the paper's argument.	The writer responds to their selected question with a **detailed, insightful, and multifaceted** argument. Their position is **clear** and **consistently** guides the paper's argument.
ORGANIZATION: *Is there a thesis statement that guides the paper? Is the paper's argument strategically organized?*	There **isn't a clearly identifiable** thesis statement. The argument seems **loosely** organized.	There is a thesis statement in the introduction paragraph. The paper **sometimes** follows the argument presented in the thesis. The argument is **sometimes** organized in a **logical** way.	There is an **effective** thesis statement in the introduction paragraph. The paper **mostly** follows the argument presented in the thesis. The argument is **generally** organized in a **logical** way.	There is an **effective, precise, and complete** thesis statement in the introduction paragraph. The paper **consistently** follows the argument presented in the thesis. The argument is organized in an **effective, strategic, and logical** way.
DEVELOPMENT: *Is there effective PIE in all body paragraphs?*	Paragraphs are **underdeveloped**. There are insufficient points, illustrations, and/or explanations. It's **difficult** to follow ideas.	Paragraphs **generally** develop in a **logical** way. There are **usually** connections between ideas. There is **some** PIE, although further support may be needed in areas.	Paragraphs **generally** develop in a l**ogical and engaging** way. There are connections between ideas. There is an **appropriate** mix of PIE.	Paragraphs are **focused** and develop in a **logical, purposeful, and engaging** way. There are **clear** connections between all ideas. There is an **appropriate, effective** mix of PIE in all body paragraphs.

REFERENCES: *Are there references to several Unit 2 articles and some personal experiences?*	There are **minimal or ineffective** references about personal experiences used to support points. **No** articles are used to support the paper's topic.	There are **some** references about experiences that are used to support points, but they might be **vague**. At least one article **is referenced** in connection to the paper's topic.	There are **some** references to relevant personal experiences and **several** Unit 2 articles. that are used to support points. These are **effectively** used to support the writer's main points.	There are **clear, specific** references to relevant personal experiences and **several** Unit 2 articles. These are **effectively** and **strategically** used to support the writer's main points.

EXPRESSION: *Is writing clear and appropriate for this assignment?*	Writing is often **difficult** to understand and needs significant proofreading and revision. The writing register **may not** be appropriate.	Writing is **comprehensible**, although further proofreading and editing would be beneficial. The writing register is **usually** appropriate for this assignment.	Writing is **clear and cohesive** as a result of thorough proofreading and editing. There is an appropriate writing register used for this assignment.	Writing is **clear, cohesive, concise, and precise** as a result of thorough proofreading and editing. There is an appropriate writing register used **consistently** for this assignment.
CONVENTIONS: *Does the paper follow MLA formatting and citation conventions?*	Writing **rarely** follows MLA formatting conventions. There are **no** in-text citations where needed. A Works Cited page is **absent** or needs significant formatting revisions.	Writing **somewhat** follows MLA formatting conventions. Ideas from articles are **sometimes** cited, but may be cited incorrectly. There is a Works Cited page.	Writing **mostly** follows MLA formatting conventions. Ideas from the articles are **generally** cited correctly. There is a Works Cited page.	Writing **exactly** follows MLA formatting conventions. Ideas from articles are **appropriately** cited. There is an **accurately** formatted Works Cited page.

APPENDIX H: MAILA'S CULTURAL RHETORICAL ANALYSIS ASSIGNMENT

Purpose: To evaluate how an author persuades his/her/their audience by using emotional appeal (*pathos*), credibility (*ethos*), and logical argument (*logos*) [*the rhetorical strategies*], as well as other techniques that contribute to the effectiveness (or lack thereof) of a particular text's argument. And to understand how author, context, audience, and purpose (*the rhetorical situation*) inform a given text.

For this project a text refers to a cultural artifact that varies in medium such as a print-based text, a music video, or a museum/art venue artifact of your choice.

Audience: An educated, college audience.

