Rhizomatic literacies: Restructuring pedagogy and practice within the freshmen composition classroom

by

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Abstract

Current approaches and trends in writing pedagogy within the composition classroom focus on the development of students' identities through personal, cultural, or disciplinary processes. By employing writing assignments and activities that concentrate on developing certain traits or characteristics of students' identities has led to a "crisis" within the field of composition studies. This crisis exists because many writing pedagogies operate within cognitive and social paradigms, which involve ways of knowing and doing things, such as the use of grammar, interpretation of culture through literature, and methods of research. In essence, many writing pedagogies in the cognitive and social paradigms tend to promote and produce an "Academic Literacy that is not only alienating to many students, but that also acts as a "gate-keeping/grade-giving" mechanism (Beaufort, 2007). By viewing freshmen composition from a social-cognitive standpoint, institutions of higher learning can implement curriculums that promote writing assignments and activities that influence students to "trace" academic literacy, which is based on Standard Academic Discourse (SAD). On the other hand, writing pedagogy that incorporates anthropological, ethnographical, and service-learning approaches within a rhizomal paradigm promotes assignments and activities that offer students the opportunity to "map" out their own way of researching and writing within the freshmen composition classroom (Deleuze & Guattari, 1987).

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Mantra

This text is more than just about writing pedagogy. In the end, it is a commentary on teaching, at all levels, everywhere. For the purposes of this thesis, I focus on applying the "shift" only to writing pedagogy. The pieces, the subtitles, are rhizomatic themselves, appearing here and there, almost disorganized. Almost. This is my map to teaching. I am making sense out of what I believe to be teaching and what a classroom could resemble. Once again, this is my map and many times maps can be "misread" because the landscape has decided to change, or various elements have altered its outward appearance, not the lines on the piece of a paper or on a computer screen. Are there any elements of tracing in my map? There are some but only at intervals, like guideposts, mile markers (i.e. quotes), to let the traveler know where they might be going. Beware the mile markers, though. Beware they way in which they might be read or re-read. Notice that I do not say "misread." Also, do not attempt to search for categories in the way in which old and new information is presented. This is only one path, my map that I am presenting to you. You may find a need to follow other paths from the path I present here. There is no one way to read this map because the surface of it has already begun to change.

Adam Webb, 2009

Rhizomatic literacies: Restructuring pedagogy and practice within the freshmen composition classroom

"Perhaps „knowledge" is the wrong word, but there are reasons for employing it" (Thomas Kuhn, 1970, p. 196)

When I begin working as a part time substitute teacher at the Alternative High School Center within the Corpus Christi Independent School District, I entered with high expectations for the students and myself. These expectations, I begin to realize, were mostly my own and not theirs. I had my own idea of what education was and how students should be able to read and write. Working at AHSC was different because students who were there on the first day of class might be gone, or graduated, by next week. Many students were either court-ordered by a judge, sent by their parents, or by their home school counselors to attend AHSC because of poor attendance, teenage pregnancies, continuous fighting, the sudden or tragic loss of a parent(s), possession of a controlled substance, or vandalism. A few students opted to attend AHSC in order to graduate early or on time.

Although AHSC was different type of campus than regular high school campuses, English class was still English class, with a textbook, reading and writing assignments, and grammar worksheets. All schoolwork was strictly individual. Due to the nature and purpose of AHSC, learning was considered an individual process, not necessarily one that extended beyond the confines of the classroom. As a natural outsider, a substitute teacher, within this environment, I questioned AHSC's approach to teaching English, as well as writing, and learning in general, without fear of losing my job. I spent lunch periods, afternoons, and planning periods talking with the English teachers there about what more could be done on the teaching front in the respect of offering the students the opportunity to expand their reading, writing, and learning

experiences outside of the classroom. The changes that we discussed largely focused on what the students wanted, or needed, to know in order to view them as successful writers, readers, and learners within both the academic and the real world. This does not mean that we, the teachers and I, wanted to cut out the reading of literature or switch to a pedagogy that was more "culturally aware" where the students would only read texts written by minorities. Instead, we envisioned a pedagogy that was more collaborative and interactive assignments and activities in the classroom.

While many of the teachers and administrators at AHSC agreed with me about re-evaluating the curriculum for this certain program, they were not sure how changes would affect preparation for students taking the TAKS (Texas Assessment of Knowledge and Skills) Test.[1] What types of assignments and activities could take the place of the worksheets? How would the goals and objectives be altered in this type of classroom? How would the standards be affected or change? How would we approach grading students' work within this new curriculum? How could we make these new assignments and activities meet TEKS (Texas Essential Knowledge and Skills) objectives?[2] All of these questions followed me into my graduate studies and eventually into the freshmen composition classroom. While TAKS and TEKS do not apply to the way that I teach reading and writing in my freshmen composition classroom, I know that most of

[1] The TAKS Test (Texas Assessment of Knowledge and Skills) (1999-2008) is a standardized test used to gage how well students in Texas public schools know the ―basics,‖ which includes social studies, mathematics, and science, reading comprehension, and writing skills. Predecessors of this test include the first incarnation, which was called the TABS Test (Texas Assessment of Basic Skills) (1979-1984), the second was called the TEAMS Test (Texas Educational Assessment of Minimum Skills) (1984-1990), and the TAAS Test (Texas Assessment of Academic Skills) (1990-1999). All information is from the Texas Education Agency website (www.tea.state.tx.us, 2008).

[2] The TEKS (Texas Essential Knowledge and Skills) objectives are a part of the curriculum that teachers use as guides when developing their lesson plans, activities, and assignments. The theory is that if they objectives are addressed within lesson plans, activities, and assignments, students should be able to pass the TAKS Test.

the students in my classes come from the local independent school districts within Texas and are familiar with learning information for test-taking purposes. I also know that many of my freshmen students, most of them eighteen years old, see assignments and activities simply as that, things that need to get done in order to move on to the next level. One of the enduring obstacles for many English and writing teachers within the public school sector and at the college level is creating assignments and activities that allow their students the opportunity to have "authentic experiences" where the learning and writing occur not only within a text but also in the real world. An undertow of articles, journals, and books currently flood the academic market. Many of these academic texts contain theories on literacy and composition, as well as pedagogies and practices, within the freshman composition classroom. In this thesis, I will discuss various theories and approaches to writing pedagogy at the freshmen level, as well as the pedagogies and paradigms in which they exist. I will also explore a possible restructuring of pedagogy and practice within freshmen composition that will lead to a new paradigm shift, one that is based on a rhizomal model.

Theories, paradigms, pedagogies, practices, epistemologies, and restructuring

Theory(ies)

Theory is important in writing pedagogy because it allows for some form of structure and purpose in a semester. Theory helps to guide teaching; teaching helps to guide theory. In this thesis, I will explore various theories surrounding writing pedagogy and the paradigms in which they occur.

Paradigms

The cognitive, social, and rhizomal paradigms are the paradigms explored and discussed within this thesis. Paradigms provide a framework in which disciplines approach and share

knowledge and a way of doing things. Thomas Kuhn (1970) explored paradigms and paradigm shifts, in which disciplines view the same knowledge and way of doing things. Paradigms influence the theories and pedagogies they contain as well as the development of disciplinary knowledge and language. The current cognitive and social paradigms promote certain types of rhetoric models (i.e. *Apprenticeship*, *Activist*, and *Student-Learner*). While these models promote an atmosphere where students can produce "traceable patterns/texts," the possible shift to a rhizomal paradigm promotes a *Participator Model* of rhetoric where students have to "map" out their research and writing tasks.

Pedagogy

Pedagogy is a crucial aspect within the freshmen composition classroom because it helps to define and describe the theory in the form of goals and objectives. Many theorists and practitioners approach writing pedagogy(ies) and theories from a heuristic or holistic standpoint. In this thesis, I will not claim that there is one right or wrong pedagogy but that it is important to indentify the type of pedagogy with the theory that it is connected to, as well as describe the type of theory(ies) and pedagogy(ies) within a rhizomal paradigm for writing instruction.

Practice

The paradigm determines the types of practices and theories within the writing classroom. The type of practice I will explore includes the teaching of arguments such as Rogerian (common ground arguments), Toulmin's claim and warrant argumentation, Paul Prior's cultural and historical interpretation of Toulmin, and cause and effect arguments. I chose these types of arguments because they are the most common ones taught to freshmen. While these types of arguments are not strictly evaluative or analytical arguments, they do contain some aspects of evaluation and analysis. Many current classroom practices tend to focus on honing one

of these types of arguments in the form of linguistic rhetorics. I will argue that writing pedagogy needs to move away from teaching arguments in freshmen composition.

Epistemologies

For the purpose of this thesis, I will discuss two views of knowledge. The first views knowledge from an *arboreal* (tree-like, hierarchal) perspective. The second views knowledge from a *rhizomal* (bulb-like, lateral) perspective. I will argue that for a rhizomal perspective of knowledge when it comes to writing pedagogy. I will also offer a slant on the type of theory(ies), pedagogy(ies), and practice(s) within a rhizomal paradigm for writing instruction.

Restructuring pedagogy and practice

What are rhizomatic literacies? They are not arboreal. Should a rhizomatic perspective on multiple-literacies be viewed holistically? Heuristically? Should rhizomatic literacies be viewed as positivist or pragmatist approaches, epistemologies, theories, pedagogies? Writing pedagogy and instruction does not just happen or is completely freeform within the composition classroom. What is a rhizomal paradigm? Should there be a rhizomal paradigm in which students "map" out their own way of writing instead of learning to "trace" a preexisting model? How is "mapping" different from "tracing" in writing instruction? What are the consequences of this distinction? What is the role of the teacher/instructor? The student(s)? What are the standards for measuring and grading writing in a rhizomal paradigm? Assignments? Activities? What is the role of the text?

Literacy and pedagogy in public schools

The question and study of what is literacy has been an ongoing debate in academia. However, there still exists a strong focus on teaching a dominant form of literacy, Standard English only, in many North American learning institutions. Differences between definitions and

practices of literacy complicate the pedagogy in the classroom. Many learning institutions and educators define literacy from a restrictive standpoint, which is due to the rigid standardized testing procedures. State and federal governments have enacted legislation such as the *No Child Left Behind Act* (2002) that requires students in many states to pass an exit level test in order to graduate. In many of these states, teachers, administrators, students, and their families have strongly protested standardized testing. In Texas, many public schools and educators are protesting the Texas Assessment of Knowledge and Skills (TAKS) Test. For the most part, many educators and learning institutions are strapped for time, money, and resources and end up rushing to prepare for the test rather than building a solid argument or offering proof that "teaching for the test" does not work for many underrepresented students.

Even though there are extensive studies that argue teaching for the test as well as standardized testing does a disservice to many underrepresented students, "models of literacy instruction have always been derived from concrete historical circumstances. Each has aimed to create a particular kind of individual, in a particular social order" (Suzanne de Castell & Allan Luke, 1988, p. 173). This argument adds a cultural, as well as social, aspect to how literacy is defined in the classroom; however, it does not provide an understanding why this definition does not match the practice. Current research in literacy studies claims that there is still a need to learn "'traditional 'basic skills'" such as word recognition, spelling, comprehension and so on, are indeed crucial to successful literacy development for each individual (Jennifer Hammond, 2001, p. 165). The teaching of these "basic skills" promotes limited proficiency in a discourse community and not actual competency. Hammond states:

> [Peter] Freebody and [Allan] Luke's (1990) argument that, in order to be considered literate, an individual needs to be able to adopt (at least) four roles: those of the code-

> breaker; text participant; text-user and text analyst. This framework suggests that, while individuals need control of basic competencies, in order to be considered literate in modern technologies, they need much more than that. (p. 166)

What it all boils down to is that there must be some form of standards in place to ensure that students acquire the "basics" of Standard English in order to engage, interact, participate, and contribute to society. Many learning institutions subscribe to the theory that teaching basic grammar and punctuation produces "literate" individuals.

There is an assumption that literacy should be a fixed form of knowledge and skills in the classroom. Some of the reasons these assumptions exist within many primary and secondary learning institutions in North America include the push for English only standards, rigid standardized testing procedures, a strong sense of nationalism, and a growing competition in a global economy. Deborah Brandt's (2001) examination of "sponsors of literacy" explores the shift of literacy studies from historical factors to social and economic factors. Brandt questions how sponsors affect or define literacy inside and outside of the classroom and how this definition of literacy helps to promote the teaching of basic (Brandt, 2001). These sponsors of literacy act as influencing forces within society that helps to shape the pedagogy in the classroom. Paulo Freire & Donaldo Macedo (1970, 1987) identifies these sponsors as social institutions and programs (i.e. government-sponsored programs that are supposed to help battle illiteracy) that privileged individuals develop in order to maintain the order of certain power structures (Freire & Macedo, 1970, 1987). However, these power structures are not new. Michel Foucault (1980) describes these power structures as "already there" and that there is no true escape from them within social institutions (Foucault, p. 141). The idea that sponsors control the pedagogy in the

classroom is not the sole problem neither is standardized testing. State and federal governments create criteria in which they use to measure how much funding public schools receive. State legislatures, such as in the case of Texas, also play a part in measuring the amount of funding that a local school district receives based on their overall academic performance, attendance, and through standardized testing procedures.

This philosophy of measuring students' learning through standardized testing is immensely popular in many other states as well (the state of Iowa, however, promotes an alternative method of standardized testing and assessment). The push for teaching Standard English only in the classroom is a by-product of the strong political, social, and economic ideological system in North America. Although many scholars and educators debate and criticize teaching students one form of Standard English in primary and secondary learning institutions, there has been little done to alter the current course of public education. Because of this strong focus on teaching a mono-literacy (Standard English only) by many primary and secondary learning institutions, narrow and restrictive terms define literacy in the classroom in which fails to address the needs of many underrepresented students.

However, this does not mean that teachers must "teach the test" in order for underrepresented students to be successful. "Teaching" the students to pass a standardized test is not, or should not be, the goal or objective in the classroom. By teaching the test, students see their success or failure as an individual act of competence or incompetence. While many critics claim that rigid standardized testing procedures cannot gage students' actual learning, it is one of the easiest ways to produce historically predictable results and outcomes. Not only do standardized testing procedures determine the pass and failure rate of many students, but also the "effectiveness" of many teachers, administrators, and schools as well. George Wood (2004)

explores the “sanctions” that many public schools suffer if their students fail to meet Adequate Yearly Progress (Wood, p. 35). Wood says, “At the high school level teachers race to cover mountains of content, hoping that their charges will memorize the right terms for true/false multiple choice exams” (p. 40). Teaching becomes a chore for many educators, where the only purpose of the material is to hit all of the “keywords” in each chapter in order to satisfy the requirements of the test. At the forefront of this argument is literacy; how literacy is defined and how it is practiced within the classroom.

Literacy, pedagogy, and the making of meaning

There is a difference between defining literacy and practicing literacy in the classroom. When governmental agencies and programs address the issue of literacy, many times they end up defining it in restrictive terms that exclude the literacies that the students bring with them to the classroom. I am not claiming that there should be no standards, but that the standards need to change in order to fit the changing needs of students. Rather than defining literacy in restrictive terms, Paulo Freire (1970) describes literacy as a practice because he seeks to develop a dialogue with the world, what Freire coins *conscientizacao* that results through true reflection and action and leads to independent thinking and learning (Freire, p. 67). This form of literacy practice allows individuals to construct their own perception of the world through reflection and dialogue. The “banking method” of education, Freire says, does not allow dialogue between teachers and students (p. 85). The teacher wields knowledge over the students, doling out only enough information to keep the students guessing at how it all connects.

In the “banking method” of education, the teacher acts as the gatekeeper of literacy. Freire argues that only through “serious reflection can true praxis,” action that brings about change, occur (p. 65). Reminiscent of Freire’s reflection-action process, Charles Schuster (1990)

argues, "[L] anguage is not just a social construct; on the contrary, language constructs us socially" and helps to develop an individual's perception of their world and the world of others through their own eyes (Schuster, p. 227). The socialization of individuals happens through the meaning they make and the way they use words. Schuster describes literacy as a practice that includes "the way in which we make ourselves meaningful not only to others but through others to ourselves" (p. 227). Like Heath, hooks, and Freire, Schuster describes literacy as more than a set of learned skills. The making of meaning does not only occur in the classroom between a teacher and students, but also occurs between students as they share their knowledge with one another.

However, because of dominant beliefs, values, and ideologies, the current definition of literacy in the classroom does not always take into account the literacies that students bring with them. Another thing that limits the definition of literacy as a practice in the classroom is the currently rigid standards created by the state and federal governments. The federal and state legislatures use these standards to measure how much funding public schools receive. For example, the Texas state legislature uses the Texas Assessment of Knowledge and Skills (TAKS) Test to determine the amount of funding that a public school receives based on their overall academic performance.[3] This philosophy of measuring students' learning through standardized testing is immensely popular and required by law in all states as well.[4] Freire argues, "Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor" (Freire, 1970, 2005, p. 72). While there still exists a push to establish Standard

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[3]This funding is actually a "trickle-down‖ process that starts at the federal level with the *No Child Left Behind Act*, which was passed in 2001 (signed into law in 2002 as Public Law 107-110), requires states to increase the level accountably of public schools based on their overall performance on the TAKS Test.

[4] All states follow the NCLB Act. Iowa, which does use a form of standardized testing in their public schools, uses a different approach at assessing student learning and development.

English in North America, standardized testing procedures are not directly linked or a by-product despite of this movement. The connection between standardized testing and Standard English exists mainly because of the dominant political, social, and economic ideological system in North America. The main role of standardized testing is to act as an assessment in determining how much funding a public school receives based on their overall TAKS Test scores, not on how well all the students can speak English.

Although many teachers and scholars have heavily debated and criticized teaching all students one form of Standard English in primary and secondary learning institutions, only minor changes have occurred to alter the current course public education. Because of this strong focus on teaching Standard English, the definition of literacy remains narrowly defined in the classroom. Similar to public education, many institutions of higher learning measure literacy by using a linear continuum model that determines a student‘s progression toward obtaining literacy. Below is an example of the current model of pedagogy that is in place in many learning institutions:

Outside → Literacies → Literacy → Classroom

This model indicates that once students move from the outside to inside the classroom, literacies transform into a fixed literacy, or mono-literacy. In many cases, the fixed definition of literacy acts as a marginalizing factor in the classroom. Acting as "gatekeepers," many teachers bring assumptions to the classroom in which they use as lenses to view students.[5] Once the students' identities are blurred by the layers of lenses (i.e. social, racial, political, gender, class, etc.), the teacher can use the notion of a fixed literacy where a privileged form knowledge and skills are

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[5] I am not claiming that teachers should not act as gatekeepers for the academic because I do not think that this role could ever truly be erased or discarded.

not only the standard but also a barrier that stands in the students way of obtaining a clear perspective of their situation in the classroom.

However, the social and academic system in which many teachers themselves are educated in reflect Freire's description of the banking method of education. According to Freire, "In the banking concept of education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (Freire, 1970, 2005 p. 72). Freire stresses that it is the teacher's responsibility to create an atmosphere in the classroom where students "come to feel like masters of their thinking by discussing the thinking and views of the world explicitly or implicitly" with their fellow peers (p.124). In this aspect then, literacy is malleable; an organic form of putty that is constantly being shaped and reshaped to represent, contrast, present, position, reposition itself, define, redefine itself by those individuals that use it. hooks says, "Any classroom that employs a holistic model of learning will also be a place where teachers grow, and are empowered by the process" (hooks, 1994, p. 21). However, this can only happen "if we [as teachers] refuse to be vulnerable while encouraging students to take risks" (p. 21).

In many public educational settings, administrators advise and steer teachers away from taking risks because they have curriculum and testing standards to meet. The literacy practices in many public classrooms reflect on these types of texts students need to read by the time they graduate from high school. Students quite often see the required texts as their worst enemy. Even if the teacher does not force them to read the required texts, the students know they eventually have to read them in order to complete the class. This concept also applies to writing essays as well. Many teachers try to sell literacy and education to students in the forms of obtaining a good job or using their knowledge to change the world but then fail to deliver this promise by teaching

in a paradigm that stresses correctness and grammar. Of course, the assumption that literacy is a liberating force does not assure "more influence or power to those who have been disempowered by their race, their class, their gender, their sexual orientation, or their nationality" (Andrea Lunsford, Helene Moglen, & James Slevin, 1990, p.2). Literacy, defined by legislatures and government agencies, does not provide a way out of ignorance or poverty; it also does not provide access to knowledge or power in the sense that those individuals who act as gatekeepers use this restrictive definition in order to keep the power structures in place.

Addressing the power structures that allow for the development of restrictive definitions of literacy is a complicated matter because it involves individual and societal values, beliefs, and ideologies. The diversity within America contributes to a wide variety of values and ideologies but the concept of community, the meeting ground of these diverse values, beliefs, and ideologies, helps individuals to construct knowledge and meaning. Schuster says, "Viewed this way, literacy is, as it should be, an essential act of community" (Schuster, 1990, p. 231). While many scholars describe literacy as a social, ideological, process, there are those that argue that it is autonomous. Brain Street (1984) argues that by describing literacy through an autonomous model, many scholars and researchers are leaving out the social and cultural consequences of literacy. Because each culture contains and develops its own set of values, systems, ideologies, and uses of literacy through oral or written means, it is not possible to apply a fixed definition to literacy.

Street uses an ideological model to describe literacy as a practice by incorporating culture and socialization processes that one receives over the course of a lifetime (Street, 1984, p. 4). From a cultural standpoint, literacy varies because social qualities also vary as well as perceptions of words and their meanings. Street cites Freire when he says, "Acquiring literacy,

he [Freire] believed, is an active process of consciousness and not just the learning of a fixed content," but where learning, reading, and writing is "geared to people's own interests and not simply to those of profit-making by commercial interests" (Street, 1984, p. 186). Citing Sylvia Scribner and Michael Cole's studies on "local acts of literacy," Robert P. Yagelski (2000) claims that the importance of these acts "lies not so much in the thinking such as acts might reflect, but in what those acts enable individuals to do in specific circumstances, in what those acts mean to those that engage in them" (Yagelski, p. 60). This type of literacy involves more than just reading texts and writing essays. The concept of incorporating multiple literacies into the classroom entails a restructuring of the current pedagogical model that interprets literacy along a linear continuum.

The model I propose in *Figure 1* is perhaps too simple because it further complicates the classroom pedagogy by creating the possibility of multiple-literacies occurring all at the same time. The theory is that more than one form of literacy can reappear at any given time. In this respect, literacy is indefinable, an abstract notion based on various forms of ideologies, some dominant and some not dominant, where meaning is constantly being made in a culture, in a community, in a family. Literacy as a practice seeks to describe itself through individuals speaking, writing, and communicating in various, meaningful ways. Below is a possible circular continuum of literacy, where multiple-literacies blend instead of blur together.[6]

[6] This circular model of multiple-literacies was developed in the fall of 2006 at Texas A & M University—Corpus Christi as part of a Directed Independent Study (DIS) under the direction of Diana Cardenas, Ph.D.

