

for its institutional commitment of Amy's developmental leave, we are grateful to NDSU's administration.

Most significantly, we are indebted to the contributions of our authors and the many scholars whose work they have synthesized. That so much has been thought and said about composition pedagogy is a testament to our field's commitment to teaching and learning.

What Is Composition Pedagogy?

An Introduction

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"Pedagogy"

1. A place of instruction; a school, a college; a university. Also *fig. Now hist. and rare*.
2. Instruction, discipline, training; a system of introductory training; a means of guidance. *Obs.*
3. The art, occupation, or practice of teaching. Also: the theory or principles of education; a method of teaching based on such a theory.

—*Oxford English Dictionary*

We came to this subject, years ago, as graduate students sitting in a circle with Gary Tate at Texas Christian University, questioning composition pedagogy—what it is, how many ways there are to do it, and to what extent our talking about it matches our doing it. Tate pushed us, as relatively new writing teachers, to play “doubting and believing games” with each pedagogical theory we encountered (Elbow), encouraging us to consider our personal investments and how those intersected with the theories. As we explored a variety of approaches, each of us had moments of spark and moments of panic. For example, like Ann George in this collection, each of us at one time or another discovered that critical pedagogy is deeply important—but also deeply challenging to implement. Over time, we made tentative allegiances and found focus and direction in approaches that suited our understanding of writing and its role. Kurt leaned toward teaching argument and aligning with writing centers while Amy started with community-engagement and genres and Brooke gravitated toward community-engagement and new media. As we reflect on Tate's course over fifteen years later (now ourselves teachers of composition pedagogy), what we value most is the way its combination of mentorship, focused reading, and critical self-reflection helped us understand the complexity and wisdom of each pedagogical area. It helped us become more comfortable with the fact that there is no single correct way to teach writing, nor even one unified set of goals all writing teachers need to help students achieve.

It also helped us to see how pedagogical theories and approaches blend and interact. We became more self-aware about our pedagogical choices.

It is that rich, exploratory, sometimes disorienting, but more often illuminating experience we hope to bring to readers of this collection. Each chapter presents a different argument and body of knowledge for how and why teachers should draw from that particular pedagogy (often in combination with others) as they teach. While readers will find diverse approaches in the collection, they will also find common touchstones and resonances across the chapters. To navigate the variations, we first think some discussion of the overarching concept, *composition pedagogy*, is warranted.

DEFINITIONS

Many of us come to understand the term *pedagogy* inductively. We remember the teaching that impressed us as students and use those memories to visualize the theories and methods discussed by peers and scholars. Over time, we develop a general sense of what pedagogy means in the field of writing instruction. But that inductive learning takes significant time that busy writing teachers may not afford and that newcomers may find frustrating. We have become somewhat dissatisfied with our field's definitions of this term because they are either too indirect or too brief, particularly when compared to other terms such as *rhetoric*, *discourse*, and *literacy*, whose definitions have been the subject of rich discussion and debate (see, for instance, James Gee's "Literacy, Discourse, and Linguistics: Introduction").

The first edition of *A Guide to Composition Pedagogies* was no exception. We began the book with the following: "*Pedagogy* is among the most commonly used, yet least defined, terms in composition studies. In our professional discussions, the term variously refers to the practices of teaching, the theories underlying those practices, and perhaps most often, as some combination of the two—a 'praxis' (vi). We then promised newcomers to the field that 'by surveying its many forms, our collection would provide enough information about the history, theory, and practices of twelve diverse pedagogies that newcomers could somehow build their own definitions.'

Previous scholars take similar approaches, often defining pedagogy indirectly by building systems for classifying and contrasting pedagogical approaches. James Berlin's important overview in "Contemporary Composition: The Major Pedagogical Theories" categorizes various pedagogies by their epistemological assumptions—their view of how language relates to and represents reality. He suggests that what differentiates pedagogies from each other is their vision of the world, and specifically the vision of the writing process that each pedagogy advances. The entry on *pedagogy* in the brief *Keywords in Composition Studies* mirrors Berlin's classifying and historical scheme as it traces three major movements: current-traditional, process, and critical pedagogies (Fitts 168).