Length: 4-6 typed pages, not including the Appendix page or Works Cited Page.
Manuscript Format: Times New Roman, 12 point font, 1-inch margins all around, double-spaced, and in MLA 8 style. Please review the rules in *The Norton Field Guide to Writing with Readings* pages 500-548, or visit a site such as Purdue OWL (http://owl.english.purdue.edu/owl).

Instructor Conference/ Peer Review: All drafts due for workshops must be typed and uploaded onto the designated Google Drive Folders before instructor conference appointments and in-class peer review.
Important dates and tasks:

Assignment: For this assignment you may choose to analyze a cultural artifact that varies in medium such as a print-based text (Option 1), a music video (Option 2), or a museum/art venue artifact of your choice (Option 3).

Option 1 – Write a rhetorical analysis of one of the following **print-based texts** that we have read for class:

> Dowsett, Jeremy. "What My Bike Has Taught Me about White Privilege." *The Norton Field Guide to Writing with Readings* , 4 th ed., W.W. Norton, 2016, pp. 984-989.
>
> Ortiz Cofer, Judith. "The Myth of the Latin Woman." *The Norton Field Guide to Writing with Readings* , 4 th ed., W.W. Norton, 2016, pp. 876-883.
>
> Penrod, Grant. "Anti-Intellectualism: Why We Hate the Smart Kids." *The Norton Field Guide to Writing with Readings* , 4 th ed., W.W. Norton, 2016, pp. 759-763.
>
> Tan, Amy. "Mother Tongue." *The Norton Field Guide to Writing with Readings* , 4 th ed., W.W. Norton, 2016, pp. 649-655.

Option 2 – Write a rhetorical analysis about one of **the music videos** that we watched in class:

Holiday, Billie. “Strange Fruit (Live 1959).” *YouTube* , uploaded by phalenopsis1, 15 Feb. 2010, https://www.youtube.com/watch?v=YbcZstt8ACY .

Nine Inch Nails. “Survivalism.” *YouTube,* uploaded by NineInchNailsVevo, 16 Jun. 2009, https://www.youtube.com/watch?v=qSsRt_1l740 .

No Doubt. “Just A Girl.” *YouTube* , uploaded by NoDoubtVevo, 7 Oct. 2009, https://www.youtube.com/watch?v=PHzOOQfhPFg .

Waln, Frank. “What Makes the Red Man Red.” *YouTube* , uploaded by NakeNulaWaun4, 6 Aug. 2016, https://www.youtube.com/watch?v=vhDj-n3kSg4 .

Option 3 – Write a rhetorical analysis about a cultural artifact of your choice exhibited at any of the local museums or art venues.

****Reminder – Think of your own essay as being rhetorical. You are trying to persuade me that what you are saying about a given text is true.****

Some examples of questions that you might consider asking as you develop your cultural rhetorical analysis:

• What kinds of behavior does this text seem to encourage or enforce?
• What are the social purposes or functions of this text?
• Why might readers at different times and different places find this text compelling?
• What are the differences between your values and the values implicit in the text?
• Upon what social understanding does the text depend?
• How might this text affect the freedom or movement of a person or groups of people?
• How is this text connected to larger social groups, beliefs, structures, issues, ideas, events, habits, customs, practices, or communications?

APPENDIX I: MAILA'S GRADING CRITERIA

	Excellent	Good	Needs Improvement	Unacceptable
Arguable Thesis	15	12	9	0
Develops Strong Support for the Thesis	15	12	9	0
Organization (forecasting, PIE paragraphs, and logical development of ideas)	15	12	9	0
Strict Avoidance of Excessive Plot Summary and Other Pitfalls	5	4	3	0
Of the Selected Text	5	4	3	0
Of Counter-Arguments or Other Interpretations	5	4	3	0
Of the Value of Avoiding Speculation that is Not Supported with Evidence from the Text	5	4	3	0
Analysis	10	8	6	0
Level of Summary (Accurate and Sufficiently Concise)	10	8	6	0
Word Choice	3	2	1	0
Varied Sentence Length	3	2	1	0
Mechanical Precision	3	2	1	0
Follows Proper MLA Citations, uses present tense, and active voice verbs	6	4	2	0

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