Circular continuum of literacy model

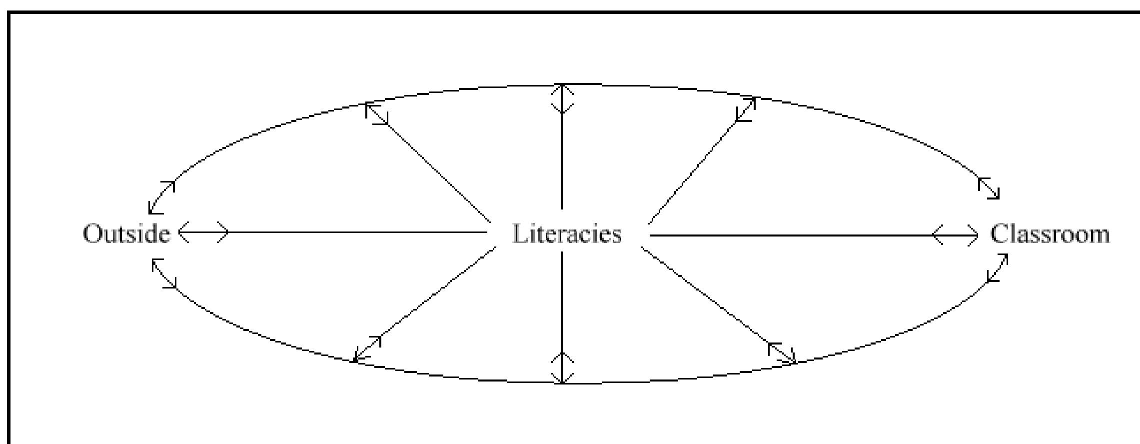

Figure 1. A circular model of literacies.

Literacy no longer has a fixed, or defined, meaning in the classroom. The situational position of literacy is not as restrictively defined as it was before and students own identities are not as compromised or made blurry by various lenses. Factors such as race, religion, politics, and economic status are not perceived as obstacles or as constructs that the students enter into this new model of multiple-literacies. Students' own literacies are the starting point(s) on the circular continuum where they begin to experience and negotiate other literacies, as well as engage in actual critical learning and possibly reflection-action with the dominant academic literacy. Students can enter and exit at any point on the circular continuum of multiple-literacies. The situation of multiple-literacies becomes prevalent throughout the classroom and the gatekeepers can no longer maintain a constant vigilance over their privileged academic discourse. The recursive arrows in *Figure 1* represent the flow of multiple-literacies outside and inside of the classroom, occurring all at the same time. The bi-directional flow of the arrows is another feature that allows multiple-literacies to develop and meld with other literacies within the classroom. Another complication that this model poses involves the use and interpretation of different texts in the classroom other than the texts that the students create.

Student generated texts add to the social construction of knowledge and the acquisition of multiple-literacies, which means that they are hearing their own voices, not those of the texts, as they convey, comprehend, and connect knowledge in their own communities. The difference of defining literacy and practicing literacy lies in the fact that defining literacy places it within restrictive parameters. Literacy described as a practice allows students to construct their own knowledge through critical reflection and dialogue. Many learning institutions define literacy from the perspective of the privileged academic community. Standardized testing and many colleges level entry exams reflect this rigid definition of literacy in the classroom. The concept of multiple-literacies in the classroom lessens the role of the gatekeepers of the privileged academic discourse and allows students to build a critical consciousness through the process of reflection and action. The social constructivist/constructionist theory lends itself to a classroom that incorporates and practices multiple-literacies.

A social constructionist view of multiple-literacies

Why is it important to connect teaching practices to a theory? Teaching involves moving students from point A to point B and then to point C and so on. The logistics are worked into the lesson plans and from there the teacher monitors the students to see if they reach the expected goals and objectives of the activities and assignments or if they are falling short. Teaching can occur while the teacher is not fully aware of the connection between practice and theory, but in reality, there is a real connection. But if a teacher claims to be “eclectic” or have no true theory connected to their teaching them how can they know if their students are learning anything because there is no way to determine if the students have reached the expected goals and objectives. So-called “eclectic” teaching can be interpreted in many different ways, some having advantages and some disadvantages. In the advantageous way, eclectic teaching means that

teachers keep an open mind in the classroom as to how students interpret and achieve the objectives and goals set before them. In the disadvantageous way, eclectic teaching can produce teaching that is random and disconnected, discontinuous, disjointed, and disarming to many students.

For the most part, I will not make the case that one theory is better than another theory or that one should be preferred over another. I will make the case, however, that it is necessary to have a connection between practice and theory in teaching. I will examine and discuss the differences between two distinct models and views of literacy. The two models of literacy are structured within the social and cognitive paradigms. I will briefly discuss the various theories within each paradigm and what each offers as far as the type of literacy and pedagogies based on the literacy continuum model (please see *Table 1* on the next page).[7] In *Literacy in Theory and Practice*, Brian Street (1984) divides literacy approaches into two distinct models, autonomous (cognitive, individual) and ideological (social, cultural). Street (1984) associates scholars such as David Olson and Jack Goody with the autonomous model of literacy. The autonomous model of literacy deals with language on the most basic levels of communication through reading and writing. The autonomous perspective views literacy as innate. Closely connected to autonomous literacy is basic literacy, which still mostly focuses on language acquisition and grammar skills. Basic literacy is truly the most rigid form of mono-literacy practiced in the classroom by teachers.

The bridge between literacy as autonomous and basic is minimal, because both theories use a formalist approach in addressing literacy. In a basic literacy classroom, language skills, such as learning how to pronounce words in Standard English and how to construct sentences

[7] Olaf Fors assisted me with the design of this model during the spring of 2007 at Texas A & M University—Corpus Christi.

using proper Standard English grammar are the content of the lesson plans. Cognitive theorists, such as define literacy within the boundaries that many Current-Traditionalists, Expressivists, and possibly even New Rhetoricians in composition studies use to confine the idea of making meaning connected to texts (Annemarie Sullivan Palincsar & Samuel S. Wineburg 1989; N. N. Spivey, 1990; Linda Flower, 1993). Cognitive theories promote a mono-literacy, a fixed form of knowledge based on a text or texts. For instance, the Process approach to literacy lends itself to a more personalized, expressionist style of literacy acquisition by students. Peter Elbow's (1981) "cooking" approaches to writing is a process, little "p" for writing as a process and capital "P" when writing is described within an Expressivist context, that includes conversation, reading, and writing (Elbow, 1981, p. 54-56).

The Literacy Continuum Model

Ideological	Social Constructivist	Cognitive and Behaviorist			Autonomous
Critical literacy	Third-space literacy focused pedagogy	Genre-based pedagogy	Process-based pedagogy	Basic literacy focused pedagogy	Language
Cultural literacy	Multiple-literacies (Standard English plus varieties)	Mono-literacy (Standard English only)	Mono-literacy (Standard English only)	Mono-literacy (Standard English only)	Literacy is innate
Literacy as social change	Literacy is a social act	Literacy is perceived as further genre specific language skills and proficiency	Literacy is perceived as further development of general language skills and proficiency	Literacy is perceived as language skills and proficiency	Literacy membership
Participation outside of the text	Actual participation in various discourse communities	Limited participation in a specific discourse community	Limited participation in a general academic discourse community	Participation through grammar skills within a discourse community	Participation through membership
Knowledge developed through identity	Knowledge is constructed through social participation and dialogue	Knowledge is a set of specific writing skills	Knowledge is a set of general writing skills	Knowledge is a specific set of linguistic skills	Knowledge is fixed

Table 1. The various dominant theories such as social constructivist, cognitive/behaviorist and the pedagogies that follow beneath those theories as well as the certain aspects that are identified with each one. This model was designed by Olaf Fors and Adam Webb, 2007.

Literacy that focuses on various genres is still cognitive because this pedagogy views literacy as limited participation in a specific discourse community. For many cognitive theorists, student participation is limited to some form of pre-interpreted, already constructed form of knowledge for them to digest and then retrace out onto the page.

On the other hand, social constructionism offers an alternative perspective of teaching by making the content and classroom dynamics more student-centered. Because the social constructionist perspective views reading and writing as a social act, many teachers and composition instructors prefer this theoretical framework rather than focusing on teaching skills and a fixed form of knowledge. "[S] ocial construction represents a new paradigm for understanding how meaning is made, how knowledge is constructed, and how the self is constructed" (Cynthia Haynes, 1996, p. 221). However, there are differing perspectives on social constructivism. For instance, Kenneth Bruffee interprets social constructionism as "a consensus-oriented pedagogical theory that restructures traditional classroom hierarchies" between teacher and students (p. 222).

On the other hand, Christina Murphy (1994) views social constructionism as beneficial for including "diverse perspectives," but warns against wishing for it to produce "all the answers, or even answers sufficient to warrant the devaluing of other theories and philosophies of education" (Murphy, p. 36). According to Murphy, social constructionism is not necessarily the answer in determining the level of interaction of students in the classroom or that the students will produce work at a more efficient level. Social constructionism sees literacy as a social act where students fully participate in activities that foster the construction of knowledge through dialogue-action-reflection. The reflection-action process does border alongside the individual

aspect of literacy, where the focus of the pedagogy is on the identity of the student instead of creating an identity for them.

Pedagogical theorists concentrating on the individual, such as Paulo Freire & Donaldo Macedo (1970, 1987) and even possibly Lisa Delpit (1995), focus on the identity of the students. For the most part, this is the extreme side of Street‘s autonomous-ideological model of literacy because it concentrates on critical literacy. There is a focus beyond the text(s) in the classroom, where students construct knowledge from their own communities to make meaning and develop their own perception of the world, much like social constructionism, but where students' learning and writing leads to reflection and action as well as the creation of an identity. This focus on the individual development of literacy leads students beyond seeing writing and reading as fixed knowledge coming from the teacher, instead, they engage in reflection and action that leads to eventual change within their perception of their world. In many cases, what passes for literacy and illiteracy does not work within the spectrum critical literacy because it redefines the position of the students as well as the situation of literacy(ies) in the classroom. Dialogue and interaction between teachers and students would be limited to simply acknowledging difference, not diversity, and the opportunity for true appreciation between races, classes, and gender would suffer.

While critical literacy offers students to create their identity based on their perception of the world and their place in it, it tends to fall outside of reading and writing as being an act of communication and more of an act of identity development. The construction of the students' identity in the classroom is a factor in determining their learning, or acquiring, of another discourse. According to James Paul Gee (1989), there is a difference between acquiring and learning discourses (Gee, p. 13-14). Gee recommends that "teaching and learning" should be

"carefully ordered and integrated with acquisition" of discourses in order to have positive effects on one another (p. 19-20). Gee's perspective on acquiring and learning primary and secondary discourses lies outside of how traditional academic Discourse defines literacy in the classroom because it suggests that students and teachers "critique" their primary and secondary discourse (p. 24-25). For Gee, the practice of literacies in the classroom involves more than merely joining a new discourse community, but also further developing and building on the discourse communities that students bring with them into the classroom. Gee's description of Discourse and discourses lends itself to a social constructivist theory that falls within the spectrum of third space pedagogy.

Multiple-literacies in third space pedagogy

Distinguishing from mono-literacy and multiple-literacies paradigms is seen in the various theories and practices that many teachers incorporate into their classrooms. The amount of time and space that teachers in those two distinct paradigms allow students to share and explore their own discourses, as well as engage in the dominant academic discourse, reflects back on the pedagogies they use in the classroom. In addition, it depends on how teachers define or practice literacy/multiple-literacies in their classroom and the kind of structure they create to encourage learning, participation, and motivation by students in that type of environment.

The Discourse in the classroom limits the space for other discourses (Gee, 1989). The current pedagogical model limits the classroom space to a mono-literacy, where the teacher can use the notion of a fixed literacy (Standard English) that promotes a fixed form of knowledge, where knowledge is not constructed but pre-constructed in the form of students producing predictable texts. By doing this, teachers limit the students to pre-constructed identities, blurring their own identities so that they never obtain a clear perspective of their position or situation in

the classroom. The concept of “third space” literacies, where Discourse/discourses negotiate the area to build on the developing of a multiple-literacies paradigm, allows the students to understand, accept, and further create their own identities (H. Bhabha, 1994; English, 2002; E. Birr Moje, K. M. Ciechanowski, K. Kramer, L. Ellis, R. Carrillo, & T. Collazo, 2004; E. B. Moje, 2006; T. Bretag, 2006; D. M. Pane, 2007). According to Kathryn A. Davis, Sarah Bazzi, & Hye-sun Cho (2005), a third space creates “opportunities for ‘disrupting’ the dominant classroom discourse” and allows multiple-literacies to thrive (Davis, Bazzi, & Cho, 2005, p. 13). The “third space” that Davis et al. describes views the position of the student and the teacher, as well as the subject, in a more social context and not strictly textual. When dealing with social issues as race “students ‘talk back to the text’ encourages students ownership of the text, validates the prior knowledge they bring with them into the classroom, and finally helps them to conceptualize the test writer as subjective rather than speaker of absolute truths” (Davis et al., 2005, p. 23).

The shift in the student‘s position in the classroom becomes that of participator and not merely observer. Anita Wilson (2000) and Claire Kramsch and W. S. E. Lam (1999) explore third space theories in their research on Discourse/discourses studies. Wilson and Kramsch focus on the type of “third discourse” that develops because of the individual‘s position or situation, whether the individual participates in the dominant Discourse or outside of it (Kramsch & Lam, 1999, p. 160). In respect of the classroom, this third space exists in the form of students reading and writing in various forms that are not part of either the dominant Discourse or discourse communities. This meeting ground in the classroom becomes a place for a different level of participation, sharing of knowledge, and collaborative learning to take place. Elizabeth Birr Moje, Kathryn McIntosh Ciechanowski, Katherine Kramer, Lindsay Ellis, Rosario Carrillo, &

Tehani Collazo's (2004) study further builds on Gee's theory by focusing on content literacy in a developing "third space" type of classroom. Moje et al. (2004) classifies this type of pedagogy:

> [T] he active integration of knowledges and Discourses drawn from different spaces the construction of 'third space' that *merges* the 'first space' of people's home, community, and peer networks with the 'second space' of the Discourses they encounter in more formalized institutions such as work, school, and church. (Moje et al., 2004, p. 41)

Although the Moje et al. study primarily focuses on developing content literacy in a third space pedagogy, this "merging" of Discourses they describe helps to open up the possibility of incorporating multiple-literacies into the classroom (Moje et al., p. 41). In many instances, this "demands looking beyond the binary categories of first and second spaces of the physical and social," where there exists various spaces in opposition in each other, such as "the everyday and the academic" discourse communities (p. 42).

These three aspects: Critically looking at the differences between primary and secondary discourses, alternative theories and practices in blending primary and secondary discourses in a classroom, and the space designated for these discourses to develop are all important features in understanding the concept of third space pedagogy. However, Moje et al. also note that there are three different perspectives in which to view the concept of third space. The first perspective views "third space as a way to build bridges from knowledges and Discourses often marginalized in school settings to the learning of conventional academic knowledges and Discourses" (p. 43). This interpretation of third space within the classroom does not ignore the differences, or the diversity, of various discourses that students bring into the classroom, but helps them understand how they can connect their own home discourses to secondary discourses.

Another description of third space sees it "as a navigational space, a way of crossing and succeeding in different discourse communities" (p. 44). This description of third space devalues the role of the gatekeepers of the dominant Discourse and interprets movement from primary and secondary discourses as assessable through the means of multiple-discourses. Another alternative perspective views third space "as a space of cultural, social, and epistemological change in which the competing knowledges and Discourses of different spaces are brought into conversation 'to challenge and reshape both academic content literacy practices and the knowledges and Discourses of youths' everyday lives" (p. 44). This builds on Lev Vygotsky's (1978) concept that "teaching should be organized in such a way that reading and writing are necessary for something" that is relevant in students' lives (Vygotsky, 1978, p. 117).

For Moje et al., that third space area in the classroom already exists. Their concern lies in what types of content literacies are the most effective to bring into this type of classroom. Third space pedagogy occupies the space in the classroom that can at times be invisible for many teachers and students: the direct, or immediate, social, which involves local, personal, and community spheres of knowledge. Building on Vygotsky's zone of proximal development, students begin largely with what they know, how they know it, and why they know it. Reading and writing assignments and activities serve the purpose of building on the students' knowledge. Factors such as participation, negotiation, dialogue, reflection, and action become the criteria in which teachers practice within the classroom. The notion of teaching and testing for mono-literacy standards would be replaced by a curriculum that promotes multiple-literacies. The table below describes possible criteria for third space pedagogy.

Third Space Pedagogy

Theory	Social Constructionism /Activity Theory
Paradigm	Multiple-literacies
Curriculum	?
Goals & objectives	Students engage in forming knowledge through reading and writing
Pedagogy	?
Knowledge	Knowledge is acquired through dialogue-reflection-action
Reading & writing	Collaborative learning/writing and participation
Literacy	Multiple-literacies practiced

Table 2. A possible description of third space pedagogy.

The curriculum for third space pedagogy needs further development through case studies and research that take into account the full scope of the type of teaching and learning that occurs within this setting. The type of pedagogy in this third space also needs further research that investigates how teachers and students teach, learn, and share their knowledges using multiple-literacies. The tables below describe some of the possible activities for reading and writing within third space pedagogy.

Activities for third space pedagogy

Reading	Primary sources Secondary sources Internet databases Personal texts/Library texts Each other‘s writing Reading in the communities
Writing	Interviews Surveys Observations Developing questions Emails/Planning memos

	Collaborative Writing Reflective writing Informative writing Academic writing Portfolios Creating formats/organization Writing in the communities

Table 3. A description of possible assignments and activities in third space pedagogy.

The proposed assignments and activities described within third space pedagogy center on expanding the concept of multiple-literacies within the classroom. Activity Theory offers an alternative approach to what types of pedagogy, assignments, and activities that might be included with a third space classroom.

Vygotsky and activity theory

Working under the assumption that reading, writing, and communicating is a social act, I will start within the classroom were literacy is situated between students, teachers, and curriculum expectations. While there is a large amount of interaction or interpretation of the subject shared between the students and their teacher in the "triangle" model below, there are also factors that limit the incorporation and development of multiple-literacies such as perceptions of culture, race, gender, etc. Vygotsky's (1978) description of writing as being something that is meaningful to students offers the opportunity to offer another perception to the teaching model provided by Erika Lindemann (2001):

The "triangle" model

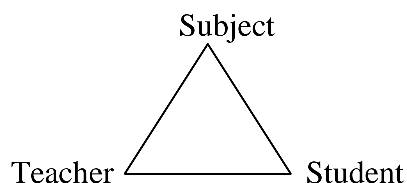

Figure 2. An example of a teaching model according to Erika Lindemann (Lindemann, 2001, p.252).

Before I address Vygotsky‘s assertion about writing, I want to discuss the teaching model that Lindemann provides. Lindemann says that "to define the terms *teacher*, *student*, and *subject*" in the context of a composition classroom that brings all of these terms "together in a social context that changes from one class meeting to the next" (Lindemann, 2001, pp. 252-53). This description of a changing classroom can be interpreted in many different ways. On one hand, the students bring the social context into the classroom and these experiences become part of the learning and writing process. However, this type of free reign classroom might lead to chaotic, disjointed activities and assignments that have the students and teacher feel as if they are not resulting in something useful. The deficiency in this type of classroom does not come in the form of total confusion, but takes the shape of misinterpretation of the teacher, student, and subject model by composition instructors.[8]

Many composition instructors believe that even though the teaching/learning practices change, the model itself will remain the same and that the students will produce the same type of learning and writing that the triangular model produces. While the triangular model for a composition classroom appears to be a simple and direct approach to teaching, learning, and assessing student writing, it can also limit the students to one mode, and one Discourse, of thought and action. Writing for an imaginary audience, or even more difficult, imagining an internal and external audience while trying to write for an actual one is confusing for many students. While part of the writing process is personal and comes from within, such as the visualization of an audience, even when perceived clearly, is imaginary, whereas the act of communicating with an external audience is social and collaborative in nature. An aspect of this collaborative nature lies in activity theory, or as David R. Russell calls it an "activity system"

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[8] Please see the section titled "The rhizomal paradigm," starting on page 47 for further discussion on how this type of "disjointed" and "chaotic" approach to writing assignments and activities might actually work.

(Russell, 1997, p. 511). Russell suggests an alternative perspective to this pedagogical model based on Yrjö Engeström's description of activity theory below.

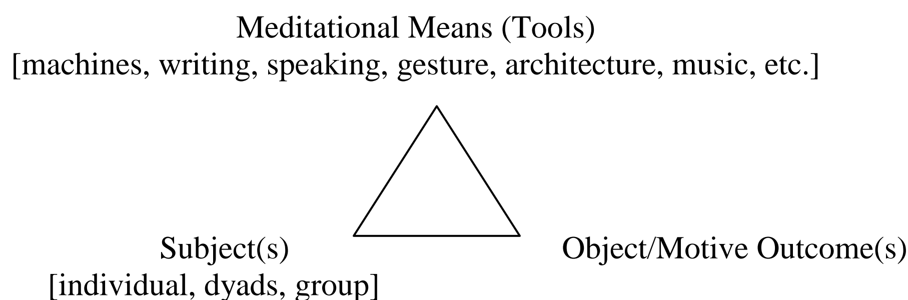

Figure 3. This model represents Activity Theory.

While this alternative perspective does not really offer an alternative to the pedagogical model that Lindemann proposes, it does address the movement, meaning, situation, and position of the teacher and students in the classroom.

This alternative perspective contributes to another dimension to the pedagogy in the classroom from the standpoint of the students and their role in the formation of knowledge (David R. Russell 1995, 1997; Harry Daniels, 2004; Donna Kain & Elizabeth Wardle, 2005). Russell's description of activity theory brings into the question of identity in the classroom by changing their position from "knower" to "does" as well as "participator." The students' audience is no longer static or fixed; they begin to hear their own voice mingling in with other voices in the area or space they are entering. In her book, *Other people's children: Cultural conflict in the classroom*, Lisa Delpit states, "Actual writing for real audiences and real purposes is a vital element in helping students to understand that they have an important voice in their own learning processes" (Delpit, 1995, p. 33). Delpit offers an example of a social constructivist model for the classroom. Delpit shows a graphic description of Lee Schulman's model (p. 139):

Teacher ⟷ Content ⟷ Student

In Schulman's model, the teacher and the students negotiate the content, or the material, in the classroom. However, Delpit's theory expands on this social constructivist model, where the teacher and the students negotiate the pedagogy in the classroom:

Social ←→ Teacher ←→ Classroom/Content ←→ Student ←→ Social

The teacher and the students meet in the composition classroom, an academic setting, where agreements, disagreements, arguments, discussions through sharing, negotiations, and writing occur. The model above helps to explain how the various experiences teachers and students bring into the classroom can create a two-way dialogue to develop.

The development of this type of dialogue between the teacher and students allows for levels of refection and action to occur through inclusion of a variety of discourses in the classroom. This model builds on James Berlin's (1982) description of social-epistemic and Delpit's discussion that there needs to be some negotiation between the teacher, students, and the content within the classroom. However, this does not simply mean that the individual is sacrificed for a more socially collaborative orientated classroom. The social aspect of writing supports and fosters a more open discussion of individual philosophies that allows students the opportunity of critical inquiry into issues about economics, politics, culture, race, class, and gender. While Delpit is mainly concerned with helping students develop their own identity in a diverse social setting, she does make a good point that providing students with a real audience is important in making them develop a perception of themselves, and their audience, through writing. Vygotsky also stresses this same point when he states:

> [T] he teaching should be organized in such a way that reading and writing are necessary for something. If they [children/students] are used only to write official greetings to the staff or whatever the teacher thinks up (and clearly suggests to them), then the exercise

will be purely mechanical and may soon bore the child; his activity will not be manifest in his writing and his budding personality will not grow. Reading and writing must be something the child needs. (Vygotsky, 1978, p. 117)

Many writing-across-the-curriculum (WAC) programs reflect Vygotsky's basic theory that reading and writing should be something that the child/student sees as being important in their lives. Writing-across-the-curriculum programs also incorporate a social aspect into the composition classroom, where students learn together.