Another reference, the *Encyclopedia of Rhetoric and Composition*, provides a more rhetorical orientation but also largely allows readers to understand rhetorical pedagogy through its history. That entry, by Linda Ferreira-Buckley, provides this

insight into the way pedagogy fits into a study of rhetoric: "Central to the study of rhetoric, especially at the secondary and postsecondary level, concerned with teaching both the production and analysis of discourse" (495). We should note that while composition pedagogy, too, deals with production and analysis of discourse, and for many the line between rhetorical and writing instruction is a fine one, this entry is focused enough on the history of rhetoric that some composition pedagogies may not be captured by its discussion.

One of the more satisfying definitions we encountered comes from Nancy Myers, in her article, "The Slave of Pedagogy":

Pedagogy suggests to me an ethical philosophy of teaching that accounts for the complex matrix of people, knowledge, and practice within the immediacy of each class period, each assignment, each conference, each grade. For me that is pedagogy—the art of teaching—the regular, connected, and articulated choices made from within a realm of possibilities and then acted on. Historically, it accounts for the goals of the institution and to some extent society; it manifests the goals of the individual teacher, which may include an agenda to help students learn to critique both the institution and society; and it makes room for the goals of the individual students. (166)

Part of what makes Myers' definition seem more complete than the others is its acknowledgment of the rhetorical situation of teaching—the people, the class, and the institution that shape pedagogy, even as teachers try to play their roles in that situation as agents attentive to teaching's goals and practices and student needs.

In this introductory chapter, we build on these definitions to help newcomers understand the concept of composition pedagogy more completely before they hear about varied permutations of it, and to highlight some of the roles pedagogical knowledge plays in composition studies. So we provide a working definition, but we also complicate and extend that definition with the discussion that follows.

Drawing on the research cited in this collection, we offer the following definition: Composition pedagogy is a body of knowledge consisting of theories of and research on teaching, learning, literacy, writing, and rhetoric, and the related practices that emerge. It is the deliberate integration of theory, research, personal philosophy, and rhetorical praxis into composition instruction at all levels from the daily lesson plan to the writing program and the communities it serves. *Composition pedagogy* is an umbrella term like *theory*, *rhetoric*, or *literacy*; it contains much that is worthy of extensive scholarly and practitioner attention, and the more deeply we engage it, the more complex and diverse it becomes—which is why *composition pedagogy* morphs into *composition pedagogies* just as *literacy* becomes *literacies*. The same holds true for the pedagogical subcategories discussed in this collection: While each chapter title denotes a body of knowledge, its variations are infinite.

PEDAGOGY IS THEORETICAL

Writing pedagogy is a body of knowledge that typically links writing theories to teaching theories and practices. Each writing pedagogy provides a theory of

teaching and learning informed by a particular set of writing principles and knowledge. The distinction between writing *theory* and writing *pedagogy* can be confusing, in part because the difference is not simply that one is theoretical and one practical. Writing theory deals with text production, circulation, and reception, while writing pedagogy explains the teaching and learning of writing. Pedagogy draws attention to the underlying philosophies, theories, and goals of teaching practices. Further, there is a difference between *teaching* and *pedagogy* as functioning terms. Teaching is the practice while pedagogy almost always also draws attention to its underlying philosophies. As James Berlin explains:

To teach writing is to argue for a version of reality, and the best way of knowing and communicating it—to deal, as Paul Kameen has pointed out, in the metatheoretical realm of epistemology and linguistics. And all composition teachers are ineluctably operating in this realm, whether or not they consciously choose to do so. ("Contemporary Composition" 234)

It is in the conscious attention to worldview and goals that teaching becomes pedagogy. Teachers ask themselves: *What goals and principles inform my teaching decisions each day and across the course, program, and curriculum?*

To illustrate the relationship between theory and pedagogy, consider how genre theory, a production and reception theory, suggests that types of writing emerge out of social conditions to meet communicative needs (see, e.g., Miller). Those genres are then circulated by people who need to solve some communication problem, broadly conceived, and received by those who might participate in solving the problem. So when a teacher needs to create a frame for her course and communicate it to students, the teacher develops a syllabus. Genre theory helps us to understand why and how such documents exist, as well as how to challenge and question existing patterns and practices in textual use. If patterns and practices around a genre have become orthodox, a genre theorist might identify the control exerted over users and provide insights into changing social practices for the better. What genre theory *does not do* is explain how to help students or novice writers understand and write genres better. It is genre pedagogy that must fill in that gap, drawing together the twin strands of learning theory and genre theory and bringing them to inform classroom and extracurricular practice. Given the close relationship between writing theories and the pedagogies that draw on them, it is perhaps unsurprising that pedagogical categories wax and wane in response to theoretical (and other research) trends in the field. Theory, research, and pedagogy push and pull each other.