Lindemann says, "Writing-across-the-curriculum programs attempt to give students" a broad view of how writing in different academic disciplines can increase their understanding of the interconnections between language and writing (Lindemann, p. 14). In many instances, this is an ideal setting for Moje et al.'s "third space literacy" to occur in because of the multi-dimensional, multi-perspective learning opportunities (Moje et al., 2004, p. 41). Lindeman's description of writing-across-the-curriculum (WAC) programs and Vygotsky's zone of proximal development in students' reading and writing activities leads to the question of what type of pedagogical theory encompasses and encourages a space where multiple-literacies can exist. This question leads directly into the next section that explores social constructivism in a composition classroom.

Social constructionist theory in the composition classroom

Unlike the classicists, current-traditionalists, and expressionists, James Berlin's (1982) new rhetoric redefines "knowledge" and "truth" as something that is "not simply a static entity available for retrieval. Truth is dynamic and dialectal, the result of a process involving the interaction of opposing elements" (Berlin, p. 17). This view lends itself to a social constructionist theory, where the students are at the center of defining what truth and knowledge means to them.

Building on Berlin's social construction of knowledge and truth, Richard Fulkerson states, "[K] nowledge is socially created through discourse" (Fulkerson, 1990, p. 421). Depending on which discourse community creates the language to define what is true and meaningful to its members, knowledge is changing organic and, like Berlin states, "not simply a static entity available for retrieval" (Berlin, 1982, p. 17). Continuing this line thought, Fulkerson states:

> If writing is by nature socially mediated (through shared cultural, assumptions, the use of cultural allusions, interttextual citations, concern for audience understanding and acceptance, etc.), then whether taught collaborative pedagogy or not, it remains social. (Fulkerson, 1990, p. 419)

The social aspect that Fulkerson discusses does not occur within a static transference of knowledge of teacher to students. Toby Fulwiler (1996) cites Ken Macrorie (1980) when he states that students should "start with people" when they are beginning the early stages of the research process (Fulwiler, p. 89). Starting with people as Fulwiler suggests brings into the question of community and crossing between communities, both academic and non-academic.

Joseph Harris (1997) complicates the term "community." Harris claims that "one does not step cleanly and wholly from one community to another, but is instead in an always changing mix of dominant, residual, and emerging discourse" (Harris, p. 11). Patricia Bizzell and Bruce Herzberg (2002) suggests "reimagining research" within the writing classroom by allowing students to become "local experts" in their formation of knowledge by conducting primary research in their immediate communities (Bizzell & Herzberg, p. 324). Bizzell and Herzberg states that students must be allowed to "critically examine the shared knowledge" they construct together as well as providing a way that students can share that knowledge with their peers and the larger community through publishing (p. 324). This aspect of research, which views both

reading and writing as student-centered, helps to remove the teacher as the source of knowledge. In many ways, the classroom becomes secondary to students because the actual learning occurs outside of it. Students have to make their own decisions on how to solve problems, deal with crises, and develop the types of questions that will elicit the responses that their research requires. There are certain types of classroom structures, assignments, and activities that allow a social constructionist theory to work within the composition classroom. A classroom that incorporates multiple-literacies requires assignments and activities that allow the students to engage in the construction of knowledge. This construction of knowledge comes from interaction within multiple-literacies within various communities, such as in service-learning pedagogies.

Why service-learning pedagogies are considered the best to promote and develop multiple-literacies within the classroom? There is no one answer for this question, but one of the reasons why service-learning assignments, activities, and projects helps to promote multiple-literacies within the classroom is due to the fact that the learning, and teaching, extends beyond the classroom. A better question to ask is what types of literacies can develop or be promoted within a curriculum that incorporates service-learning projects? Thomas Deans (2000) distinguishes between “four categories of literacy: functional, academic, cultural, and critical” (Deans, p. 88). Because of the multiplicity that these four literacies offer, they are best developed within the context of a curriculum that promotes service-learning assignments, activities, and projects. For a service-learning component to work effectively within the composition classroom, a teacher needs to understand and clearly state their expectations of what type of writing is acceptable in completing an assignment or activity was well as earning a grade. Functional and critical literacies are opposite of one another and are not particularly useful by themselves in a service-learning project. However, each of these four literacies applied and

practiced within and outside of the classroom, creates a non-threatening atmosphere where multiple-literacies can intermingle. Paula Mathieu (2005) discusses the recent "public turn" in composition studies and practices (Mathieu, p. 1). This public turn has taken on the form of incorporating a service-learning component in many freshman composition classrooms.

While there are various benefits to including a service-learning component to the composition classroom, there are also many cares and concerns that need to be taken into consideration as well (pp. 15-18). Some of these concerns include the purpose of an institution of higher learning participating in a community-service-learning project, the student' motivation in participating in a project that involves more than just earning grade, and the benefits that the community derives from such an endeavor. Mathieu also distinguishes between "strategic" and "tactical" approaches to conducting service-learning community projects (pp. 16-17). For this type of project to work efficiently, there must be an understanding and constant communication and communication, composition instructors and students need to learn how to work together in a collaborative environment.

Collaborative learning and writing

According to Lindemann, collaborative learning is a process-centered form of teaching. Lindemann says, "The older model [of teaching] assumes that the composing process is highly individual, that writing is a matter of a person's making sense of the self and the world" (Lindemann, 2001, p. 259). This model seems to promote an Expressivist pedagogy, where the students think, write, and construct knowledge as individuals. Lindemann continues, "The model assumes that becoming a confident writer is a matter of self-reflective practice, the student actively and repeatedly engaging in the process" (p. 259). Essentially, the more the student individually reflects on their situation as an entity within their community the more knowledge

and meaning they construct from this process. "[T] he emphasis is on the self," which calls for students to write "from personal experience" (p. 259). Although the personal aspect of constructing knowledge is important in the writing process, students still participate and negotiate with various discourses within the different communities around them. To do this, students must become aware, or even motivated, in different ways that will encourage them to learn and understand that multiple discourses are important to them. This suggests a more socially constructed model, where knowledge is alive and not restricted to self-expression.

Lindemann says, "Language is a form of social interaction, a process of shaping our environment even as it shapes us. We write to make meaning, but we also write to make a difference" (Lindemann, p. 260). In the composition classroom, a social constructionist theory builds on the concept that knowledge is more collaborative in nature rather than individual. Kenneth Bruffee (1984) describes collaborative learning as "a form of indirect teaching in which the teacher sets the problem and organizes students to work it out collaboratively" (Bruffee, p. 418). While writing, reading, and researching are at the core in this type of classroom, what goes on around the these three factors is important as well because it includes other factors such as participation, negotiation, and refection through dialogue.

Bruffee designates collaboration as consisting of students working together "in small groups" where they have to make decisions, compromise, and negotiate in order to meet the goals and objectives that the teacher has set up for them (p. 418). Not only do students simply meet the goals and objectives set up by the teacher, collaborative "group work guided by carefully designed task makes students aware that writing is a social artifact, like the thought that produces it" (p. 423). Bruffee's "conversational exchange" helps students to see that writing is more than an individual act, but a social act that spans across many diverse communities of

knowledge (p. 423). Students work on their writing together through a collaborative effort, where their identities, beliefs, and values come under critical inquiry through open dialogue with their peers and where "the teacher has to try to help students negotiate the rocks and shoals of social relations that may interfere with their getting on with their work together" (p. 425). Bruffee, arguing along with Rorty and Kuhn, claims that peers are the best sources of knowledge in their communities (p. 427). However, students' simply conversing is not enough to secure that the type of learning that should be happening is actually going on within the classroom. Bruffee states:

> Organizing collaborative learning effectively requires doing more than throwing students together with their peers with little or no guidance or preparation. To do that is merely to perpetuate, perhaps even aggravate, the many possible negative efforts of peer group influence: conformity, antiintellectulism, intimidation, and leveling-down of quality. (p. 434)

Similar to Mathieu (2005), Bruffee warns against too loose of a structure or poor planning when it comes to any type of collaborative work, whether it be with organizations outside of the university or within the peer learning and writing groups themselves.

Teachers and students need to differentiate between cooperation and collaborative learning and writing in the freshmen composition classroom. Cooperation falls under the category what Bruffee identifies as the "negative efforts" of group work (p. 427). Cooperation usually ends up with one or two individuals leading the group and assigning out tasks to other team members. In this model, there is no true dialogue or collaborative learning and writing occurring within a group because from the beginning students create hierarchies where certain roles have the presence of greater significance and other roles that are labeled as "monkey-work"

or “clean-up.” Collaborative learning and writing involves more of a “rhizomatic” approach to perceiving how knowledge(s) and identity(ies) are constructed.

Identity constructed, identity as a metaphor

Students bring multiple identities with them to the composition classroom. The emerging identity for the student usually means that of the academic or professional, whereas the established identity involves the cultural and ideological aspect of it. Many students are unaware of these two identities when they enter the university. Because of this, many students are not fully prepared when their teachers encourage them to develop their identity as an emerging academic or professional. In many cases, the teacher prematurely constructs the identity of the student by using restrictive definitions of what it means to be an academic or professional or uses a preconceived notion of cultural-historical-socially-politically correct/incorrect stereotypes.

What I mean by this is that knowledge, in its many facets and forms, comes to the teacher as well as to the student in a pre-packaged bundle ready to be distributed, or appropriated, usually unequally. The teacher is not completely responsible as is the model of pedagogy that is in place within the classroom. The dominant ideological focus in North America dictates a standardized curriculum that is based on Standard English. This philosophy in itself allows and almost demands many non-traditional students to adapt or create completely new identities in the face of a rigid Westernized belief system.

Freshmen writers

While David Bartholomae (1985) describes the “inventing of the university,” he might as well as also describe the “inventing of the student‘s identity,” which, ironically enough, he actually does. Even with concepts and terms such as the students’ “identity as a learner” (H. Janks, 1999, p.115) and the student as “the biliterate” writer (S. C. Jarratt, E. Losh, & D. Puente,

2006, p. 27) leads to premature definitions on what is expected from non-traditional students. No matter what changes in the pedagogy within the classroom, such as the concepts or terminology, the basic pedagogical model remains where the teacher is instructed to use a standardized curriculum in which to define the student. In most cases, the students' identities are, and remain, textual for many composition instructors. What can be done to change the perception that many teachers have of what a student, as well as what is a "text," is? In this section, we will offer an alternative perception of a composition course as well as describing possible assignments and activities that redefine the role of student and their position within and outside of the classroom.

The argument I am presenting does not presume that the student should have a neutral identity in the composition classroom. In many aspects, the type of pedagogy in the composition classroom usually determines the type of texts that students will produce as well as how the instructor will see those students. There is no such thing as a neutral, or "invisible," identity within the composition classroom. The teacher should not provide the student with an identity, but instead promote an atmosphere where each student can grow and develop additional identities within a discourse community.

The argument I am presenting does not presume that composition instructors should disregard standards and conventions of writing. Perceiving students as academic/non-academic writers complicates the concept of identity because it allows dichotomies to emerge such as, "good writers" and "bad writers" and "so-so writers." While some students might posses the capacity to write sentences that are more fluent and construct more organized paragraphs that follow a logical order to many readers, it does not mean that the students who cannot do these things are deficient writers, but rather need more time to develop the processes in which they convey ideas and make meaning.

The argument that I am presenting here does not presume that cultural, political, or social aspects does not play a part in shaping the students' various identities. Students carry with them multiple identities that act and interact in various ways to shape their identity as a whole. In essence, these multiple identities act as fragments that often manifest themselves within students' writing. These fragments are not only words and sentences, but also ideas and meaning. For a composition teacher to believe that students should "create" or construct their identity in the form of discourse or argument is asking them to step outside of their current situation as a freshman student and to act, write, and think like something they are not. So what does this mean? We allow the freshmen students to write about anything that they want to write about. We have students write about who they are and where they have come from. No. The concept of "identity" in the composition classroom is not purely textual. Asking or expecting freshmen students to become something else, such as an "academic writer," in order to be a "college student" is an unnecessary question in the first place. In many ways, identity has become a metaphor in the composition classroom.

An alternative way of teaching writing to freshmen students

This metaphor of identity usually takes the shape of the pedagogy itself and translates into how well a student can imitate the type of text that their teacher expects of them. The text itself becomes the student, not the actual work or learning that goes into it, and the teacher grades this text based on the metaphor of identity. Calling a student a "beginning-leaner" or a "non-academic-writer" for that matter also contributes to this metaphor of identity. For the purposes of this argument, I will call this the "identity-function." Changing these terms does add another dimension on how we view freshmen students but it does not change the initial outcome we expect of them and what they expect of themselves. Being labeled a "basic writer," a

"freshmen writer," or an "advanced writer" produces a finite aspect of writing and limits it there within the composition classroom, where all writing and thinking is supposed to occur within the timeframe of an hour or so. Writing is neither truly finite nor infinite. We all stop putting pen to paper or turn off the computer at some point, but when do we ever stop writing? Must writing being solely defined and worse solely graded, on what words, sentences, paragraphs, and what we put on a page? What is, or should be, considered "writing?" More importantly, how does writing shape identity and how does identity shape writing?

One way to break out of the identity-function in the composition classroom begins with viewing writing and learning through a lens of multiple-literacies (Brain V. Street, 1984; James Paul Gee, 1989; Robert P. Yagelski, 2000; Deborah Brandt, 2001). By viewing writing, learning, and communication through multiple-literacies opens up the door to multiple-discourses, as well as multiple-perspectives, within the classroom to thrive. This builds on Mikhail M. Bakhtin's (1968) idea of a "carnival," where the collectivity of individuals meets within a social setting such as a community. This "heteroglossia" (borrowing from Bakhtin) of literacies allows for different types of action and interactions to occur within and outside of the classroom. Instead of students being assigned an academic identity through the identity-function, they choose from one of their own identities. To accomplish this, there needs to be an alternative approach to the way students go about writing as well as learning.

The alternative approach to teaching writing in the composition classroom builds from David R. Russell's (1995, 2003) Activity Theory and Activity Systems of learning and writing. This approach does not offer a structured model, however, but allows the instructor and students to focus on the activity that goes on around the writing rather than producing a text. What students write about, as well as how they present an act of persuasion or an argument changes.

Rather than focuses on textually based perspectives, students begin with their knowledge and the knowledge of their peers. This concept of argumentation is in essence what Paul Prior (2005) discusses about the social-historical aspects of Toulmin's argumentation process. How does argumentation function within the Activity Theory framework of writing?

This approach to argumentation creates an area where individuals with opposing views/opinions/sides can negotiate their differences in a less hostile manner, thereby creating a dialogical environment where various discourse communities can interact and learn from one another. Below are some possible aspects that would need to be in place for this type of composition classroom to work (all based on the work or research of Alexei N. Leont'ev, 1978; Lev Vygotsky, 1978; Yrjö Engeström, 1987, 1995; Charles Bazerman, 1994, 1997; David R. Russell, 1995, 1997, 1998; David R. Russell & Arturo Yanez, 2003; Heather E. Bruce, 2002; Harry Daniels, 2004; David Foster, 2006; Barbara A. Morris, 2007; Michael Carter, 2007):

- **Reflection** - Students reflect on the steps they need to take in order to complete their projects (involves developing and deciding on the questions they would like to answer, defining key terms and concepts that are important to their research, start constructing plans, agree to fulfill necessary requirements in order to complete their project, start deciding on a method of argumentation, develop a working hypothesis, etc.).
- **Communication** - Students plan how they will define/re-define key terms, concepts, etc., conduct primary/secondary levels of research (i.e. develop and decide on the questions they will be asking their contact individuals, agencies, companies, etc. for interviews, develop questionnaires, conduct surveys, locate texts, documents, etc.), start analyzing information from their sources, discover contradictions/multiple perspectives within their sources, start to develop more focused questions, continue developing their working hypothesis, etc.
- **Participation** - Students work together, or individually, as well as with the instructor to complete remaining steps in their projects (i.e. finishing analyzing/integrating sources, conduct follow-up interviews, surveys, etc. if necessary, start developing and deciding on the type of format, style, conventions of their essays, further develop their method of argumentation and persuasion, etc.).
- **Negotiated Solution/Action** - Students, individually or as a group, present their research in the form of a written document as well as a presentation, where a clear, precise, well-developed question or thesis is given (this will include any solutions, actions, experiments, or other courses of action that have been or should be taken by students).

Below are some possible objectives within this theoretical framework:

- Students interacting with one another, using various discourse communities (i.e. personal, academic, and community) where they share knowledge.
- Students discuss multiple perspectives on certain issues, topics, level of inertest (i.e. social, political, economic, cultural, scientific, etc.).
- Students engage and participate within various discourse communities, write (i.e. analyze, integrate) about their research, share information (sets of knowledge), argue and decide how they will present their information/arguments to an audience in order to persuade/inform.

To break away from the identity-function in first-year composition, teachers need to readdress the way they view and perceive the student-created text. To do this, writing needs to be seen as a "situative act and process," where students reflect, communicate, participate, and negotiate their positions within various discourse communities. However, to re-structure the pedagogy and practice within the composition classroom might entail a new paradigm shift. Shifting borders:

The rhizomal paradigm

"The vertical motion of plunging into an abyss is linked by analogy to the horizontal motion of border crossing—a simultaneous move downward and across" (Elisabeth Mermann-Jozwiak, 2005, p. 33)

Before I begin this section, I would like to clarify what I mean by "arboreal" and "rhizome" perspectives of knowledge and writing. Beyond the biological significance of the word arboreal, I will be using this term in describing the academic world in which the cognitive and social paradigms define a "way of doing things" according to hierarchal structure. A hierarchal structure I am not claiming is wrong or incorrect, but indicates a movement between things such as methods and ways of teaching and learning. I am not claiming that there is a way around a hierarchal structure within knowledge and writing. However, I believe that there is a need to shift the focus away from just teaching arguments/topics within freshmen composition. I believe that with the increasing use of technology in society and the growing global workforce,

there is a need to teach students how to think and write within a multimodal setting. This shift will require teachers, students, and administrations to see writing pedagogy in a new light, one in which knowledge and language moves and operates laterally, such as a rhizome. In order for writing pedagogy to be considered "rhizomatic," there will need to be a reevaluation of school curriculums, teaching methods, assignments, activities, grading, and most importantly how we view writing within the academic setting.

Paradigms: Shifting borders in freshmen composition

Is there a need for a paradigm shift for writing pedagogy? According to Thomas Kuhn (1970), "[a]cquisition of a paradigm and of the more esoteric type of research it permits is a sign of maturity in the development of any given scientific field" (Kuhn, p. 11). The "esoteric type of research" I will discuss in another section. I am not assuming that composition theories, studies, and research are mature or that they will ever be at the level of maturity that Kuhn describes. However, each paradigm seems to have a similar element, an element that distinguishes them from previous or other paradigms. The cognitive paradigm's distinguishing characteristic is its connection to the human brain. The social paradigm's distinguishing characteristic is its connection to the outwardly constructs and habits that individual cultures and ethnicities develop for themselves. Does there need to be a shift beyond our current borders of what we deem useful as knowledge in reading and writing pedagogy? In Kuhn's words, is there a "crisis" that needs to be addressed in the field of composition?

Composition theorists and practitioners have created their own "crisis" of sorts within the field of composition studies (i.e. grammar, language, cultural, rhetorical, social views) by constantly focusing on the production of a predictable "text." When we can no longer create the commodity to feed our appetites and desires, we look to "commoditize" our students, our

students' culture, our students' research and writing, and ourselves as teachers within the field (Anne Beaufort, 2007, p. 10). We usually commoditize our students and ourselves by creating an absolute way of doing things, an absolute way to act, to believe, to "know," without taking into consideration rhetorical aspects that go into writing. What does a rhizomal approach to writing instruction and pedagogy change? Cognitive and social paradigms essentially reflect natural human qualities or systems. A rhizomal paradigm takes it further to reflect the complex networks, sub-networks, inter-connected systems, lateral moving structures within the human body as a way of being and not-being a part of the natural world that is constantly and dynamically changing because of technology. For a rhizomal paradigm to work, its theories and practices must learn to move laterally.

Knowledge, and its interpretation, cannot operate as a hierarchal structure within a rhizomal paradigm. Within a rhizomal paradigm, arguments must be seen as developing and changing dialogues, no longer where they are refined and retraced repeatedly until the writer reaches a level of perfection or prescribed understanding. So, is the distinguishing characteristic of the rhizomal paradigm to be that of the chaos and uncertainty of humanity, the human condition, nature, and that of personal and social experiences experienced firsthand (or through literature, a Humanistic approach)? The randomness of human experiences (or perhaps the randomness of *writing* experiences)? The keyword, if there is one, might be "experiences." I will keep returning to the concept of experiences throughout this discussion. Is there no true approach to teaching writing or that there is no actual tracing of an argument when one writes? Is grammar acquired or learned and then transferred into writing? Where are the cognitive and social borders one must cross in order to obtain these skills? Are there just borders to cross and then re-cross? Are there any borders? If these borders exist, do we just create them, as many social

constructivists' claim, in order to challenge our position and situation as well as the role of authority? What about language borders? How do language differences affect the teaching writing?

While my questions are sounding as if I am leading up to arguing that past, present, and possibly future writing pedagogical studies and practices are nothing but a "hollow science," this is not the case. I believe that questions such as these are essentially answers that help to move the field of composition further along. Many of these questions I will attempt to address within the following sections and paragraphs. Some of these questions will answer themselves during the course of this discussion. Other questions will crop up and some will remain questions with multiple answers. I will first start with the description of the rhizome and its possible use in viewing writing pedagogy.

The rhizome in freshmen composition

What is the rhizome? When describing the rhizome, or rhizomatic literacies, in writing and reading instruction as well as educational theory, Gilles Deleuze & Felix Guattari (1987) state:

> A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, any more than there is a homogenous linguistic community. (Deleuze & Guattari, p. 7)

However, as Deleuze & Guattari (1987) also note that the rhizome is also a way of viewing knowledge and the construction of knowledge. The traditional, or "arboreal," view of knowledge is inherently different form the lateral moving "bulb" of the rhizomal perspective of knowledge. How does the concept of the rhizome fit into writing instruction? Louise Wetherbee Phelps (1988) discusses "discourse maps" in her questioning of current and possible paradigms in writing pedagogies (Phelps, p. 138). The "discourse maps" that Phelps describes, as well as her questioning of "root metaphors" in logic and writing, I would like to expand and build upon here by connecting them to the mapping" approach in writing instruction (p. 31).

However, this is not the same "map-making processes" that Walker Gibson argues against in writing instruction (Gibson, 1970, p. 258). Gibson equates "mapping" with the Process Pedagogy approach in writing instruction, where students are seen as "producers" and "consumers" of words (p.259). Nor is it the type of mapping that Beth Finch Hedengren (2004) describes in having "students draw pictures of their papers' structures, using flowchart-like boxes, trees, or circles" what many educators refer to as "graphic organizers" (Hedengren, p. 41). Hedengren's description of students mapping out their research and writing follows the "pentad" approach (i.e. prewriting, drafting, revising, editing, and publishing). I do partly agree with Gibson's claim that "language rarely provides an accurate map" when it comes to researching and writing within the academic institution (Gibson, p.259). The way in which I envision the "rhizome" in writing instruction promotes lateral thinking and movement, where students learn how to approach writing and the creating of knowledge by working together and completing the necessary tasks of a writing assignment. This type of environment creates more of a "continuing dialogue" atmosphere within the freshmen classroom through assignments and activities that promote "authentic" learning experiences.

Process pedagogy claims that there is a "way" to go about writing, there are steps with an emphasis on rhetoric and language used within a discourse community. The Process approach teaches more than writing, but also a certain way of thinking, or perceiving, language. For Process Pedagogy, the necessary steps follow a sequence (the "pentad" approach), such as outlining, drafting, peer reviewing, revising, and editing. For writing a rhetorical argument, there is usually a "correct" or "proper" way in which to use words as well as a proper, or correct, grammar structure, which includes not only syntax and semantics but also punctuation and spelling. Approaching writing pedagogy from this standpoint, usually allows for a set, or "tracing," pattern for students to follow, as well as teachers. There is a beginning, middle, and a most definite end in this approach to writing instruction. In a sense, there is an essential need for the students to "disconnect," and not only in an objective sense, but in a textual one from their writing, research, and argument. The need for students to disconnect from their writing, research, and argument is sometimes a by-product of the design of the assignments and activities themselves, for instance assignments and activities that strive to push students toward a more political or democratic understanding of their written arguments.

This approach toward a political and Westernized democratic correctness is usually fueled by a pedagogy that seeks to grade students' writing based on their proficiency, or lack of, in Standard Academic English (for a lack of a better acronym, SAD). What is it in human nature that feels the need to find noetic or poetic patterns in thinking and writing? Essentially, many writing pedagogies result in the instructors transmitting a "codified" way of perceiving and using language and knowledge (epistemology) to the students, which they will follow throughout their academic careers. The transmitted academic code within the cognitive and social paradigms is dressed up in the form of "rhetorical arguments" and "visual rhetorics" (but how "rhetorical" are

they really?) that essentially tends to produce writing that "simplifies, "codifies," and unfortunately "limits" knowledge for many students by having them produce "traceable" texts as well as "patterns" of knowledge. Writing, reading, and researching within a rhizomal paradigm allows for "multiplicity" to occur but "never allows itself to be overcoded, never has available a supplementary dimension over and above its number of lines, that is, over and above the multiplicity of numbers attached to those lines" (Deleuze & Guattari, p. 9). The concept of multiplicity allows students to figure out and define their own way of researching and writing using not only academic literacy, but also the literacies that they bring with them to the classroom (Moje et al., 2004).

Rhizomatic literacies function as "*a map and not a tracing*" (Deleuze & Guattari, p. 12). The "mapping" that I will be describing does not mean that students approach their writing and research via focus of argument, thesis, evidence, etc. There is no one confining assignment, activity, or process to go about researching, reading, or writing about topics, for that matter, there really are no "topics" within rhizomatic literacies. Does this mean that are never any topics within a rhizomal model of writing instruction? No, but what it does it mean that there are "multiple entryways" for writers to enter and apply their literacies with new literacies that does not require them to choose a topic in order to start researching or writing (p. 12). Writing, reading, and researching, as well as the writer, is always in the middle, between things, inter-being, "*intermezzo*" (p. 25).

The term "intermezzo" complicates the pedagogy by suggesting that teachers only perform a function between much larger acts, or performances, for students in their social and personal lives. Where do arguments stand within this paradigm, such as cause and effect, Rogerian (the common ground argument), Stephen Toulmin's claim, data, warrant, backing,

rebuttal, and qualifier, or claim and warrant, and classical arguments? What about definition arguments? Proposals? Persuasive? Comparison and contrast? Evaluative types of arguments? The fallacy? And there are many more, such as the straw man, the slippery slope, ad hominem, *ad nauseam* arguments. Teaching students to write arguments such as those listed above is more than teaching a way of writing, like in process pedagogy, it is teaching a way of thinking, it is teaching an ongoing ideology, a way of doing things, a way of "knowing" and "doing" things. I am not claiming that this type of thinking, or writing, is wrong or "bad," it is just a *way* of thinking and writing.

The rhizomal theory/model that I am presenting here is just one approach to writing instruction and ways of thinking. Within a cognitive and social paradigm, instructors usually take a deductive approach to writing and research. Researching and writing within a rhizomal paradigm requires more of an inductive/deductive approach, with less emphasis on the deductive side. I am not implying a return to what James Berlin (1984) calls an inductive "Scottish Common Sense Realism" where students make "sense" of their world, the world around them, and the possible reasoning behind the actions and interactions between them (Berlin, p. 33). What I am suggesting is that we move beyond the mode of promoting discussions and dialogues between texts, that of the student and their primary and secondary sources.

"Rhizomatic literacies" is a metaphor that describes overlapping discourses. This overlap in discourse is what Hegel described a dialogue in his approaches in philosophy, an approach that promotes developing and asking questions, communicating about and the within the experience at hand, and examining the history within language, ideas, experiences, and culture (i.e. Autobiography, histography, pictography, typography, demography, ethnography, and even beyond the "graphy" part, such as in dimensionalizing/re-dimensionalizing actual and digital

landscapes of communication). Students and teachers constantly examine knowledge and its usefulness, as well as its meaning, which involves evaluation, re-evaluation, positioning, re-positioning, situating, re-situating, dimensionalizing, and re-dimensionalizing within multiple-webworks that connect and interconnect along multiple nodes of pathways. Deleuze & Guattari claim, "[t] hought is not arborescent and the brain is not a rooted or ramified matter" (Deleuze & Guattari, p. 15). Yet many times within the academy, there exists a one-way street, a "hierarchy," in which teachers and students believe that knowledge should flow or move.

Deanna Kuhn (2003) describes a possible approach in which to address the movement of students' knowledge through four levels of epistemological understandings. Kuhn's four levels include: *Realist* (knowledge comes from the external world and critical thinking is unnecessary), *Absolutist* (knowledge come from the external but can be correct or incorrect, critical thinking can be used to determine truth or falsity), *Multiplist* (knowledge comes from humans and is uncertain and critical thinking is unimportant), and *Evaluativist* (knowledge comes from humans and is uncertain but is open for evaluation and critical thinking is important to facilitate better understanding) (Kuhn, 2003). Kuhn's argument is that students' movement through these four types of epistemologies is what many instructors find challenging through primary, secondary, and post-secondary institutions of learning.

While Kuhn's four epistemological categories apply to the formation and movement through knowledge, it also applies to how this knowledge is shared or communicated in writing. Kuhn interprets these four levels as moving in a particular order, from Realist to Evaluativist. Many times within composition, these four movements can be seen in the writing pedagogy of composition. In the teaching of traditional rhetorical arguments, this hierarchal movement of knowledge development is mainly connected to students' thinking (i.e. cognitive abilities as well

as beliefs, values, and judgments). Of course, limiting writing pedagogy to only these four epistemological levels of movement is a mistake. Kuhn's levels does offer a starting point to understanding how theories such as Current-Traditionalism, Process Pedagogy, Expressivism, and Social Constructionism are applied within the composition classroom and why many composition instructors tend to teach to an argument/argumentation model.

I am not claiming that there needs to be, or could be, a complete departure from writing rhetorical arguments. After all, what is not "rhetoric?" What is not an "argument? (i.e. Andrea Lunsford's *Everything's An Argument*, 2008)." A "rhizomal paradigm" is not a neologism; it is, however, a new way of viewing teaching, of approaching, knowledge, and the writing of arguments. I am not claiming that composition teachers need to return to Expressivism or that there needs to be a mixture of theories and approaches (i.e. Process Pedagogy + Expressivism + Constructionism + *Whatever else* = *Whatever* happens to be the outcome). The rhizomal paradigm does not promote an "eclectic" combination of theories or practices. A rhizomatic view of literacies also brings into the question of what is a classroom. A classroom that follows a rhizomal model does contain some structure, perhaps viewed differently, and is still considered a classroom if serving as nothing more than a contact point for teacher and students during the course of the semester.

Harvey Daniels & Marilyn Bizar (1998) concept and description of a "floating classroom," although for my purposes, I would describe a floating classroom as a "contact zone," with a "spiral curriculum" (Daniels & Bizar, 1998, p. 11-17; Jerome Bruner, 1960, pp.52-54). However, a spiral curriculum within a rhizomal paradigm does not imply a cognitive model or development approach to teaching and learning, but one that truly spirals as the students map their learning and writing, which will help to create more of an "authentic experience" is

students' learning and writing (Grant Wiggins & Jay McTighe, 1998, p. 153). Pedagogy and theory must be re-evaluated within a rhizomal paradigm because the A, B, and then C sequence does not work within this paradigm, due to the realization that students can enter at any given time (*intermezzo*, or in the middle). The theory in a rhizomal paradigm is that students can enter at a designate such as F, move quickly to R, shift around to E, then eventually end up somewhere around A or B. What does this mean for writing pedagogy?

There is no one pedagogical, instructional, or rhetorical model

Sanjay Sharma (2006) suggests that many institutions of higher learning have adapted a Westernized view of knowledge, through the lenses of politics, culture, and race. Too many times in the past has culture or race been the focus within composition studies and practices. The point here is not to try and "erase" the concept of race or culture from the classroom, but to, in Eileen Honan's words, help to create "an active and informed citizen" that is capable of functioning within their world (Honan, 2003, p. 23). However, there is usually a debate about which model, or which direction, we should take in shaping an active and informed citizen. Dan Goodley (2007) says, "Too often, when we think of involving students in educational practices, we assume students to be able, productive, skilled, accountable individuals who are ready and willing to lead developments within the classroom" (Goodley, p. 321). Goodley focuses on the pedagogy within the writing classroom, not the metaphor of identity, such as with composition theorists and practitioners who tend to focus on the development of students' identities through cultural or racial discussions, debates, or research.

Goodley's questioning of student's roles and the development of their identities is more than mere realistic concern, but one that should be more closely looked at when discussing such matters. What type of instructional model should the freshmen composition classroom have at its

core is another important question. Depending on the instructional model within the classroom, approaches to evaluating student writing also comes into question, as well as the uses of rhetoric. For the purposes of this research, I will define rhetoric as the way in which words, ideas, and concepts are communicated, either through dialogue, textual, and hypertextual discourse communities that include home, work, and school. The teaching and learning of rhetoric within the composition classroom lies at the heart of most instructional models. I have identified four distinct rhetorics that many composition use within their classrooms. While these four rhetorics contain distinct instructional models, it does not mean that there are no other possible models.

The four possible instructional models I will examine are the Apprenticeship Model, the Activist Model, the Student-Learner Model, and the Participator Model. The reason why decided to choose these four instructional models because they best represent the types of models that are currently being practiced within many composition classrooms. The first three rhetorics within the social-cognitive paradigms tend to focus on argument/argumentation approaches and trends in writing instruction. Because of the argument/argumentation, focus does not necessarily mean that instructional models follow one theory (i.e. Current-Traditionalist, Expressivism, Process Pedagogy, and Social Constructionism). Composition instructors usually tend to mix theories (i.e. the eclectic approach, see page p. 16 in this document) within the instructional model they choose, and sometimes even mix instructional models through certain writing activities and assignments (i.e. Activist + Student-Learner models = creating documents [genres] that resemble political/cultural/historical relevance, such as a political speech, pamphlet, or brochure seeking to spread a message or create greater social relevance to an issue [visual rhetoric]).

The first three rhetorics usually employ some sort of epistemology that guides the students' learning, researching, and writing during the course of the semester. Either way, each

of the three rhetorics within the social-cognitive paradigms usually produces the same outcome: The academic essay. The academic essay usually tends to feed into institutional writing purposes (i.e. *Apprenticeship* = literature review/research essay, *Activist* = research essay, *Student-Learner* = research essay). I am not claiming that this is the only writing that instructors expose their students to in composition, but that in many cases the instructional models do not lend themselves to other alternatives. Another reason why many composition instructors implement these three instructional models within their classrooms is due to the fact that many professors come from a school of thought that freshmen within the composition courses should all be taught the "basics" of research and writing a clear argument. By "argument," I mean that students usually learn how to identify two or more sides (i.e. the classic "for and against" model) or structure an argument around a cause-and-effect model. The categories of each rhetoric and instructional model can be seen on the tables in following pages. The benefits and limitations I will examine in the following sections.

Writing models 1, 2, & 3

	Area/focus	**Approaches**	**Goals & objectives**	**Methods of instruction**	**Transferable skills**	**Structures**	**Acts**	**Outcomes**
Model 1	Discipline/discourse communities-centered writing (i.e. writing about scientific topics, i.e. Apprenticeship model)	Theme: Science-related (i.e. writing like a scientist, argument writing)	Students choose a preexisting topic to research and write about	Focuses on development of writing as a process and development of skills (i.e. genre, literature review, documents within a field of study)	Students learn conventions /styles (i.e. APA, MLA, etc.) as a skill	Use predominantly textual sources in constructing knowledge	Students compose rhetorical arguments based on multiple perspectives, cause-and-effect elements of persuasion	Academic essay
Model 2	Discipline/discourse communities-centered writing (i.e. writing about social- scientific topics, i.e. Activist model)	Themes: Political /social (i.e. Expository, personal essay, argument writing)	Students choose a topic to research and write about	Focuses on development of writing as a process and development of skills (i.e. genre, research essay)	Students learn conventions /styles (i.e. APA, MLA, etc.) as a skill	Use predominantly textual sources in constructing knowledge	Students compose rhetorical arguments based on multiple perspectives, cause-and-effect elements of persuasion	Academic essay
Model 3	General discourse communities writing (i.e. more student-centered/generated topics around themes of personal interest, (i.e. Student-learner model)	Themes: Political /social (i.e. Expository, personal essay, argument writing)	Students choose a topic to research and write about	Focuses on development of writing as a process and development of skills (i.e. genre, research essay)	Students learn conventions /styles (i.e. APA, MLA, etc.) as a skill	Use predominantly textual sources in constructing knowledge	Students compose rhetorical arguments based on multiple perspectives, cause-and-effect elements of persuasion	Academic essay

Table. 4 Represents three models of teaching writing to students.

Writing models 1, 2, & 3

	Methods of evaluation	**Views of knowledge**	**Practicing the patterns**	**Transferable conventions**	**Outcomes**
Model 1	Summative-formative evaluation based on pre-developed rubrics from previous semesters	Knowledge must be recognized through value-judgments taught and learned, individual or collaborative	There is a disciplinary-academic "pattern" that students must follow in order to be successful in their area of study and the academic institution	Conventions viewed as a set of skills that can be transferred at a later date within the academic institution and the discipline	Knowledge = Predetermined Text (traceable pattern)
Model 2	Summative-formative evaluation based on pre-developed rubrics from previous semesters	Knowledge must be recognized through value-judgments taught and learned, individual or collaborative	There is a academic "pattern" that students must follow in order to be successful in the academic institution	Conventions viewed as a set of skills that can be transferred at a later date within the academic institution	Knowledge = Predetermined Text (traceable pattern)
Model 3	Summative-formative evaluation based on pre-developed rubrics from previous semesters	Knowledge must be recognized through value-judgments taught and learned, individual or collaborative	There is a academic "pattern" that students must follow in order to be successful in the academic institution	Conventions viewed as a set of skills that can be transferred at a later date within the academic institution	Knowledge = Predetermined Text (traceable pattern)

Table 5. Represents three different models of writing evaluations and expectations.

Writing model 4

	Area/focus	**Approaches**	**Goals & objectives**	**Methods of instruction**	**Transferable skills**	**Structures**	**Acts**	**Outcomes**
Model 4	Discipline/discourse communities-centered writing (i.e. writing within, for, or about the actual discourse communities)	Themes: Anthropological/ ethnographic/service-learning	Students choose D/Cs based on teacher design to research (i.e. Inductive approach to research and writing), students and teacher determine the goals & objectives during the course of the semester, adapting and altering them as they go	Focuses on development of dialectical/dialogical models of inquiry and critical thinking (i.e. Writing & research includes interviews, surveys, observation, analytical & reflective writing)	Students learn to "map" out their research process/methods through tactics such as actual communication, participation, reflection within their chosen D/Cs (Conventions such as APA are still incorporated when appropriate)	Use of predominantly non-textual sources when constructing knowledge (secondary sources are consulted when appropriate)	Students construct knowledge from original field research, based on their experiences, and develop a level of argumentation	Academic/ Non-academic essay

Table 6. Represents more of a rhizomal approach to teaching students writing.

	Methods of evaluation	**Views of knowledge**	**Mapping**	**Non-Transferable conventions**	**Outcomes**
Model 4	Formative-summative evaluation which is partially developed during the course of the semester by students and the teacher (rubrics possibly vary student from student)	Knowledge, usefulness and purpose, is decided on by students and teacher, may be individual/collaborative efforts	Students map out their own research/writing processes/methods within communities	Conventions are used (i.e. APA, MLA, etc.) but not necessarily taught or viewed as a skill, but instead as a something that students will continue to explore and develop an understanding as they continue their education at the academic institution	Knowledge = Unpredictable Texts (un-traceable patterns)

Table 7. Represents a rhizomal method of evaluation and expectations.

Benefits and limitations of the apprenticeship model

In her longitudinal study, Anne Beaufort (2007) posits that the one of the most successful and useful writing experiences for her case study (a student named “Tim”) occurred when he participated with an onsite writing experience (i.e. the writing of a proposal) (Beaufort, pp. 128, 132, & 155). For the most part, a professional (i.e. professor) within the field that “Tim” was majoring in at that time oversaw this writing experience. This authentic experience provided Tim with an opportunity to see the writing processes and tasks they do on a daily basis. Tim, a junior at the time f this writing assignment, took place when he was a junior. Would having freshmen students within a composition class experience writing at this level provide any benefits educationally or developmentally within their major or field of interest? While Beaufort’s research points to a positive result in the Apprenticeship Model of writing instruction, there are others like David R. Russell that claims that this model has limits in its usefulness.

Russell (1998) points out three main limitations of Apprenticeship Models: the educational accountability, the dynamic nature of the social processes of work-related writing, and the complicated master/apprentice metaphor in a technology society where “young teach the old” and vice versa (Russell, p. 3, taken from Russell‘s homepage). Another major concern for incorporating an apprenticeship model into the freshmen composition classroom includes “flipping the ladder” on the educational hierarchy of writing development. By “flipping the ladder,” I mean that teachers expect freshmen students to perform, research, and write at a graduate level. If graduate level quality research and writing is not truly expected from freshmen, or realized, within the composition classroom then would superficiality be acceptable? In the end, this instructional model in the composition classroom is not much different from other models (i.e. Activist, Student-Learner) in teaching to topics and conventions, such as MLA,

APA, IEEE etc. While I know that this may not be the case, the apprenticeship does assume that all freshmen come into the university and into first-year programs knowing exactly what their profession is going to be throughout their college careers. Another question that needs to be considered is how much training, practice, or focus on writing in their majors/fields of interest

However, Russell claims that the apprenticeship model in writing instruction has been beneficial and "suggest[s] [that] a more powerful lens than apprentice models for viewing the mutual appropriation of discursive practices" (p. 4). Where does Russell work freshmen composition into this larger picture of writing instruction? Beaufort does not give a clear picture of type of writing pedagogy is educationally valid for freshmen composition (i.e. Beaufort's smorgasbord of interviews, genre, and service-learning is one option, which does somewhat resemble a "rhizomatic" approach to writing instruction, expressed implicitly between pp. 177-182). The apprenticeship model does incorporate the social act of writing with its emphasis on collaboration.

Benefits and limitations of the activist model

Another instructional model that promotes the social and collaborative aspects of writing is the Activist Model. Similar to the Apprenticeship Model, the Activist Model usually focuses within a discipline, however, the discipline is not always the students' major/field of interest, but instead the political, historical, cultural, or social aspects within society or centered on that discipline (i.e. political science, history, etc.). Many times, these political, historical, cultural, or social aspects can take on personal and private narratives within students' writing and the way in which teachers develop their writing assignments. The political, historical, cultural, and social aspects can manifest within and around disciplines such as sociology and psychology in composition classrooms in the form of writing assignments that promote topics that focus on

psychological ills/diseases (i.e. bulimia, anorexia, eating disorders, etc.) and the cultural influences/mass media that helps to create or fuel them. Of course, composition classes that promote writing assignments such as these usually occur, but are not only limited to, universities that have first-year programs that have learning communities (i.e. large lecture connected to a seminar and composition courses). The benefits of having freshmen students write about a range of topics can allow them to view and gain a greater understanding the multiple perspectives of various arguments that surround such topics. A greater advantage that this instructional model promotes is making students aware of the rhetorical devices within language that government agencies, news stations, advertising agencies, politicians, etc. and how these groups use rhetoric to form and shape arguments within the public sphere, a form of "intellectual activism" (Linda Brodkey, 1996, p. 128). However, this instructional also has limitations.

While Brodkey's ambiguous description of "intellectual activism" has taken on various manifestations within the composition classroom, one of its overall limitations is the textual nature of the research and writing. By textual research and writing, I mean more of a deductive approach where students start with a general research question or a thesis sentence and find secondary sources dealing with their topics. Many times students' topics become points of only textual criticisms built for imaginative audiences. In this type of instructional model, grading rubrics, drafts dates, and activities can all be developed prior to the semester. While I am not claiming that this approach is wrong, there is relatively a "pattern-like" nature to this instructional model of writing. However, the focus of teaching "correct grammar" is lessened in this model because of the increased emphasis on rhetorical meanings and devices within students' readings and writings, which places an epistemological limitation on students'

construction of knowledge. This same emphasis is somewhat stressed within the next model, Student-Learner, as well.

Benefits and limitations of the student-learner model

One of the major features of the student-learner model is that they are expected to take on the position and write at a college level proficiency, which roughly equates to Standard Academic Discourse (SAD). This instructional model does borrow a few features from the previous two models, such as the “academic essay” (loosely translated to a research essay) from the apprenticeship model and strong focus on creating an argument largely from secondary sources (i.e. Internet database articles, other textual sources). However, this instructional model tends usually to focus on teaching students the process of writing at the academic level. The “process” that I am referring to is the “pentad” approach: prewriting, outlining, drafting, peer revision, and peer editing. One of the benefits (arguably) is that teaching students this process, they will be able to repeat it throughout their academic careers. However, this attitude and approach to writing instructional is behaviorist, solely cognitive, and restricted to individual development with limited considerations to social or outside factors that influence students’ development of language and writing. If there is proof that more than skills and conventions are transferred within this instructional model that show that students grow beyond the mere repetition of steps/stages as mere behavioral responses when they are confronted with future writing tasks and assignments, then this model could be considered beneficial.

Actually, there are no true beneficial aspects to this instructional model (i.e. making students “better writers”) other than teaching students a writing process about arguments. However, the process approach about teaching rhetorical arguments may be its strongest point and a reason that it fits into the interdisciplinary setting of the academic institution). This

instructional model is most likely to fall victim to pointing out grammar mistakes, teaching to conventions (i.e. the Apprenticeship Model), and following grading rubrics that focus on surface and technical features. Writing assignments within this model are usually vague and can cause students to see no real value or authentic learning experiences in the end. Even if teachers change their classroom attendance policies and meeting times per week in efforts to make the class feel more like a workshop, but then do not change their views of how writing should be taught, then the students might get confused with all of the freedom. Creating an authentic experience for the students to write about is one of the key factors that the Participator Model promotes.

Benefits and limitations of the participator model

As less common instructional model within the freshmen composition classroom is the participator model. Before I start discussing the limitations of this instructional model, I want to make clear that this model does not solely encompass a service-learning (even though many see it that way), but also ethnographic and anthropological approaches and theories as well. I will address the service-learning aspect of this model first. A reason why this model is uncommon within the composition is due to its complex nature and the level of involvement by both the administration and faculty that it entails. The administration and faculty's contribution usually means connecting with agencies or organizations outside of the academic institution, which requires time drawn away from their already busy schedules as well as possible visits and additional meetings. During the course of the semester, students may also find it difficult to fit in volunteer time due to their work and course schedules.

Another factor that further complicates the implementation of this instructional model within the composition classroom is additional funding in additional paperwork that teachers may find their students needing to complete their projects (i.e. transportation, gas money,

admission fees, volunteer applications, background checks, etc.). Usually what happens when a service-learning component is part of a university's curriculum (i.e. Day One Leadership at Mississippi State University, although in this case this university's program is the exception due to its incorporation within learning communities[9]), there tends to be an underlying purpose of the academic institution to involve themselves in providing services to the local community (Paula Mathieu, 2005). Many times this reflects what Mathieu (2005) calls a "strategical" approach stemming from an institutional standpoint rather than a "tactical" approach originating with the teachers (Mathieu).

The unified approach to implementing a service-learning component can easily become what many academics consider a nightmare (i.e. setting up schedules with agencies/organizations, allocating funds, pulling funds from buying textbooks/course books in composition, updating student vaccinations, insuring and supervising student safety once outside of the campus, finding modes of transportation such as busses to visit locations, etc.). Mathieu's advice is to avoid this type of service-learning component (i.e. one that makes it look as if the university is doing it for publicity) and strive for one that is more class and student-centered (i.e. developed through assignments, activities, and geared toward student interests and learning purposes).

While technical and practical obstacles may provide some inconvenience to university administration, faculty, and staff, there is also training and theoretical obstacles. The training and theoretical aspects that I mean here deal with the pedagogy and the training of teachers for composition. Training new teaching assistants (TAs) and adjuncts is easier to use theory and pedagogy that promotes or incorporates the pentad or rhetorical approaches in the composition

[9] For more information on Day One Leadership program at Mississippi State University, please go to pages 72-73 of this document.

classroom (i.e. the process approach to teaching writing that includes a strong focus on textual sources, general research question/thesis development, and academic grammar and conventions). There are hundreds of more textbooks on teaching new TAs and adjuncts the pentad or rhetorical approaches and theories of composition than from service-learning/ethnographic/anthropological perspectives. Other than training new teachers theories and approaches, there is the question of how does a composition teacher make sure that all of their students are fully participating and contributing equally to the projects, writing, researching, and portfolios in this instructional model.

Will such an instructional model create more opportunities for collaborative writing portfolios/projects? How complicated will the grading rubrics become? How many times a week will the entire or part of the class meet? When the class does meet, what should they all discuss, share, work on, and write about (if individual or groups have different projects)? What types of attendance policies will the teacher need to implement within thus type of classroom? What kind of homework will there be if any? Will there need to be any type of certain in-class participation that will count as part of the students' grade? Below I will attempt to provide possible answers to these questions as well as provide an example of a university that is working toward a similar type of pedagogy and curriculum.

Freshmen students as anthropologists and ethnographers in service-learning projects

When talking about her "new *mestiza*," Gloria Anzaldua claims that "the future depends on the breaking down of paradigms, it depends on the straddling of two or more cultures" (Anzaldua, 1999, p. 767). With the rise of globalization and the increase of technology in the academic and professional world, Anzaldua makes an increasingly valid observation and point. However, this point will be moot if current writing pedagogies and theories fail to notice the

changes occurring inside and outside of the classroom. Past theories, practices, approaches, and trends in dealing with cultural differences and similarities, which I will explain when I discuss the four rhetorics later, have been unsuccessful in redesigning writing pedagogy to reflect the changes in the world. The current "public" turn in educational practices and approaches adds to the emphasis that curriculums that are more traditional are starting to fall to the side and administrators, teachers, professionals, businesses, and communities are viewing knowledge and writing from a multi-dimensional standpoint (Paula Mathieu, 2005).

What has brought about this change? I will not attempt to try to answer this question here, but I will explore some of the advantages and disadvantages of having students write and research as anthropologists and ethnographers within service-learning projects where reading and writing is rhizomatic. By rhizomatic, I mean literacy(ies) starts with people and places and not simply "textual sources." In a composition classroom, what kind of writing and researching would students be engaging in? What would a "text" look like? David Bloome & Ann Egan-Robertson (1998) state: A text is the product of textualizing. People textualize experience and the world in which they live, making those phenomena part of a language system (broadly defined). Text can be written, oral, signed, electronic, pictorial, etc. A text can refer to a string of words, a conventional or written routine or structure, a genre of written language (e.g., poetry), as well as a genre of social activities or event types. (Bloome & Egan-Robertson, 1998, p. 311)

This broad description of what a text can be complicates the pedagogy because there are no driving themes, topics, or one discipline behind the purpose of researching and writing. The idea of theme or even discipline-driven topics where the focus is development of basic skills, either through teaching academic discourse and/or teaching conventions such as APA or MLA,

or acclimating students within certain rhetorical devices limits many students to a "tracing" of an argument, is the construction of a preconceived text. Donna Dunbar-Odom (1999) adds:

> A major problem with traditional approaches to research writing is figuring out how to create a sequence of assignments that will offer students a taste of the experience of 'real' research, research they are committed to, rather than the production of yet another version of the always-already-written, one-side-or-the-other research paper. (Dunbar-Odom, p. 8)

Dunbar-Odom's emphasis on "authentic" experiences within researching and writing assignments is a key point when it comes to re-evaluating the current pedagogies within the freshmen composition classroom.

Many researchers and theorists suggest a more careful look at various alternative approaches and pedagogies, such as the construction of ethnographic researching and writing classrooms (Wright, 1991; Donan, 1997; Yeager, Floriani, & Green, 1998; Dunbar-Odom, 1999); service-learning components within the writing classroom (Gere & Sinor, 1997; Elbow, 2000; Ball & Goodburn, 2000; Tai-Seale, 2001) and a compilation of service-learning components, the use of interviewing techniques, and teachers taking an anthropological view of teaching/learning writing (Beaufort, 2007, pp. 144, 154, & 168). This shift within writing theory and pedagogy suggests a crossing of not only complex professional and academic discourse communities' borders, but also more dynamically complex discourse communities' borders, such as race, ethnic, gender, and age. However, when dealing capitalism and the hierarchal structure of the educational system, Donna LeCourt (2004) claims that no matter what alternative approaches, theories, or pedagogies are introduced into the writing classroom (or any classroom for that

matter) “borders will not be crossed” (LeCourt, p. 18). LeCourt’s claim is one that many theorists and researchers will have to reconcile for the future of composition studies.

The idea of “un-crossable” borders because of the nature of the Westernized educational system may prove irreconcilable no matter the pedagogy or theory, unless the expectations and curriculum changes to fit a more rhizomal model of teaching, learning, and doing things. Perhaps this border crossing will actually involve institutions of higher learning constructing curriculums around local communities. Once again, I shift the focus to Daniels & Bizar’s (1998) floating classroom concept, Bruner‘s (1960) spiral curriculum, and Wiggins & McTighe’s (1998) emphasis on assignments and activities that produce authentic experiences. While these sources mainly address education in general, the authors’ suggestions, practices, and theories do apply to freshmen composition by focusing on the need for authentic learning experiences for students. A possible example of a large-scale approach to re-evaluating and re-structuring expectations and curriculums is in Mississippi State University‘s Day One Leadership program. The basic premise and purpose of Mississippi State‘s Day One Leadership (DOL) program is to integrate freshmen students into the academic life at the university as well as producing informed and responsible citizens within the surrounding communities through service-learning opportunities.

MSU uses the idea of learning communities, groups of freshmen students placed together to meet university core requirements, i.e. freshmen composition, political science, early American history, biology, psychology etc., creating “pods” of 25 students per section. What adds to the strength of this program is that students live together in dormitories. Each “pod” is then connected to a lecture (i.e. psychology) a composition/communication course, and a large seminar. The large seminar meets once a week, where all pods listens to guest lecturers from the local community outside of the university. Setting up the service-learning aspect for each

semester involves having an expert visit local businesses and non-profit organizations within the surrounding communities. A program such as Day One Leadership is not only designed to promote healthy and morally relationships (a somewhat "humanist" approach, but not in the sense of promoting standards and values through literature) between the students and the local communities, but also a mechanism that allows the freshmen students the opportunities to actually address situations within the real world as well as work together as a team. A writing classroom to such a program does not only focus on the analyzation or production of rhetoric within and for the academic institution or merely a grade.

The writing pedagogy within this type of program offers a deeper reflection on how individuals communicate within various discourse communities both orally and written, how they address situations together, and how these situations and modes of communication mirror words and concepts that the students are learning within their coursework. A curriculum that promotes such an approach to teaching and learning means viewing and constructing knowledge through researching and writing differently than only purely academic purposes. A curriculum such as this mirrors that of a design-based research model of teaching and learning that places a special focus on the active development of practices and theories. A rhizomal paradigm is somewhat modeled after a design-based research paradigm (Barab & Squire, 2004; Joseph, 2004; Tabak, 2004; Design-based research collective, 2003). According to Barab & Squire (2004), a design-based paradigm of researching and learning does not occur in a laboratory or for that matter always in a classroom. They define this paradigm where individuals interact within their natural settings, or places where social interaction occurs or develops.

Tabak (2004) states, "Design-based research methods incorporate both design and empirical research with the goal of developing models and understanding of learning in

naturalistic intentional learning environments" (Tabak, p. 226). Tabak's statement does not necessarily reflect researching and writing in the freshman composition classroom, or even in writing pedagogy, however, it does breathe new life and offer another alternative to teaching and learning how to research and write: The design aspect involves designing an intervention that reifies a new form of learning to articulate and advance a particular position on learning. Conjectures about learning, knowing, and teaching are embodied in both material and intangible or social tools. (p. 226) A possible rhizomal approach to re-structuring design-based learning within the freshmen composition classroom can be seen in Beaufort's (2007) recommendations and suggestions:

Re-envisioning composition through Beaufort

Three rhizomatic literacies (based on Beaufort's recommendations, 2007)	Re-envisioned definitions
Students researching & writing from an ethnographic perspective (the question stage)	Ethnography slightly redefined , re-envisioned, from an academic perspective for pedagogical purposes: • Students focus on their majors and/or professional interests • Writing assignments/portfolios/projects center on having students develop questions for interviews within their field of interest and/or profession • Conduct interviews • Write reflections on their interviews • Activities include but are not limited to: Scheduling, organizing, taking field notes, building communication skills, etc.
Students researching & writing from an anthropologic perspective (the bridging stage)	Anthropology slightly redefined , re-envisioned, from an academic perspective for pedagogical purposes: • Students focus on their majors and/or professional interests • Writing assignments/portfolios/projects center around having students conduct observations within their field of study

	and/or profession • Conduct observations, surveys, questionnaires • Write reflections based on observations and analyze data from surveys and questionnaires • Activities include but are not limited to: Scheduling, organizing, taking field notes, building communication skills, analyzing raw data sets, drawing conclusions between inferences and observations, building tables, graphs, etc. to display data sets, etc.
Students researching & writing within service-learning projects (the application stage)	Service-learning slightly redefined , re-envisioned, from an academic perspective for pedagogical purposes: • Students focus on local, non-profit organizations • Writing assignments/portfolios/projects center around having students conduct visit and participate within the local, non-profit organizations, and write about their experiences • Conduct interviews, observations, surveys, questionnaires, background reading using the Internet (i.e. website homepages, articles on local non-profits, etc.) • Write reflections based on interviews, observations, surveys and analyze data from surveys and questionnaires • Activities include but are not limited to: Participating within various local non-profit organizations, scheduling, organizing, taking field notes, building communication skills, analyzing raw data sets, drawing conclusions between inferences and observations, building tables, graphs, etc. to display data sets, etc.

Table 8. Ideas expanded from Beaufort (Beaufort, 2007, p. 181-82).

Beaufort is not the only one who suggests teaching composition from ethnographic and service learning perspectives. An important point to make here is that ethnographic, anthropologic, and service-learning approaches to researching and writing cannot be viewed as single entities, but together within one model and paradigm. A composition instructor‘s task within a rhizomal paradigm is to fuse and encourage a coalescing of these three aspects of research and writing (ethnography, anthropology, and service-learning) together within the writing assignments and activities. As for possible suggestions on how best to fuse these three aspects together, Wright (1991) suggests when teaching students an ethnographic approach to research and writing that the focus is on "thick description" as being "an ethnographic attention to context" (Wright, p. 103). The "thick description" that Wright describes includes more than just noting or recording about what a student "thinks" or observes about their culture or culture in general, but also reflecting on those intricate interactions with individuals and concepts within culture. Wright clarifies this point:

> I do not mean to suggest that by teaching ethnography we teach students to stamp 'take or leave it' on their journals and papers. Rather we recognize their authority with the information and encourage them to see their work as the central content of the course. (p. 105)

While Wright does focus on the ethnographic aspect of research, he makes a valid point, especially when considering composition as its own discipline that the content of the course comes from the students' own research and writing efforts with minor instruction and guidance from the instructor. However, Wright points out that an ethnographic approach to teaching researching and writing might sometimes produce "incompleteness" in students' work (p. 105). Wright equates this sense of incompleteness that can occur within ethnography as an opportunity

"to encourage authority" in students' researching and writing efforts (p. 105). The authority through a sense of incompleteness in research and writing is in many service learning and anthropological approaches as well.

As part of re-envisioning the composition classroom within a rhizomal model, anthropology and service learning are important aspects as much as ethnography. As I have mentioned above, the composition instructor must allow ethnography, anthropology, and service-learning approaches to research and writing to coalesce together within a rhizomal paradigm. In the broadest sense of the definition of anthropology, I am describing it within the confines of a rhizomal model to entail that "bridge" part of researching and writing. By "bridge" I mean the part of research and writing where these two aspects (research and writing) start to come into contact and where the students not only see themselves as performing a task for a local non-profit organization (i.e. volunteering) or just completing another writing assignment for composition, but also developing a sense of growth where they gain a greater understanding of their world, their place and identity within it, in relation to the various discourse communities that surround it.

The service-learning aspect of this model is important because it provides the space where the bridge of learning leads to outside of the classroom. Opponents to implementing a service-learning component in the composition classroom claim that this approach does not produce "academic" enough student research and writing. While the "not-academic-enough" argument is weak, it does raise some concern about the random implementation of service-learning approaches and practices within the composition classroom. Peter Elbow (2000) says, "Compositionists need to become more reflective about how current service learning discourse

prioritizes student learning and the consequences of these priorities for how we imagine the possible work that such initiatives can accomplish" (Elbow, p. 91). The priorities that Elbow mentions call into question the purpose of composition instruction within the university. The main priority, as Elbow mentions, is students' learning and the types of outcomes, or consequences, that service-learning produces as a result within the students' lives, research, and writing.

A service-learning approach within the composition classroom does not only alter students' researching and writing techniques, but the definition of a traditional classroom. The students produce and develop the content of the course through their own personal research and writing. The instructor acts a guide, not necessarily as a static figure, but the classroom is transformed from a place and space where "students come to class with no goal but to sit and listen to whatever the instructor might say" (Tai-Seale, 2001, p. 17). The classroom dynamics change from teacher and pre-developed content-centered instruction, to a more heuristic and naturalist perception of teaching and learning. However, altering the classroom this way raises new concerns and problems for the instructor to address and negotiate. Movement, or logistics, of students and their research becomes an important to factor to consider, as well as the ability and "need to monitor students' work may also create time management problems, especially in large classes" (Tai-Seale, p. 17). Other factors to consider include the "large amount of time outside of class" and "having to cancel a class so students will have more time to complete activities in the community" (p. 17). The amount of time that students spend within a certain community, either volunteering at a local non-profit organization or participating within those given discourses, is a crucial aspect of a service-learning project.

As Kevin Ball & Amy M. Goodburn (2000) point out that "'learning' for all participants" within service-learning projects are important to the development of a solid university-community connection (Ball & Goodburn, p. 80). Allowing adequate time for the students and the local communities to interact promotes "reciprocal learning" where both dialogical and dialectical communications can be established (Tai-Seale, 2001, p. 15). While dialectical and dialogical questioning and discussions seem as a conflict in logical purposes within students' researching and writing efforts, within a rhizomal model they complement one another due to the actual student participation within a local community. Gere & Sinor (1997) state:

> Writing classes that are connected to service-learning experiences provide students opportunities to share their contexts (without assimilating other positions), to engage in a constant re-positioning and re-composing of their selves, and to fill the pages of both their texts and their lives. (Gere & Sinor, p. 61)

Composition instructors have to re-think the concept of time spent on research and writing, which leads to the question, what kind of research and writing are the students going to produce within this type of class. What kind of writing will be the outcome in such a class? Gere & Sinor (1997) state, "Ironically, however, both composition and service learning are labor-intensive performances that do not always yield the anticipated results" (Gere & Sinor, p. 56). Composition instructors will have to re-think what "academic" writing is, what acceptable writing is, and how to evaluate such writing. By "re-thinking" academic writing within the cognitive and social paradigms, I tend to take Beaufort's concern about students writing to "earn a grade" (Beaufort, 2007, p. 10). Before I go any further into the differences between writing for a grade and "authentic" writing, I will briefly compare and contrast various goals and objectives,

expectations, and modes of evaluation between researching and writing within cognitive and social paradigms with researching and writing within a rhizomal paradigm.

The goals and objectives of a freshman composition course that follows an ethnographic, anthropologic, and service-learning approach cannot be same as the more traditional composition courses. The list of goals and objectives below is from the First-Year Writing Program of Texas A&M University-Corpus Christi represents those reflected the cognitive and social paradigms of writing instruction. Since I have personally used these goals and objectives listed below in past composition courses, I can draw more of comparison to the types of goals and objectives that a rhizomal model promotes. One note to make is that all goals, objectives, expectations, and evaluation suggestions are based on composition courses that are part of learning communities. A learning community could exist of three or more courses that are linked together to meet first-year core curriculums at the university level; an example a triad of courses that might be connected is a large lecture, such as psychology, a seminar course that supports the large lecture course, and a composition/communication course. Since many universities employ learning communities within their first-year programs, I will examine writing pedagogy from this perspective.

Traditional goals & objectives within composition

Goals	Objectives
Learn how to research and write within various discourse communities Learn how to develop communication skills within various discourse communities Learn how to develop a deeper understanding of how various discourse communities make knowledge Learn how to use computer technologies to research, write, and communicate within various discourse communities	Develop a research questions, hypothesis, or thesis Develop evidence that you have proficient knowledge of your topic or research focus Develop a clear understanding of the vocabulary and definitions of your research topic Evaluate appropriate primary and secondary sources Show analyzation of primary and secondary sources within your writing

Learn how to use new research tools Learn how to schedule and organize research materials Learn how conduct primary and secondary research Learn how to analyze and integrate research into your own writing Learn how to read from a writer's perspective Learn how to write from a reader's perspective Explore levels of argumentation Explore the use of rhetorical strategies and devices in language Learn how to add your own voice to the "conversation" Learn to use various conventions of researching and writing in various discourse communities Learn how to produce documents for academic and non-academic purposes Learn how to correctly cite sources Learn how to construct a portfolio Learn how to build a formal, academic presentation Learn how to collaborate with peers Learn how to self-assess your learning, researching, and writing processes	Integrate quotations from primary and secondary sources Show correct citation of sources in your writing Clearly identify your audience in your writing Develop your voice by contributing to the "conversation" in your research Construct arguments that are ethical and rhetorically sound Evaluate multiple perspectives within arguments Show evidence of revision in your writing Show evidence of editing in your writing Participate in group collaborations and workshops Conference with instructors and peers Create an essay that follows academic conventions, MLA, APA, etc. Show proficiency in using computer technology when researching and writing Construct a portfolio Construct a formal presentation of your research and writing Provide a reflection on your learning, researching, and writing experiences

Table 9. Retrieved and slightly altered for conciseness from the First-Year Writing Program of Texas A&M University-Corpus Christi, 2008.

Below are the goals and objectives in a more concise format that addresses the main goal within many composition courses: the construction of a traditional academic essay.

Traditional expectations of students within composition

Expected goal	Expected objectives
Students will learn how to research and write an academic essay	Students will show their understanding of academic research and writing by: a) Developing a focus of research b) Developing multiple sets of questions about their research interests c) Narrowing their research to one focus or question they would like to answer d) Using primary and secondary sources during the course of their research e) Organizing their research f) Analyzing their research materials g) Establishing a subjective and objective position within their research h) Creating a hypothesis/thesis through three inferences: deductive, abductive, or inductive reasoning i) Understanding and using conventions of writing (i.e. MLA, APA, etc.) 80% of the class will show that they can do these nine objectives

Table 10. The "breakdown" example of a writing instruction model and expectations within the social and cognitive paradigms.

Below are some of the basic goals and objectives within a rhizomal paradigm. While these goals and objectives are suggested for writing instruction within a rhizomal model, they are not the only ones.

Goals & objectives of the rhizomal composition class (the "stew")

The goals and objectives reflect the more complex nature of writing instruction within a rhizomal paradigm (i.e. ethnographic, anthropologic, and service-learning).

- Students will explore and understand the goals, objectives, and outcomes of the university core curriculum's first-year program, explore and research multiple perspectives within various discourse communities, and connect various genres of writing between their seminar and large lecture courses
- Goals and objectives can and will change and adapt for individuals and groups during the course of the semester

- Students will help to shape goals and objectives during the course of semester as their portfolios/projects dictate
- Students will learn to research, write, and participate within various discourse communities on and off campus; this will require volunteering (i.e. non-profit organizations, such as the Salvation Army, Food Bank, YWCA, Metro Ministries, P.A.L.S animal shelter, the Women's Shelter, Charlie's Place, Wenholz House, Corpus Christi Independent School District, etc. or any non-profit organization, or other, of your own)
- Students will learn to view researching and writing from another perspective (i.e. actual participation within a discourse community, local problems/situations/concerns)
- Students will conduct various levels of primary and secondary research (i.e. primary = interviews, surveys, questionnaires, observations; secondary = Internet sources, electronic files from the Bell Library database, etc.)
- Students will work collaboratively during the course of semester in order to finish their portfolios/projects
- Students will participate within various academic and non-academic discourse communities
- Students will weekly update the instructor on any progress or road blocks they have come across in their research and writing
- Students will work collaboratively during the course of semester in order to finish their portfolios/projects
- Students will write within various genres and conventions during the course of the semester (i.e. APA, MLA, etc. if necessary, as well as academic and non-academic writing, such as research essays, journaling, etc.)
- Students will be required to write (subjectively, objectively, and reflectively) about their research experiences
- Students with the guidance of the instructor will determine the format your final portfolio/project will take by the end of the semester (i.e. hardcopy portfolio, electronic submission to wiki, Myspace.com portfolio/project submission, etc.)

Below is a list of possible students' expectations within a rhizomal composition classroom.

While this is one list of expectations, it is not an exclusive list of all possible expectations.

Student expectations in a composition classroom within a rhizomal model

Below is a list of Student expectations within a rhizomal model.

- Understand and connect research and writing to university goals, objectives, and outcomes, as well as linking them to seminar and large lecture courses
- Think, research, write, and learn outside the "box" (i.e. the classroom)
- Choose a local non-profit organization or agency to research, visit, volunteer at (if possible), write about, and then present on

- Give the instructor adequate notice about removing or ejecting a group member(s) as well as trying to work out the difference in one-on-one meeting and group conferences outside of class
- Give the instructor adequate and timely notice about any changes in their research focus or non-profit switch or change
- Fully participate within their groups and carry their share of the research and writing load; offer only constructive criticism to their group members and classmates
- Respect academic honesty and not plagiarize any material
- Respect the non-profit organizations and agencies they plan to research and write about, as well as work with their schedules
- Respect their group members' schedules and actively and constructively work around them in order to successfully complete the portfolio/project
- Respect teacher-student-group conferences about their portfolios/projects
- Thoughtfully use class time wisely to conduct research, construct questions, visit non-profits, ask the instructor questions, etc.

Below is a list of possible teacher‗s expectations within a rhizomal composition classroom.

While this is one list of expectations, it is not an exclusive list of all possible expectations.

Teacher expectations in a composition classroom within a rhizomal model

Below are the teacher expectations within a rhizomal model.

- Help students fully explore the university core curriculum‗s goals, objectives, and outcomes as well as connect research and writing between seminar and lecture courses
- Provide a constructive atmosphere in which to discuss, research, and write
- Assist students develop appropriate research questions
- Assist students in developing an appropriate research focus
- Provide students (if possible) with necessary contacts, information, or data pertaining to their local non-profit organizations
- Act as a mediator between inter/intra group and individual disputes, disagreements, or arguments
- Provide students with knowledge on researching for primary and secondary sources
- Provide students with knowledge of the various conventions of writing (i.e. MLA, APA etc.)
- Assist students with updating their inter/intra group discussions, research, and writing tasks
- Assist students in constructing their portfolios/projects
- Assist students in managing their time wisely with their portfolios/projects

While both formative and summative evaluating methods exist within the many current approaches and instructional models of writing pedagogy, there usually tends to be more focus on creating rubrics that subscribe to issuing greater emphasis on summative assessment (thus the

"gatekeeper" role that composition instructors ultimately play). I am not implying that all current approaches and instructional models strictly adhere to a summative mode of assessment, but that they tend to place less emphasis on formative evaluation and assessment. Below is a brief description of formative and summative evaluation within a rhizomal composition classroom. One factor to denote is the shift of emphasis, at least percentagewise, in weighing formative assessment and evaluation in the rhizomal model of writing instruction.

Formative & summative evaluation within the rhizomal composition class

Below is the formative and summative evaluation of students' writing within a rhizomal paradigm.

Formative evaluation	Summative evaluation
What is formative evaluation? What does it include? • Formative evaluation involves assessing and addressing aspects of the curriculum, goals, objectives, and expected outcomes during the course of the semester; formative evaluation can be in the more of a rubric, but the objective of the rubric is not to issue a grade or final assessment When should it be given? • Formative evaluation provides as helpful feedback and guidance during the course of the semester; should be given while the student is researching & writing; in a rhizomal model of researching & writing formative assessment is the assessment that occurs during the course of the semester and weighs in as the heaviest, on a percentage scale formative assessment counts for about 70% to 80% Rubric development: • A "sketch" before the semester begins, might change with students during the course of the semester • Sections, if not the whole rubric, that is given to written responses to students' writing (i.e. feedback, suggestions, positive points, etc.)	What is summative evaluation? What does it include? • Summative evaluation involves a final assessing of goals, objectives, & outcomes; summative evaluation can be in the form of rubric, where the objective the rubric is to issue a final grade or assessment When should it be given? • Summative evaluation provides a final assessment on as a student's research & writing; should be given at the end of the semester; in a rhizomal model of researching & writing summative assessment is the final assessment but does not weigh in as the heaviest, on a percentage scale summative assessment counts for about 20% to 30% Rubric development: • A set of semi-finalized guidelines for conventions of writing and expectations • Scoring set between ranges (i.e. A score between 1-3 = letter grade X, a score between 4-6 = letter grade Y, etc.) • Allow a section of the rubric for a written response (i.e. perhaps a final written response to the student's writing)

Table 11. This table represents the breakdown to approaching formative and summative assessment in a rhizomal composition classroom.

Once again, the tables and lists above are merely suggestions to assist composition instructors in Rthe direction of an alternative method of writing instruction and theory. The suggestions are not meant to be used as a guide or a manual for instructors. Below is a further description of possible self and peer evaluative methods for students researching and writing within a rhizomatic composition classroom.

Self & peer evaluation within the rhizomal composition class

Below are the Self and peer evaluation suggestions for a rhizomatic composition classroom.

Self evaluation	Peer evaluation
Elements include but are not limited to: • Progress during course of the semester • Progress on research & writing • Examination tasks completed and those that still need to be done • Part/role/contributions within a group (if necessary) • Comments where the student evaluates the methods of research & writing • Open invitation to analyze or critique the approach of writing instruction of the course • Could also write a lengthy reflection on experiences (individual & group; researching & writing) during the course of the semester	Elements include but are not limited to: • Progress of individual peer contributions during the course of the semester • Progress of individual peer research & writing contributions and discoveries • Examination of individual peer shortcomings within the group's project/portfolio • Evaluation of overall interaction and communication between individual peers • Evaluation of individual peer contributions the writing (if necessary) portion of the project/portfolio • Overall evaluation of their group's dynamics (i.e. interaction, communication, planning, participation, etc.) • Could include lengthy written reflection about experiences about working within a group and the sharing of research & writing tasks, etc.

Table 12. Represents a few of the expectations for self and peer evaluation.

While these are some suggestions to self and peer evaluations for students within a rhizomatic composition classroom, they are not the only possibilities. The exact format in which these evaluations are presented to students could vary from unwritten responses to unwritten informal responses.

In the following sections, I will briefly introduce a possible overview in constructing a composition classroom with within a rhizomal paradigm (i.e. the overall structure of a classroom).

Re-evaluating the role grammar and technology in the composition classroom

In *Rethinking schools*, Antero Garcia (2008) discusses the changing role of technology in the English classroom. Garcia's article, titled "Rethinking MySpace: Using social networking tools to connect with students," describes how using MySpace has allowed him to better connect with his students as well as offer them alternatives to keeping track of homework assignments and due dates (Garcia, p. 28-29). While Garcia does suggest that social networking programs such as MySpace allow for more opportunities for students to stay in touch with their teachers and keep track of assignments in class, it "does not function in lieu of activities occurring at school" (p. 28). Garcia claims that MySpace acts as an intermediary between teachers and their students, which "encourage[s] classroom participation" (p. 28). An important point that Garcia notes is that contacting and connecting within students through a networking program such as MySpace, gets "students writing outside of the classroom" (p. 28). Garcia claims that by using MySpace in the classroom, it allows the students to not only practice classroom literacies, but also "real world" writing in the form of "resumes, cover letters, and interview techniques" (p. 28).

However, Garcia does discuss the social stigma of MySpace that includes such concerns as individuals that use it for predatory purposes as well as the question of privacy (i.e. discussions between a teacher and an individual student) (p. 28). While issues such as sexual predators and privacy are important when it comes to using a program such as MySpace in the classroom, there are other questions such as how academic is using MySpace in the classroom?

How does using MySpace help the students learn to become better writers? Should an instructor be "on call" all times of the day for the students to contact? Another factor to consider is grammar (as rhetoric) when implementing a program such as MySpace in the composition classroom. However, using MySpace or any other technology in the composition classroom is not the only reason why the role of grammar should be re-evaluated. While I claim that grammar needs to be re-evaluated, I do not think it is necessary to go to depth about the history of grammar and linguistically capabilities within this section. I am not claiming that grammar is unimportant or does not have a place within the composition classroom (in many ways rhetoric and grammar is what freshmen composition is all about, and has been all about since its creation over a hundred years).

For the purposes of this research and this section, I am willing to address grammar teaching and usage within the context not of its history, argument camps, or its theoretical and linguistic frameworks but of its future within freshmen composition. Therefore, it is difficult to imagine placing short descriptions and expectations of what grammar should be in the rhizomal composition classroom in the confines of a table or chart. I prefer to discuss and view grammar, as rhetoric, within the structure of the writing assignments and activities that we implement within the classroom, as well as the methods, approaches, trends, pedagogies, and technological tools. In examining a rhizomal approach in dealing with basic writing and writers, Marcia Ribble (2001) claims that there is a need for an:

> [E]xpansive definition of the writing process, with its rhizomic qualities not just to help us to better define basic writing, but to be able to articulate the new pedagogy that is demanded of us as hypermedia and multimedia applications become part of the work of the writing teacher. (Ribble, p. 9)

Ribble suggests that a "new pedagogy" is necessary for writing instructors and students because of the increasing use of various technologies and programs within the classroom. Ribble's assertion that new technologies affect/effect the way in which students write as well as their grammar suggests a re-evaluation of the current pedagogical methods. As for what this new pedagogy is or will be, there is no one theory or approach, I believe.

The expansive definition of the writing process that Ribble mentions is not necessarily clear, but the message she is sending out is clear enough: We might need to change our current views of what we know, expect, and imagine grammar within the writing classroom. Since writing instruction in many American universities entail using and developing some sort of grammar (as rhetoric), how technology will change the views of grammar within the composition classroom is uncertain (however, there has been some ominous foretelling of "grammar's downfall," or the teaching of proper English Academic Grammar, because of the introduction of certain technologies in the classroom). The MySpace example is only one possibility. In the next section, I will give a brief description of a possible approach for a rhizomatic composition classroom.

Researching & writing within the rhizomal composition classroom

"To be accepted as a paradigm, a theory must seem better than it competitors, but it need not, and in fact never does, explain all the facts with which it can be confronted." (Thomas Kuhn, 1970, p. 17-18)

Developing a rhizomal paradigm is important because it allows composition theorists and practitioners to view writing pedagogy from another perspective. A rhizomal approach changes the way in which writing is assigned, used, and evaluated. Approaching writing from a rhizomal perspective involves restructuring or possibly even destroying the existing perceptions of

education, models of instruction, scaffolding, and curriculum. The *Participator Model* of instruction is the closet to rhizomatic composition classroom because of its philosophy of movement in learning, approaches in researching, and dynamic perspectives on writing. As seen in the tables above, the goals and objectives are developed before the semester begins but can change during the course of the semester to fit individual students' needs and personal and professional/disciplinary expectations. Teacher and student expectations reflect the rhizomal writing classroom. The formative, summative, self, and peer evaluative suggestions also mirror a rhizomatic framework in which researching and writing can occur from a student-based perspective of development. The structure of the classroom suggests a workshop atmosphere where the writing assignments and activities are constantly evolving toward an agreed upon project or portfolio by the teacher and the students (strongly suggesting a dynamic theory model of researching and writing). The researching and writing assignments and activities are the focus of the class with no extra readings or literature (my apologies to humanistic theorists and practitioners) that stand outside of the students own research. When it comes to the students' research and writing, topics or areas of research focus are derived from on or within the students' majors or disciplines.

I am not suggesting reverting to the *Apprenticeship Model* with its focus on novice/expert researching and writing. Within a rhizomal model of reaching and writing, students would simultaneously experience and engage in subjective and objectives modes and methods of inquiry (the combined subjective-objective position within the research and writing is one of the underlying differences from the *Apprenticeship Model* of instruction). However, the design of the writing assignments does not allow the students to focus only on one area of research, topic, or one style of writing (i.e. rhetorical arguments such as common ground arguments, cause and

effect arguments, etc.). Students begin with the purpose that has brought to them university: The desire and hope to learn more about a given profession, the interest of learning how things are done within a given discipline, the need to communicate and experience how people do things outside of the of their own personal communities. Writing activities are structured around the student's researching and writing tasks (i.e. contacting, communicating, and participating with the local non-profit organizations, etc.). However, the writing activities and tasks are not set in stone and can change or alter during the course of the semester depending on individual student's needs or group needs. The activities are not constructed or predetermined prior to the semester (i.e. Outling, prewriting, peer revision, reading and interpreting small bits of literature such as newspaper articles, etc.). The activities do not precisely mirror the lesson plans of the classroom or are minor activities of a unit that the instructor can easily distribute to their students as a sample or example of "genre writing."

I am not claiming that the students never write a traditional academic essay, though. Because of this certain approach to writing, the traditional research, academic essay is not expected or emphasized, confusion on what to do within the classroom during the course of the semester. Instructors might be faced with "empty time," or "down time" in a rhizomatic composition classroom. To address this issue of time, I offer possible suggestions in the figures below. The first table describes a possible approach to developing writing assignments and activities. The second table describes possibilities in developing the structure and purpose of the classroom.

(Possible) Rhizomatic writing assignments & activities

Below is a possible list and layout for rhizomatic writing assignments and activities for English composition 1301 (semester one) and for English composition 1302 (semester two).

Semester one (English 1301):

The portfolio:

Resume, three professional/academic interviews, & one final reflection of all three interviews (the documents)

- Students write a resume, or revise their resumes
- Students conduct three separate interviews (academic and/or professional) based on their majors or interest in a certain field or profession. They develop questions and learn how to write a formal email. Once they are done with each interview, they write a one-two page reflection on the interview, reflecting on important information learned or said during the interviews. Students can use APA to write out reflections.
- Students synthesize all three interviews into one final document, adding further reflections on the information and knowledge they have gained during the interviews.

Research essay & research proposal (the documents)

- Students can use the information and knowledge they have gained from their interviews, or explore and research a topic within their field of interest or profession. Students write a thesis sentence, a research question, or come up with an area that they would like to research. Formats and conventions for the research can be in MLA or APA, with credible sources, in-text citations, etc. Syntax and semantics are handled on a contextualized basis (students-to-student).

Final presentation over research essay (the document)

- Students present their research (from their research essay) usually in the form of a poster board presentation or multimedia.

Final reflection over the semester (the document)

- Students write a reflection over their experiences during the course of the semester.

Semester two (English 1302):

Portfolio-project – Service-learning – Collaborative essay, APA format (the document)

Rhizomatic in nature, students follow where the ―root‖ leads them. Students work together in writing teams, researching, developing interview questions, writing/contacting local non-profit organizations (LNPO), planning, organizing, and working out their schedules in order to volunteer.

- The writing – Students are given a general layout for their essays (modified APA):
  - Proposal
  - Abstract
  - Essay/text/hypertext (example only, students can cut sections or insert their own based on what they discover)
    - Introduction
    - Background/History of LNPO
    - State & federal laws affecting LNPO

- Interviews & interview reflections from individuals at the LNPO
- Survey (from classmates on what they know about the LNPO)
- Personal reelections on volunteering experiences (challenges & discoveries)
- Conclusions & recommendations (possibly for future volunteers)
- References

Presentation – Visually descriptive representation of their research and experiences volunteering (the document)

Multimedia presentations, students are encouraged to use PowerPoint, MySpace, Facebook, or other types of digital media in order to present their research.

Final reflection – This final reflection is over their experiences during the course of the semester (the document)

Once again, this is only suggestions to a possible approach to a rhizomatic composition classroom. The types of writing assignments and activities influence the structure of the classroom itself. Below is a brief description and layout of a possible rhizomatic composition classroom.

(Possible) Rhizomatic composition classroom structure-setup

Below is a possible description for the structure of a rhizomatic composition classroom.

Syllabus	Basic features include a course description, goals & objectives, teacher & student expectations, texts (if necessary), general policies, conventions of writing, writing assignments & activities, methods of evaluation, grade distributions, possible due dates, etc. Open for adaptation or adjustment throughout the semester
Attendance	Meet once a week (actual face-to-face, or contact, classroom time; time variable), in the form of a seminar course, a set time to meet is given but no exact time length given to the course; part of the attendance includes meeting with the instructor to discuss research & writing developments; these meetings resemble ―check points‖ during the course the semester; ―online attendance‖ is also part of regular attendance
In-class writing & discussions	Weekly discussions centered around asking questions & developing students research & writing; these weekly discussions can be verbal or

	as digital postings

Table 13. A basic overall structure.

With the reconstruction of the classroom, especially of the attendance and meeting-conference times, the role of the instructor changes as well.

Concerns for changing the "face" of the composition instructor

In *Composition in the university: Historical and polemical essays*, Sharon Crowley (1998) states "a modest proposal," which essentially lists her objections to the requirement of freshmen composition (Crowley, p. 241). While Crowley does make some valid points, especially with the treatment of graduate students as teaching assistants, the "exploitation" of freshmen students, the questionable "negative" effects on the curriculum, classroom atmosphere, disciplinary, and professional development (p. 241-43). In her section titled "How it might work," Crowley suggests, "abolishing" the universal requirement of freshmen composition (p. 244). I agree with Crowley on a few points, but not all of them, the points that I agree with her are as follows: 1) Many current approaches, trends, theories, and pedagogies in composition do tend to produce a negative aspect on the teaching of writing to freshmen students, 2) many current perspectives on writing instruction does tend to produce a discipline-oriented (i.e. punishment for incorrect writing) atmosphere within the classroom, and 3) many current first-year writing programs do tend to produce a level of unprofessionalism because of the low wages and high turnover rate of graduate teaching assistants and adjuncts.

While all of these points are valid and need to be addressed within the institution, there is still the question of writing pedagogy. Actually, Crowley's "modest proposal" is not very modest or, in my opinion, not very well thought out, but perhaps it was intended this way. Crowley does largely interpret the teaching of writing as a textual and institutional experience that usually occurs within the classroom. I am not necessarily defending freshmen composition's current

situation, but also I am not necessarily for abolishing. Stepping beyond all of the "negative" aspects that Crowley claims that freshmen composition is guilty of afflicting on students and instructors alike, I wish to examine some of the "positive" aspects of freshmen composition can offer to instructors and students. First, I do believe that the current situation of freshmen composition needs to change to fit instructors and students' changing needs in a global arena. Second, I believe that graduate teaching assistants and adjuncts should be better compensated as well as offered more opportunities for professional development for their teaching efforts within the classroom. Third and lastly, I believe that the continual onslaught of studies, literature, and assumptions within freshmen composition has created an undertow that breeds unusual levels of confusion and disarray among theorists and practitioners. I am not claiming that we should discontinue research and studies within the field of freshmen composition, but that we should look more carefully at what we are studying and why we are studying it.

Besides the pedagogy, increasing instructors' pay as well as offering opportunities for professional development will be some of the greatest obstacles to overcome within many first-year programs. One of the positive aspects that a composition course should contain is that allows students to feel as if they are entering and slowly being accepted to another discourse community, perhaps even a professional one. Another positive aspect of freshmen composition is that allows communication, both oral and written, to occur within a certain space for students actively question and take part in changing and adapting as they see fit for their individual and group purposes. One last positive aspect of composition is that introduces students various levels of research within a variety of fields and disciplines early on. What seems to be a constant drawback in the teaching of composition is that it usually always taught by English majors.

As in every discipline and field of study, there is a way of researching and writing and since its inception into the university. The English department has largely dominated composition throughout the years. I am not claiming that this domination by the English department has been damaging to the field of composition, but it has offered only a narrow focus for incoming instructors and practitioners. For many new composition instructors operating within the cognitive and social paradigms, the text is really the "*text*" and research is a form of critical analysis of secondary texts. Rarely ever is the focus on developing and asking questions other than the development of a research question around a general topic. I am claiming that writing instructors, because of their connections to and development within English departments, believes that transference (i.e. the reading of secondary texts or sources) is the best way in which to teach freshmen how to research and write in a Standard Academic Discourse. The SAD approach to writing instruction has influenced the cognitive and social paradigms to develop theories, pedagogies, and instructional models that largely promote learning through transference (i.e. reading texts-documents in order to mimic or imitate the style, format, grammar, etc.).

The rhizomal paradigm indicates a shift from viewing writing pedagogy as involving more than producing a grammatically "correct text" that explores an argument patterned format. A rhizomatic approach to writing instruction can situate or position students within any one identity, not only one or multiple arguments, within the disciplines and actual fields of study. Furthermore, this writing instruction within a rhizomal paradigm involves the concept of "dimensionalizing." Dimensionalizing means that instructors and students have to anticipate the various directions and forms that writing will take on as well as the ever-changing identities that the writer will take on and develop during course of the writing.

The rhizomal paradigm moves writing pedagogy beyond the actual classroom situation, where students map out the types of writing that they will be doing during the course of the semester. A rhizomal paradigm offers what the cognitive and social paradigms fail to offer students, the opportunity to create their own plans, maps of writing, instead of tracing a more logically driven type of argument-audience writing. Writing (*standards*, no one standard; *assignments*, vary from student to student or group to group; *activities*, involves students actively participating, reflecting, negotiating, and positioning and re-positioning, situating and re-situating, indentifying and re-identifying, and dimensionalizing and re-dimensionalizing themselves and their writing) within a rhizomal paradigm are constantly changing for students. There is no one direct movement (tracing) for students to follow during the course of the semester; the movement is one of individual and shared experience (mapping), simultaneously happening within different situations and dimensions, where students have to position and then re-position themselves on a continual basis.

(Possible) Rhizomatic model in composition

Below are the many of the elements within this table that reflect the ethnographic, anthropologic, and service-learning model of writing instruction in freshmen composition.

Dialoguing	Students developing linguistic and nonlinguistic abilities within various discourse communities Elements: • Questioning • Discussion • Interaction
Planning	Students working together in order to figure out a way to approach a writing project or assignment Elements: • Questioning • Discussion • Interaction • Scheduling • Organizing

Intra-networking/Inter-networking	Students work together as a group, or individually, in finding out information Elements: • Questioning • Discussion • Interaction • Scheduling • Organizing • Researching
Positioning/Repositioning	Students constantly position and re-position themselves and others within contextual and textual places; the continuation and development of identity(ies) play a large role Elements: • Questioning • Discussion • Interaction • Scheduling • Organizing • Researching • Role-playing
Situating/Resituating	Students constantly situate and re-situate themselves and events/circumstances within contextual and textual places; the continuation and development of identity(ies) play a large role Elements: • Questioning • Discussion • Interaction • Scheduling • Organizing • Researching • Role-playing • Interpreting
Interpreting, converting, and analyzing	Students constantly interpret data, research, writing, and their approaches to a project (i.e. service-learning), as well as constantly converting interviews, observations, surveys, etc. to a usable form, document, presentation, etc., students constantly analyze their data, writing, purposes, etc. Elements: • Questioning • Discussion • Interaction • Scheduling • Organizing • Researching

	• Role-playing • Interpreting (data, writing, etc.) • Converting (data, writing, etc.) • Analyzing (data, writing, etc.)
Integrating and analyzing	Students begin to integrate their research together (either individually or as a group, collaborative writing is encouraged), further analyzation of data, research, writing, etc. • Start to design and format text(s) • Construction of presentation(s)
Pre-textualizing/Post-textualizing	Students further develop the text(s), or document(s), and what the data, research, and writing will eventually look like
Dimensionalizing/Re-dimensionalizing	Students (and teachers) start to anticipate the various forms and shapes that the writing, research, and presentation will take on, as well as the direction(s) of possible further research and writing
Shaping/Re-shaping	Students help to define and describe their reality, based on their interactions, observations, assumptions, within various textual and hyper-textual and research formats, dynamic, changing, quality to knowledge construction, meaning-making, researching, and writing

Table 14. The table above offers suggestions in approaching writing instruction in freshmen composition.

Four pedagogical factors to take into consideration within a rhizomatic model are listed below.

Pedagogical aspects to consider	Considerations & questions
Multimodality	Various types of texts (i.e. hypertexts, e-folios, etc.). How is the students' research & writing viewed outside of the classroom?
Functionality	How does the text act and interact with the students' learning and experiences as well as with the academic and local communities' experiences. What functions can the students' research & writing provide to communities outside of the classroom?
	How can the students use their research & writing

Usability	within the academic and larger communities' setting?
Adaptability	How can the student further develop or adapt their research & writing for their future goals within their discourse communities. How will the students' adapt their research & writing for future uses? Will they be able to adapt their research & writing in other formats other than an academic essay?

Table 15. All four factors are within the boundaries of writing instruction from and within a technological perspective.

Expanding on the table above, writing instruction within a rhizomatic model requires consideration of these five aspects: Descriptions of writing conventions, adaptation, modification, functionalization, and utilization are described in the following table. These five aspects are important to consider because of the technological nature of the writer-reader connection within a rhizomatic model.

Descriptions of writing conventions	There are various conventions of writing Consistency within a convention is important for the reader-writer comprehension
Adaptation	Adaptation to various conventions of writing is important for reader-writer communication of information and meanings
Modification	Modification to conventions of writing is important for reader-writer clarification of information and meanings
Functionalization	Functionalization to conventions of writing is important between reader-writer connections of information and meanings
Utilization	Utilization of conventions of writing is important for reader-writer classification of information and meanings

Table 16. Important aspects to consider when dealing with technology in a rhizomatic composition classroom.

While these five aspects are important to consider about utilizing technology within the rhizomatic classroom to build on the reader-writer connection, there could be more.

Recommendations

I am not claiming that standardized testing is responsible for “fixing” literacy such as Standard Academic Discourse (SAD) within any learning institution, whether it be primary, secondary, or post-secondary. I understand the need, or better yet requirement, for standards within writing instruction at the university level and that it stems from people themselves and their struggles toward order, purpose, and meaning. In my opinion, standardized testing is essentially a linguistic approach in dealing with writing instruction. The understanding and development of linguistics is important in all levels of education because it allows for further understanding of positions and situations as well as continuing the dialogue of the human race. However, I do not believe that all writing instruction lies with the understanding and development of linguistics and linguistical approaches to writing theory and pedagogy. In my opinion, linguistics is one part of writing instructions, perhaps a large part, but a part nonetheless.

All of the parts include the linguistics, knowledge, and experiences that teachers and students bring with them to the classroom. The “fusion” of these parts into a larger whole that can be expressed and shown in writing is in my opinion the ultimate goal of a writing instructor. I am not claiming that the Participator Model is a superior instructional model for the composition classroom, but I am claiming that it does offer a new direction in viewing and doing writing instruction. In the end, I am not sure if a tree or root metaphor can provide a writing instructor with the necessary philosophy, pedagogy, or theory in which to implement their assignments and activities to use in their classroom.

Appendix A

English Composition 1301, Section 000

Welcome to English Composition 1301, Section 000! My name is ________________________ and I will be your instructor for this semester!

Please make sure that you are in the correct classroom! Double check your schedules!

Personal Contact Information:

- Instructor:
- Office:
- Phone:
- Email:

My office hours:

Textbooks (suggested):

Research and Writing Websites (for how to cite sources and construct a reference page):

Course description:

Purpose:

To introduce and engage students in researching and writing in various genres, for diverse audiences, and to understand and define concepts such as plagiarism, rhetoric, primary and secondary research, and electronic portfolios.

Goals:

- To introduce students to genres of writing, arguments, argumentations, and the use of rhetoric within various professions
- To introduce students to various methods of professional and academic research (using primary and secondary sources) and writing
- To have students construct a professional and academic portfolio
- To have students work together in a collaborative and constructive atmosphere
- To have students act as peer mentors to one another in their research and writing efforts
- To have students build and deliver a formal presentation (poster board)
- To introduce students to online writing and posting using PBWorks

Objectives:

- Students will construct a professional resume
- Students will conduct a series of 3 interviews and write reflections on each of one of them, as well as one large reflection synthesizing all of them together
- Students will construct an academic research essay within their fields of study/majors using primary and secondary sources
- Students will conduct professional and academic research and build a list of references

- Students construct a formal presentation and deliver it to the class at the end of the semester
- Students will construct a student PBWorks page that they will continue to use throughout the course of the semester

Learning Outcomes:

At the end of this course, students will be able to:

- Understand a theory of discourse communities
- Engage as a community of writers who dialogue across texts, argue, and build on each other's work
- Draw on existing knowledge bases to create "new" or "transformed" knowledge
- Develop a knowledge of genres as they are defined and stabilized within discourse communities
- Address the specific, immediate rhetorical situations of individual communicative acts
- Develop procedural knowledge of the writing task in its various phases
- Develop an awareness of and involvement in community issues and problems

Teacher Expectations:

- As your teacher, I will respect you as a person and your class time
- To assist the students with defining concepts such as plagiarism, rhetoric, portfolio, etc.
- To assist the students with understanding diverse methods and approaches in professional and academic research (with primary and secondary sources)
- To assist the students with writing and researching together collaboratively
- To assist the students with professional and academic writing techniques and formats
- To assist the students writing as a professional and as an academic
- To assist students with constructing a professional and academic electronic portfolio
- To assist students with constructing a formal presentation based their professional and academic research and writing

Student Expectations:

- Students are expected to attend and respect their instructors and their time in class
- To understand and engage in defining concepts such as plagiarism, rhetoric, portfolio, etc.
- To understand and engage in diverse methods and approaches in professional and academic research (using primary and secondary sources)
- To understand and engage in collaborative writing and research with their peers
- To understand and engage in various professional and academic formats and techniques of writing
- To understand and engage in research and writing from a professional and from a academic perspective
- To learn how to work on multiple documents and screens at the same time
- To understand and engage in the importance of a professional and academic portfolio
- To understand and engage in constructing a formal presentation about their research and writing (electronic portfolios)
- To become efficient with posting, writing, and researching online and using wiki

On using PBWorks:

- Please do not post anything on your PBWorks pages that you would not want teachers or fellow classmates to see or read
- Please use your PBWorks space as a place for posting your academic work and anything else that you deem is useful to you as a college student/future professional
- Please respect other students' PBWorks pages and do not "mark them up" with vulgar or unnecessary comments

General Classroom policies:

- Have respect for the technology in the classroom, this means the computers, monitors, wires, and projectors
- No cell phone conversations, no texting, no Internet surfing while in class, please respect our time together
- If you must talk on the cell phone to a parent or for an emergency, please take it outside for your privacy and to prevent classroom disruption
- Be on time to class so we can all start together
- No disruptive behavior during class discussions or activities
- No disrupting a classmate when they are talking
- Respect for diversity among your peers and your instructors (offer only *constructive criticism*)
- No chewing gum in class!
- Information for students with disabilities (please see this website:
- Other important links for students to know about:

Drop Policy:

Late Work:

Academic Dishonesty:

Copyright and Fair Use:

Group Assignments:

ADA:

Extra Credit:

Research and Writing Requirements:

- All documents must be typed, and/or electronically uploaded as MS Word document to student wiki pages
- All academic and professional documents will have:
    - 1 inch margins (when appropriate)
    - Be in APA format (when appropriate)
    - Double spaced (when appropriate)
    - 12 point font (when appropriate)

- Times New Roman (when appropriate)
- Appropriate headers, titles, coversheets, etc. (when appropriate)

Other Requirements:

- You will need access to a computer and *Microsoft Word* to type out and print out your essays and documents, as well as a flash drive/travel drive to save all of your work on.

Concepts we will discuss and define in class:

- What are discourse communities?
- What is academic writing?
- What is reflective writing?
- What is an argument?
- What is a credible source?
- What is plagiarism?
- What is rhetoric?
- What is primary research?
- What is secondary research?
- What is a portfolio?
- What is an electronic portfolio?
- What is a rubric?
- What is PBWorks/wiki?

<u>Research & Writing Assignments</u>

The Focus:

- Becoming a professional and academic researcher and writer; the focus can be on your major or your field of study at the university; I do not encourage students to research and write about generic topics.

The Portfolio:

- <u>Writing Assignment #1 (WA#1) = Resume (10% of your overall grade)</u>: WA#1 is a professional resume (electronic submission to your wiki pages). If you already have a well-developed resume, awesome, however, you might want to think about updating its format or adding any new entries on it.
    - This assignment will be due on ___________________________<u>, uploaded to your student PBWorks' Wiki Page.</u>

- <u>Writing Assignment #2 (WA#2) = 4 Interview Reflection Essays (10% of your overall grade)</u>: WA#2 is a series of 3 interviews conducted in 3 different communities: *Academic* or *professional*. Develop questions, set up a meeting time either through the email or by the telephone, act polite at the interview, ask questions slowly, allow adequate time for interviewee to respond and to elaborate, take notes during each interview, be consciousness of interviewee's time, thank interviewee for their time and answers, write a 1-2 page reflection on interviewee's responses, any observations, send a email thanking

the interviewee for their time and help, ask if they would like to read a copy of the reflection you wrote after the interview; after all 3 reflections are written, synthesize them into 1 large written document, adding any new information or insight you have gleaned through this assignment (electronic submissions to your wiki pages).

- Please see below for a breakdown of WA#2:
  - 1-2 page reflective essay of Interview 1 (academic or professional interview in APA format)
  - 1-2 page reflective essay of Interview 2 (academic or professional interview in APA format)
  - 1-2 page reflective essay of Interview 3 (academic or professional interview in APA format)
  - 3-5 page final essay, synthesizing all 3 interviews into one essay (in APA format)
- This assignment will be due on _________________________, uploaded to your student PBWorks' Wiki Page.

- Writing Assignment #3 (WA#3) = Research Proposal (10% of your overall grade): WA #3 comes before WA 4 (the Research Essay) and essentially is an "introduction" to the research essay. The research proposal writing assignment is meant to help you get a hold or a better understanding of your topic and their research. The research proposal itself is around 100-150 words and basically explains these four areas:
  - What is the purpose of your research? What question(s) are you asking? Why?
  - Why is this topic important for you to research and write about?
  - How do you plan to go about researching this topic?
  - What types of research have you found so far on this topic?
  - This assignment will be due on _____________________, uploaded to your student PBWorks' Wiki Page.

- Writing Assignment #4 (WA#4) = The Research Essay (20% of your overall grade): In this essay, you will need to locate at least 10 credible sources that specially deal with your content or subject (i.e. public school teaching, public accounting, nursing, etc.). This document will require you to cite secondary sources, integrate and synthesize secondary sources into your own writing, and construct a reference page (electronic submissions to your wiki pages).
  - This assignment will be due on ________________________, uploaded to your student PBWorks' Wiki Page.

- Writing Assignment #5 (WA#5) = The Formal, Poster Board Presentation (20% of your overall grade): WA #5 is a formal presentation on a tri-fold poster board, discussing in a logical manner the research you have conducted during the course of the semester. Students will give examples during class as to what their presentations will entail. Students will need to prepare poster presentations early in order to be well-prepared to present their research. All students are required to present their poster boards in formal or business/casual attire in a conference setting.
- This formal, poster board presentation will be due on the day you sign up to present your writing and research, which will be on ____________________ (Time and place to be

announced…).

- Writing Assignment #6 (WAS#6) = Final Reflection Essay over the course (10% of your overall grade): WA#6 is the final reflection and should discuss any challenges or discoveries that you experienced during in this course dealing with research or writing or learning or all of them! There is no required page length to this essay and you will upload it to your wiki pages before the end of the semester. I encourage you to be *constructively honest* in this final reflection. Please, no derogatory remarks to me or about any other instructors or classes. Thank you! This assignment is due before the last day of class, no later than _________________.

Attendance, assignments, & evaluations	Grade breakdown	Due dates
Attendance	20% out of 100%	All Semester
Portfolio:		
WA#1 = Resume	10% out of 100%	
WA#2 = 3 Interview Reflection Essays	10% out of 100%	
WA#3 = Research Proposal	10% out of 100%	
WA#4 = Research Essay (with cited sources)	20% out of 100%	
WA#5 = Poster Board Presentation	20% out of 100%	
WA#6 = Final Reflection Essay	10% out of 100%	Before the last day of class
OVERALL TOTAL:	100% out of 100%	☺- howdy

Letter grade	Grade percentage range (on ALL assignments)
A	90% - 100%
B	89% - 80%
C	79% - 70%
D	69% - 60%
F	59% or below

Daily Plans for the Course (subject to slight changes)

Day 1	Introductions, course description, syllabus, and assignments, grading rubrics, using PBWorks (handout on how to set up an account for yourself), plagiarism, bringing laptops to class
Day 2	Writing assignment #1 & #2 discussion, PBWorks discussion (sample portfolio set up) and questions; Introduce yourself on your PBWorks wiki page (write something about yourself) Reference Reading: *The Brief McGraw-Hill Guide, pp. A-1-A-4 (how to construct a writing portfolio)*
Day 3	Resume examples and questions *Weekly Discussion 1*: How to write a resume, examples and questions about formatting Reference Reading: *The Brief McGraw-Hill Guide, pp. 56-57 & A-29-A-31 (how to write a resume)*
Day 4	Start discussing WA#2 (3 interviews), show examples and answer questions *Weekly Discussion 2*: Primary research, interviews, developing questions for interviews, and how to “find people,” how to write a formal email, take notes, interviewer etiquette Reference Reading: *The Brief McGraw-Hill Guide, pp. 861-869 (how to conduct primary research semi-interviews) ALSO pages A-32-A-33 (for how to write an effective email)*
Day 5	Workshop Day - On resumes and developing questions for interviews and locating possible interviewees, COME IN WITH QUESTIONS FOR ME! Go over rubric for resume
Day 6	Interview Day – If you need to conduct an interview, please sue this class time to do so, those who do not, please come in and conference with me with any WA#2 concerns you might have
	Labor Day – No School (university policy)

Day 7	
Day 8	Writing Assignment #1 (Resume) is due by 3:00 pm, uploaded to your PBWorks' page; keep working on interviews; Census Day (university policy)
Day 9	*Weekly Discussion 3*: What is reflective writing? How to reflect on your interviews? How to synthesize all 3 interviews into 1 essay
Day 10	Workshop Day – On interviews, finding those people, developing those questions, emailing, writing those reflections, making back-up plans, more stuff; go over rubric for 3 interview reflective essays
Day 11	Recap Day – Check PBWorks wiki pages, resumes, interview material, make sure that everything is up and running
Day 12	Individual Conferences with Students (in class, sign up for a time) ☺
Day 13	Individual Conferences with Students (in class, sign up for a time) ☺
Day 14	*Weekly Discussion 4*: Where are we at with the interviews? Where do we still need to go with the interviews? What more do we need to do with the interviews? Can we use some of the information and knowledge from the interviews for our research essay? Go over PBWorks portfolio design
Day 15	Interview Day – If you need to conduct an interview, please use this class time to do so, those who do not, please come in and conference with me with any WA#2 concerns you might have
Day 16	Workshop Day – Meet in class to work on wrapping your reflections on your interviews; Go over PBWorks portfolio design

Day 17	Writing Assignment #2 (3 Interview Reflective Essays) is due by 3:00 pm, uploaded to your PBWorks' page; start discussing the research proposal and the abstract
Day 18	*Weekly Discussion 5*: What is a research proposal? What is an abstract? What are secondary sources? Students are expected to research their field of study or their career, or a topic with their field of study or career; show examples of research proposals and abstracts
Day 19	Discussions on writing topics, research proposals, abstracts, primary and secondary sources (how to research and locate secondary sources), in-text citations; introduce APA
Day 20	*Weekly Discussion 6*: What is APA? How will we be using it in this class and in the students' essays? Show OWL website, examples of in-text citations, have students create examples Reference Reading: *The Brief McGraw-Hill Guide, pp. 920-927 (how to write an essay in APA, example APA essay)*
Day 21	Workshop Day – We will work on wrapping up your research proposals; questions for me about researching your topics; go over rubric for research proposal and abstract
Day 22	Research Day – Using the databases from the library, using journals for your research essays, "what is an academic source?"
Day 23	Writing Assignment #3 (Research Proposal) is due by 3:00 pm, uploaded to your PBWorks' page; class we will be discuss research topics and areas
Day 24	Re-Introduce Writing Assignment #4: the Research Essay, discuss formats and expectations

Day 25	Introduce and discuss the poster board presentation very briefly, this presentation will be about your research essay; work on research essays
Day 26	Research spot-check – Where is everyone with their research and writing; discussion on different types of arguments
Day 27	Discussion on arguments continued; *Weekly Discussion 7*: What is rhetoric? How are we using it in our research essays?
Day 28	Workshop Day – Finding sources, using in-text citations
Day 29	Go over rubric for research essay, questions
Day 30	Course drop deadline (university policy)
Day 31	Individual Conferences with Students about their research BRING ALL YOUR RESEARCH FOR YOUR ESSAY WITH YOU (in class, sign up for a time) ☺
Day 32	Individual Conferences with Students about their research BRING ALL YOUR RESEARCH FOR YOUR ESSAY WITH YOU (in class, sign up for a time) ☺
Day 33	Drafts of Research Essays are due! Email them to me by 3:00 pm I will comment on them and send them back; class we will be working on those drafts that morning
Day 34	Peer Discussion Day – Choose a classmate and have them read over your essay (as it is now) and ask them questions about it, for example: “Was the introduction clear and understandable?” “Was the purpose of my essay clear?” “Does it make sense?” “Were my sources correctly used?”
Day 35	Workshop Day – Work on your research essay in and outside of class; questions about your research for me

Day 36	*Weekly Discussion 8*: What is a poster board presentation supposed to look like? What is the poster board presentation supposed to be about? Using PowerPoint Examples and questions
Day 37	Discussion about research essays and poster board presentations
Day 38	Writing Assignment #4 (Research Essay) is on __________, uploaded to your PBWorks' page
Day 39	Workshop Day – Poster board presentations (bring materials to class)
Day 40	Workshop Day – Poster board presentations (bring materials to class)
Day 41	Practice Day for poster board presentations? Or will everyone be gone for Thanksgiving?
Day 42	Thanksgiving Holiday (University Closed) (university)
Day 43	Writing Assignment #5 (Poster Board Presentations) we will have presentations on __________
Day 44	Poster board presentations, Time and place to be announced…
Day 45	Last day of classes and complete withdrawal from University (university policy)
Day 46	Writing Assignment #6 (Final Reflection Essay on the course) is due before the last day of class, uploaded to your PBWorks' page; Dead Day (university policy) ☹

---Cut off bottom and please turn in------------------------------

I have read and I fully understand all of the goals, objectives, expectations, research, writing assignments, grading procedures, due dates, general policies, and attendance policies within this document, Expository English Composition 1311.821, Fall Semester 2009.

Signature: ______________________________ Date: ________________

Appendix B

Composition 1301 grading rubric: The Resume

This is a progressive-formative rubric, which means that the requirements to complete the writing assignment below will eventually grow with the following writing assignment that you will put into your portfolio. It does not mean that you have to repeat some of these requirements, but it rather suggests that you see these 5 separate writing assignments as a semester long project. Each check mark indicates that you have engaged in the required tasks in order to complete the assignment. A check mark indicates that you receive full credit.

Due on: ____.

GRADING SCALE

8 check marks = 98: A, 7-6 check marks = 89: B, 5-4 check marks = 79: C, 4-3 check marks = 69: D; 2-0 check marks = F.
Name: ____

- Does the resume follow the template provided (or an approved template)? _______
- Is the resume consistent throughout (i.e. font size for headings, text fonts, etc.)?_______
- Does the resume display the student's best achievements, activities, organizations, awards, etc.?______
- Does the resume list at least 2 references? ________
- Are all words, names, schools, etc. spelled correctly on the resume? ______
- Are acronyms (i.e. University of Texas at El Paso = UTEP) spelled out in full? _____
- Is the resume relatively free of non-standard academic uses of English? Are deviations of style/usage appropriate and effective? _______
- Has the final resume been properly uploaded to the student's wiki page as an attached Microsoft Word document? ______

Total Grade: ___________

Appendix C

Composition 1301 grading rubric: The "Interviews" Essays

This is a progressive-formative rubric, which means that the requirements to complete the writing assignment below will eventually grow with the following writing assignment that you will put into your portfolio. It does not mean that you have to repeat some of these requirements, but it rather suggests that you see these 5 separate writing assignments as a semester long project. Each check mark indicates that you have engaged in the required tasks in order to complete the assignment. A check mark indicates that you receive full credit.

Due on: ____.

GRADING SCALE

16-14 check marks = 98: A, 13-11 check marks = 89: B, 10-8 check marks = 79: C, 7-5 check marks = 69: D; 4-0 check marks = F.

Name: ____

- You stayed in constant contact with your composition teacher and any team members during the construction of portfolio one and has the necessary documentation to prove it (i.e. emails, plans, phone numbers, class meetings/discussions) _______
- You have arranged a visit(s) to your campus community(ies), have proof of the email that you sent to conduct an interview, as well as the response of the individual(s) _________
- You have developed appropriate questions that you plan to ask individual(s) within various discourse communities, with constructive feedback from any peers, and composition instructor (i.e. in-class conferences or separate conferences with me outside of class) _________
- You have adequately reflected on the answers or responses from the staff, faculty, or individuals from the various discourse communities, as well as proof (i.e. that the those individuals have approved the use of that information within an academic essay or in a presentation on campus) _________
- You have proof of any rough drafts (reflection essays), as well as a final essay, that shows both primary and secondary sources (if any) properly cited_________
  - Reflective interview papers (3 total mini-papers, 1-2 pages-typed):
    - 1 from an academic community ________
    - 1 from a personal/professional community ______
    - 1 from your campus/professional/academic community_______
  - Final Essay-document (Synthesizing all 3 interview reflections into one):
    - Does the writer describe the various communities/observations/answers in detail? _______
    - Is your paper relatively free of non-standard academic uses of English? Are deviations of style/usage appropriate and effective? _______
    - Is there a logical flow to your ideas? ________
    - Is each paragraph unified? _______

    - Are there effective transitions between your paragraphs? ________
    - Does the writer exhibit appropriate appeals and an awareness of audience, purpose, and context? ________
    - Does it encourage the reader to read the essay? _______
- You have shown that you have fully reflected on the primary research (i.e. the interviews) _________

Total Grade: __________________

Appendix D

Writing Assignment # 3: Research Proposal Grading Rubric

This is a progressive-formative rubric, which means that the requirements to complete the writing assignment below will eventually grow with the following writing assignment that you will put into your portfolio. It does not mean that you have to repeat some of these requirements, but it rather suggests that you see these 6 separate writing assignments as a semester long project. Each check mark indicates that you have engaged in the required tasks in order to complete the assignment. A check mark indicates that you receive full credit.

Due on: ____.

GRADING SCALE

8 check marks = 98: A, 7-6 check marks = 89: B, 5-4 check marks = 79: C, 3 check marks = 69: D; 2-0 check marks = F.

Name:____

- Is your research proposal and abstract relatively free of non-standard academic uses of English? Are deviations of style/usage appropriate and effective?_______
- Is there a logical flow to your ideas?________
- Does your research proposal incorporate/explore/develop multiple perspectives from your initial research in detail?_______
- Are they any biases?_______
- Does the research proposal identify the writer's own perspective in detail?_________
- Does the writer exhibit appropriate appeals and an awareness of audience, purpose, and context?________
- You have proof (i.e. list of sources, working bibliography) that you have been "reading around" about your discipline/area of interest _________
- Is the research proposal between 100-150 words__________

Total Grade: ______________

Appendix E

Writing Assignment #4: The Research Paper Grading Rubric

This is a progressive-formative rubric, which means that the requirements to complete the writing assignment below will eventually grow with the following writing assignment that you will put into your portfolio. It does not mean that you have to repeat some of these requirements, but it rather suggests that you see these 6 separate writing assignments as a semester long project. Each check mark indicates that you have engaged in the required tasks in order to complete the assignment. A check mark indicates that you receive full credit.

Due on: ____.

GRADING SCALE

18-16 check marks = 98: A, 15-13 check marks = 89: B, 12-9 check marks = 79: C, 8-6 check marks = 69: D; 5-0 check marks = F.

Name(s):____

- Is your paper relatively free of non-standard academic uses of English? Are deviations of style/usage appropriate and effective? _______
- Is there a logical flow to your ideas? ________
- Is each paragraph unified? _______
- Are there effective transitions between your paragraphs? ________
- Integration of multiple sources (i.e. primary and secondary) within writing________
- Conferencing with instructor (composition)________
- Does the essay incorporate/explore/develop multiple perspectives in detail? Any biases? _______
- Does the essay identify the writer's own perspective in detail?_________
- Does the writer exhibit appropriate appeals and an awareness of audience, purpose, and context? ________
- Does the introduction encourage the reader to read the essay? _______
- Does the essay demonstrate both critical and reflective capabilities in self-analysis of sources and multiple perspectives? ________
- You stayed in contact with your instructor (composition) during the construction of WA#4 as well as the necessary documentation to prove it (i.e. emails, plans, class meetings/discussions, individual conferences) _______
- You have proof (i.e. list of sources, working bibliography) that you have been "reading around" about your discipline/area of interest _________
- You have proof that a peer has read over a draft of your essay (i.e. written comments, questions) ______
- You have proof of any rough drafts, as well as a final essay, that shows both primary and secondary sources (if any) properly cited_________

- If working with a partner on this project, the team has shown a collaborative effort in learning and writing of the essay (i.e. planning, dividing up of tasks, separate written sections, separate rough drafts, peer revision within the team as well as editing) _______
- If you have conducted additional interviews dealing with your topic, please provide any notes you have taken _________
- You have shown that you have fully reflected on your primary and secondary research in order to effectively give a classroom presentation _________

Total Grade: ______________

Appendix F

Writing Assignment #5: Formal Poster Board Presentation Grading Rubric

This is a progressive-formative rubric, which means that the requirements to complete the writing assignment below will eventually grow with the following writing assignment that you will put into your portfolio. It does not mean that you have to repeat some of these requirements, but it rather suggests that you see these 6 separate writing assignments as a semester long project. Each check mark indicates that you have engaged in the required tasks in order to complete the assignment. A check mark indicates that you receive full credit.
Due on: ____________________________________.

GRADING SCALE
11 check marks = 98: A, 10-8 check marks = 89: B, 7-5 check marks = 79: C, 4-3 check marks = 69: D; 2-0 check marks = F.

Name(s):____

- **Showing Up to the First Year Celebration**
  - On time:_______
  - Prepared:______
- **The Appearance of the Tri-Fold Poster Board**
  - Thoroughly Researched:_______
  - Efficiently and Thoughtfully Organized:_______
  - Logical Flow to Ideas:______
  - Well-Developed and Meaningful:______
  - Not Too Many or Unnecessary Images (i.e. graphs and pictures; 6 maximum):______
  - Please, no glitter, bright colors, light machines or anything that might make your presentation look *tacky*. This is about the research and the writing (content), not about how pretty the poster board looks:______
- **Presentation of Material**
  - Engaging Discussion with Viewers:_______
  - Explanation of Research, Purpose, Writing, etc.:______
- **Dress/Attire**
  - Formal attire (i.e. nice shirt, dress pants (not raggedy blue jeans), maybe a tie, dress, etc., basically business casual attire):______

Total Grade: ______________

Appendix G

Writing Assignment #6: The Final Reflection Grading Rubric

This is a progressive-formative rubric, which means that the requirements to complete the writing assignment below will eventually grow with the following writing assignment that you will put into your portfolio. It does not mean that you have to repeat some of these requirements, but it rather suggests that you see these 6 separate writing assignments as a semester long project. Each check mark indicates that you have engaged in the required tasks in order to complete the assignment. A check mark indicates that you receive full credit.

Due on: This assignment is due before the last day of class, **no later than _______________** (can be either submitted to your PBWorks' wiki page or emailed to me).

GRADING SCALE

6 check marks = 98: A, 5 check marks = 89: B, 4-3 check marks = 79: C, 2 check marks = 69: D; 1-0 check marks = F.

Name:

- Is the final reflection well-thought out? _____
- Does the final reflection contain complete thoughts? _____
- Does the final reflection address these areas below:
    - Experiences during the course of the semester, in and outside of this class ______
    - Discussion of learning opportunities that occurred through researching & writing techniques _____
    - Critiques and suggestions about and on class structure and approach to researching & writing _____
- Has the final reflection been properly uploaded to the student's PBWork's page as an attached Microsoft Word document or sent to Webb as an attachment in an email? _____

Total Grade: ___________

Appendix H

English Composition 1302, Section 000

Welcome to English Composition 1302, Section 000! My name is ______________________ and I will be your instructor for this semester!

Please make sure that you are in the correct classroom! **Double check your schedules!**

Personal Contact Information:

- Instructor:
- Office:
- Phone:
- Email:

My office hours:

Textbooks (suggested):

Research and Writing Websites (for how to cite sources and construct a reference page):

Course description:

Purpose:

To introduce and engage students in researching and writing in various genres and communities, for diverse audiences, and to understand and define concepts such as plagiarism, rhetoric, primary and secondary research, and electronic portfolios.

Goals:

- To introduce students to genres of writing, arguments, argumentations, and the use of rhetoric within various professions
- To introduce students to various methods of professional and academic research (using primary and secondary sources) and writing
- To introduce students to service-learning
- To have students construct a professional and academic portfolio
- To have students work together in a collaborative and constructive atmosphere
- To have students act as peer mentors to one another in their research and writing efforts
- To have students participate in a formal debate
- To introduce students to online writing and posting using PBWorks

Objectives:

- Students will construct a professional resume
- Students will conduct a series of 3 interviews and write reflections on each of one of them, as well as one large reflection synthesizing all of them together
- Students will choose a local non-profit organization and volunteer

- Students will construct a document that deals with their volunteering experiences, using primary and secondary sources
- Students will conduct professional and academic research and build a list of references
- Students participate in a formal debate at the end of the semester based on service-learning, community service, and volunteering
- Students will construct a student PBWorks page that they will continue to use throughout the course of the semester

Learning Outcomes:

At the end of this course, students will be able to:

- Understand a theory of discourse communities
- Engage as a community of writers who dialogue across texts, argue, and build on each other's work
- Draw on existing knowledge bases to create "new" or "transformed" knowledge
- Develop a knowledge of genres as they are defined and stabilized within discourse communities
- Address the specific, immediate rhetorical situations of individual communicative acts
- Develop procedural knowledge of the writing task in its various phases
- Develop an awareness of and involvement in community issues and problems

Teacher Expectations:

- As your teacher, I will respect you as a person and your class time
- To assist the students with defining concepts such as plagiarism, rhetoric, portfolio, etc.
- To assist the students with understanding diverse methods and approaches in professional and academic research (with primary and secondary sources)
- To assist the students with writing and researching together collaboratively
- To assist the students with professional and academic writing techniques and formats
- To assist the students writing as a professional and as an academic
- To assist students with constructing a professional and academic electronic portfolio
- To assist students with constructing a formal presentation based their professional and academic research and writing

Student Expectations:

- Students are expected to attend and respect their instructors and their time in class
- To understand and engage in defining concepts such as plagiarism, rhetoric, portfolio, etc.
- To understand and engage in diverse methods and approaches in professional and academic research (using primary and secondary sources)
- To understand and engage in collaborative writing and research with their peers
- To understand and engage in various professional and academic formats and techniques of writing
- To understand and engage in research and writing from a professional and from a academic perspective
- To learn how to work on multiple documents and screens at the same time
- To understand and engage in the importance of a professional and academic portfolio

- To understand and engage in constructing a formal presentation about their research and writing (electronic portfolios)
- To become efficient with posting, writing, and researching online and using wiki

On using PBWorks:

- Please do not post anything on your PBWorks pages that you would not want teachers or fellow classmates to see or read
- Please use your PBWorks space as a place for posting your academic work and anything else that you deem is useful to you as a college student/future professional
- Please respect other students' PBWorks pages and do not "mark them up" with vulgar or unnecessary comments

General Classroom policies:

- Have respect for the technology in the classroom, this means the computers, monitors, wires, and projectors
- No cell phone conversations, no texting, no Internet surfing while in class, please respect our time together
- If you must talk on the cell phone to a parent or for an emergency, please take it outside for your privacy and to prevent classroom disruption
- Be on time to class so we can all start together
- No disruptive behavior during class discussions or activities
- No disrupting a classmate when they are talking
- Respect for diversity among your peers and your instructors (offer only ***constructive criticism***)
- No chewing gum in class!
- Information for students with disabilities (please see this website:
- Other important links for students to know about:

Drop Policy:

Late Work:

Academic Dishonesty:

Copyright and Fair Use:

Group Assignments:

ADA:

Extra Credit:

Research and Writing Requirements:

- All documents must be typed, and/or electronically uploaded as MS Word document to student wiki pages

- All academic and professional documents will have:
    - 1 inch margins (when appropriate)
    - Be in APA format (when appropriate)
    - Double spaced (when appropriate)
    - 12 point font (when appropriate)
    - Times New Roman (when appropriate)
    - Appropriate headers, titles, coversheets, etc. (when appropriate)

Other Requirements:

- You will need access to a computer and *Microsoft Word* to type out and print out your essays and documents, as well as a flash drive/travel drive to save all of your work on.

Concepts we will discuss and define in class:

- What are discourse communities?
- What is academic writing?
- What is reflective writing?
- What is service-learning?
- What is an argument?
- What is a credible source?
- What is plagiarism?
- What is rhetoric?
- What is primary research?
- What is secondary research?
- What is an electronic portfolio?
- What is PBWorks/wiki?

<u>Research & Writing Assignments</u>

The Focus:

- Becoming a professional and academic researcher and writer; the focus can be on your major or your field of study at the university, as well as issues and situations within the local community in El Paso; I do not encourage students to research and write about generic topics.

The Portfolio:

- **<u>Writing Assignment #1 (WA#1) = Resume (10% of your overall grade)</u>:** WA#1 is a professional resume (electronic submission to your wiki pages). If you already have a well-developed resume, awesome, however, you might want to think about updating its format or adding any new entries on it.
    - **<u>This assignment will be due on ____________________, uploaded to your student PBWorks' Wiki Page.</u>**

- **<u>Writing Assignment #2 (WA#2) = 4 Interview Reflection Essays (10% of your overall grade)</u>:** WA#2 is a series of 3 interviews conducted in 3 different communities:

Academic or *professional*. Develop questions, set up a meeting time either through the email or by the telephone, act polite at the interview, ask questions slowly, allow adequate time for interviewee to respond and to elaborate, take notes during each interview, be conscious of interviewee's time, thank interviewee for their time and answers, write a 1-2 page reflection on interviewee's responses, any observations, send a email thanking the interviewee for their time and help, ask if they would like to read a copy of the reflection you wrote after the interview; after all 3 reflections are written, synthesize them into 1 large written document, adding any new information or insight you have gleaned through this assignment (electronic submissions to your wiki pages).

- Please see below for a breakdown of WA#2:
  - 1-2 page-typed, double-spaced reflective essay of Interview 1 (academic or professional interview in APA format)
  - 1-2 page-typed, double-spaced reflective essay of Interview 2 (academic or professional interview in APA format)
  - 1-2 page-typed, double-spaced reflective essay of Interview 3 (academic or professional interview in APA format)
  - 3-5 page-typed, double-spaced final essay, synthesizing all 3 interviews into one essay (in APA format)
- **This assignment will be due on_________________, uploaded to your student PBWorks' Wiki Page.**

- **Writing Assignment #3 (WA#3) = Service-learning project (25% of your overall grade):** This service-learning project will require you to volunteer at a local non-profit organization in _____________________.

  The document you will be creating may be a MS Word document, a website, or it may appear as an article in a magazine (i.e. feature story), containing these elements in it:

  - 1 page-typed, double-spaced reading responses to the four articles, 4 pages total (a short summary and some in-depth reflection on the three readings, offering honest and constructive criticism on them)
  - 2 page-typed, double-spaced background and history of the local non-profit organization (i.e. from the non-profit organization's website or from the literature they have produced)
  - 2-3 page-typed, double-spaced semi-formal interviews with individuals (1 or 2) associated with the local non-profit organization
  - Reflection on your community experiences, 3-5 pages-typed (The date will be changed soon…)

  The four service-learning articles we will be reading in class from ___________________________, are listed below and accessible through my PB Work's wiki site:

  Adler-Kassner, L. (2000). Service-Learning at a Glance. *COLLEGE CYBERBRIEF*

(newsletter). Reprinted with permission of the *National Council of Teachers of English.* Retrieved online as a PDF file on 10 October 2009. <http://reflections.syr.edu/featured/KassnerLinda.pdf>.

Butin, D. W. (2005). Service-learning is dangerous. National Teaching & Learning Forum *14*(4), <http://www.ntlf.com/>, pp. 1-5.

Herzberg, B. (1994). Community service and critical thinking. *College Composition and Communication*, *45*(3), 307-19.

Sigmon, R. (1979). Service-Learning: Three Principles. *Synergist (9)*1, 9-11.

- **This assignment will be due on ______________________, uploaded to your student PBWorks' Wiki Page.**

- **Writing Assignment #4 (WA#4) = The formal debate (25% of your overall grade):** The formal debate will require students to work together collaboratively The formal debates will be held toward the end of the semester. Your debates will revolve a version of "stasis theory," dealing with service-learning, community service, and volunteering. Please see "The great debate" packet for more information.
  - 1-2 page-typed, double-spaced debate speech and any notes or links
  - **The formal debate will be due between ______________ (notes and speeches submitted to student PB Works' wiki pages)**

- **Writing Assignment #5 (WA#5) = Final Reflection Essay over the course (10% of your overall grade):** The final reflection and should discuss any challenges or discoveries that you experienced during in this course dealing with research or writing or learning or all of them! There is no required page length to this essay and you will upload it to your wiki pages before the end of the semester. I encourage you to be *constructively honest* in this final reflection. Please, no derogatory remarks to me or about any other instructors or classes. Thank you! **This assignment is due before the last day of class, no later than ___________________.**

Attendance, assignments, & evaluations	Grade breakdown	Due dates
Attendance	20% out of 100%	All Semester
Portfolio:		
WA#1 = Resume	10% out of 100%	
WA#2 = 4 Interview reflection essays	10% out of 100%	
WA#3 = Service-learning project	25% out of 100%	
WA#4 = Formal debate	25% out of 100%	

WA#5 = Final reflection essay	10% out of 100%	
OVERALL TOTAL:	100% out of 100%	☺- howdy

Letter grade	**Grade percentage range (on ALL assignments)**
A	**90% - 100%**
B	**89% - 80%**
C	**79% - 70%**
D	**69% - 60%**
F	**59% or below**

Daily Plans for the Course (subject to slight changes)

Day 1	Introductions, course description, syllabus, and assignments, grading rubrics, using PBWorks (handout on how to set up an account for yourself), plagiarism, bringing laptops to class. **Writing assignment #1 & #2** discussion, PBWorks discussion (sample portfolio set up) and questions; Introduce yourself on your PBWorks wiki page (write something about yourself). Reference Reading: *The Brief McGraw-Hill Guide, pp. A-1-A-4 (how to construct a writing portfolio).*
Day 2	**WA#1: Resume** examples, questions about grading rubric. *Weekly Discussion 1*: How to write a resume, examples and questions about formatting Reference Reading: *The Brief McGraw-Hill Guide, pp. 56-57 & A-29-A-31 (how to write a resume).* **WA#1: Professional resumes are due on______________ uploaded to your PBWorks' wiki pages.**

Day 3	Start discussing **WA#2: 4 interview reflections**, show examples and answer questions. *Weekly Discussion 2*: Primary research, interviews, developing questions for interviews, and how to "find people," how to write a formal email, take notes, interviewer etiquette. Reference Reading: *The Brief McGraw-Hill Guide, pp. 861-869 (how to conduct primary research semi-interviews) ALSO pages A-32-A-33 (for how to write an effective email).*
Day 4	- Watch video "How do an interview"; Mock interview activity. -Discussion about developing interview questions. -Writing emails. -Locating individuals to interview.
Day 5	**Workshop Day** – locating individuals and developing questions. *Weekly Discussion 3*: What is reflective writing? How to reflect on your interviews? How to synthesize all 3 interviews into 1 essay.
Day 6	**Workshop Day** – On interviews, finding those people, developing those questions, emailing, writing those reflections, making back-up plans, more stuff; go over rubric for 3 interview reflective essays and final reflection.
Day 7	Make sure that all students have their PBWorks' wiki pages up and working as well as their portfolios. Sign-up for teacher-student conferences on interviews for February 11 & 16.
Day 8	Individual Conferences with Students (7:00am-9:00am and 9:00am-11:00am … 15-20 minutes) ☺ --Bring questions and writing.
Day 9	Individual Conferences with Students (7:00am-9:00am and 9:00am-11:00am … 15-20 minutes) ☺ --Bring questions and writing.

Day 10	*Weekly Discussion 4*: Where are we at with the interviews? Where do we still need to go with the interviews? What more do we need to do with the interviews? Can we use some of the information and knowledge from the interviews for our research essay? **Go over PBWorks portfolio design.**
Day 11	Final workshop day for interview reflections- in class time to work on the reflections How we might be able to extend them into the next assignment.
Day 12	**WA#2: 4 Interview reflections are due by _______________, uploaded to your PBWorks' wiki pages.** **WA#3: Service-learning project** Center for Civic Engagement representatives will visit class today and discuss what local non-profit organizations are and what they do. **Reading response due before next class meeting:** Sigmon, R. (1979). Service-Learning: Three Principles. *Synergist (9)*1, 9-11.
Day 13	-Discussion over Sigmon article (what did you write in your responses?). -Start pairing up with a partner, choose a local non-profit organization. -Start background and history research on local non-profit. -Visit the CCE in Benedict Hall to talk to or sign-up for one of the programs they have there. **Reading response due before next class meeting:** Adler-Kassner, L. (2000). Service-Learning at a Glance. *COLLEGE CYBERBRIEF* (newsletter). Reprinted with permission of the *National Council of Teachers of English.* Retrieved online as a PDF file on 10 October 2009. <http://reflections.syr.edu/featured/KassnerLinda.pdf >.

Day 14	-Discussion over Adler-Kassner article (what did you write in your responses?). -Solidify partner for service-learning projects and local non-profit organizations. -Class time to continue background and history research on the non-profits. **Reading response due before next class meeting:** Butin, D. W. (2005). Service-learning is dangerous. National Teaching & Learning Forum *14*(4), <http://www.ntlf.com/>, pp. 1-5.
Day 15	-Discussion over Butin article (what did you write in your responses?). -Discuss service-learning projects-update in class. -1-2 semi-formal interviews from individuals involved in the local non-profit organization.
Day 16	*Weekly Discussion 5*: What is APA? How will we be using it in this class and in the students' essays? Show *OWL* website, examples of in-text citations, have students create examples. -Finish discussion on what is APA. -Introduction to the university library's electronic databases. -Questions about service-learning projects -Sign-up for conferences.
Day 17	Spring Break Week
Day 18	Spring Break Week
Day 19	Individual Conferences with Students as groups (7:00am-9:00am and 9:00am-11:00am … 15-20 minutes) ☺ --Bring questions, writing, schedules/plans.

Day 20	-Discussion over layout of the essay. --Should include reading responses. --Background and history. --1-2 interviews (reflections). **Reading response due before next class meeting:** Herzberg, B. (1994). Community service and critical thinking. *College Composition and Communication*, *45*(3), 307-19.
Day 21	-Discussion over Herzberg article (what did you write in your responses?) -Discussion on service-learning --How do you view service-learning? --Has your views of it changed? How?
Day 22	**Workshop Day**- Classtime to work on your service-learning projects.
Day 23	Introduce and discuss the formal debate, this debate will be about your service-learning projects and about the readings we cover in class.
Day 24	-Project check point day: Please bring all of your work to class (or have it ready on you and your partner's PBWorks' wiki pages.
Day 25	**Workshop Day**- Service-learning projects.
Day 26	**WA#3: Service-learning project is due uploaded to your PBWorks' wiki pages by _______________.**
Day 27	**Introduction of formal debate (WA#4)** Discuss what is a debate, explain debate assignment and grading rubric … these formal debates will be over service-learning.
Day 28	**Workshop Day**- On formal debate.
Day 29	**Workshop Day**- On formal debate.
Day 30	**Workshop Day**- On formal debate.
Day 31	**WA#4: Formal debates start.**
Day 32	**WA#4: Formal debates end.**
Day 33	**WA#5: Final reflection essay on the class/semester is due.**

--Cut off bottom and please turn in--------------------------------

I have read and I fully understand all of the goals, objectives, expectations, research, writing assignments, grading procedures, due dates, general policies, and attendance policies within this document, Expository English Composition 1311.043, Fall Semester 2010.

Signature: ______________________________ Date: _________________

Appendix I

Composition 1302 grading rubric: Service-learning project

This project is worth 25% of your overall grade

Due on: ____________________________ (submitted to student PB Works' wiki pages as a MS Word document or as a link)

NAME(s):____

Grading Scale

11 check marks = 98: A, 10-7 check marks = 89: B, 6 check marks = 79: C, 5-4 check marks = 69: D; 3-0 check marks = F.

The document, APA style (i.e. electronically uploaded MS Word essay to PB Works' wiki pages, website, etc.)

- Completed on time/due date (__________________): _____
- 12 point font, Times New Roman, 1 inch page margins (only for MS Word documents): _____
- Well-organized and logically constructed: _____
- Written responses to the four articles, 1 page-typed each, 4 pages-typed total (a short summary and some in-depth reflection on the four readings, offering honest and constructive criticism on them): _____
- Well-researched material and cited sources (i.e. background information and history of the local non-profit organization, this should be 2 pages-typed): _____
- 1-2 semi-formal interviews with individuals associated with the local non-profit organization, 2-3 pages-typed each (including well developed questions and responses and reflections to the interviewee's responses): _____
- Center for Civic Engagement reflection writing assignment, 3-5 pages-typed: _____
- Some kind of proof that you volunteered at the local non-profit organization (i.e. written document/form from the non-profit): _____
- Very few grammar mistakes (i.e. punctuation, misspelled words, etc.): _____
- Pictures/images/graphs (if used) well-placed and cited within the document: _____
- References listed: _____

Total: _____________

Appendix J

Composition 1302 assignment description: The formal debate on the service-learning project

The Formal Debate: 25% of your overall grade

Due on: ___________________ (submitted to student PB Works' wiki pages)

The formal debate will require students to work together collaboratively. The formal debates will be held toward the end of the semester.

The formal debate should cover all of the aspects of the service-learning project. Below are some of the aspects that should be covered in the debate:

- The debaters are on time and well-prepared
- The debaters are understandable
- The content in the debate is well-organized and follows a logical flow
- The debaters have turned in their 3-5 page typed, double-spaced speech and notes
- The debaters cite credible sources
- Debaters are knowledgeable of material
- Debaters are dressed in formal/business casual dress

Names: ____

Grading Scale

7 check marks = 98: A, 6-4 check marks = 89: B, 3 check marks = 79: C, 2 check marks = 69: D; 1-0 check marks = F.

On time and well-prepared:

- The debaters have all of their material ready: _____

The debate:

- The debaters are understandable: _____
- Well-organized and logical flow to the debate: _____
- 3-5 page typed, double-spaced speech and notes: _____
- Debaters are knowledgeable of their material: _____
- Debaters do not exceed the time limits (too much): _____

Appearance and dress:

- Debaters are dressed in formal/business casual dress: _____

Total: ____________

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