Though both writing theory and writing pedagogy have theoretical dimensions, and though both are brought to practical applications, theory or "pure" theory has historically been valued over the teaching and learning arm in higher education generally and in English departments in particular (this belief is advanced by writing specialists at times, as well). We join Ernest Boyer in arguing that theory, research, and pedagogy are complementary, not hierarchical, ways of knowing. The chapters in this volume exemplify that complementarity.

PEDAGOGY IS RESEARCH BASED

Theories shape our thought and give it direction. Our research tests those theories. To differentiate the relative values of theories and practices, it is important to draw on the data and tested knowledge of the field, and by tested knowledge we mean a range of things, including the accumulation of classroom practice and teacher research but also including more social-scientific approaches. In a 2008 article, Chris Anson issued a clarion call explaining the deep importance of research to good pedagogy:

My point is this: if we continue to rely on belief in our pedagogies and administrative decisions, whether theorized or not, whether argued from logic or anecdote, experience or conviction, we do no better to support a case for those decisions than what most detractors do to support cases against them. Instead, we need a more robust plan for building on the strong base of existing research into our assumptions about how students best learn to write. In the process, we may discover that some of our own beliefs fail to stand the test of inquiry, prompting further research into the foundations of success in student learning and development and further modifications of our dominant pedagogies. (11–12)

Anson pushes against our tendency as humanists to rely on narratives of experience and theoretical formulations, important knowledge to be sure, but incomplete if we do not seek other kinds of data.

The cognitivists provided an early model of this kind of data-driven research with their think-aloud protocols regarding writers' processes (Flower and Hayes, among others). Current researchers, such as the members of the Consortium for the Study of Writing in College (2008–present), draw on large bodies of National Survey of Student Engagement (NSSE) data to better understand how writing instruction impacts students over the course of their undergraduate careers. Together with myriad classroom studies and theoretical analyses, we build significant pedagogical knowledge.

PEDAGOGY IS RHETORICAL

When teachers first attempt to teach two sections of the same course or to teach the same course twice across semesters, they quickly discover that no two instances of a class are the same. The lesson on analyzing advertisements that seems to activate and enhance students' knowledge of the rhetorical appeals so well at 11:00 a.m. falls like a rock at 1:00 p.m., not because the lesson has changed but because the situation has. Such shifts happen at all levels, from class period to class period, instructor to instructor, room to room, institution to institution, region to region. Like other communicative situations, teaching is *rhetorical*, meaning that it inevitably depends on the particulars of specific audiences, purposes, occasions, and constraints.

As expert communicators, teachers detect patterns and ways to draw on previous experience in particular situations, but teachers need a range of theories,

methods, and tools to use somewhat flexibly as they work. Hence, the evolution of a wide range of pedagogies. Pedagogies are analogous to genres; they emerge out of practice and need but also sometimes drive practice (take on a life of their own). With a nod to Carolyn Miller, we observe that pedagogy is a kind of *social action*. Hence, pedagogy never looks the same way twice, though we can recognize patterns we cluster and name as such things as critical pedagogy, Writing Across the Curriculum (WAC) pedagogy, and so on.

To say that pedagogies are varied and address differing goals and situations is not to suggest that nothing at all is shared. To be a writing pedagogy, the instructional emphasis should be more heavily on text production, as compared with, for instance, literature pedagogies, which typically emphasize text reception. Both may teach reading and writing, but as complementary curricula, writing classes provide more guidance in creating texts while literature courses provide more support for reading and critiquing texts (there is some contention in the field about whether writing classes always retain that emphasis). As we discuss later in this chapter, we also believe most writing pedagogy now allows for process and research as useful components of instruction, representing further shared territory among diverse writing pedagogies.

PEDAGOGY IS PERSONAL

When choosing a pedagogy, instructional goals should be foremost. And goals are partly set by programs, by departments, by student populations, and by institutions in the form of expected learning outcomes such as general education requirements. Yet teachers typically have much flexibility to interpret those externally defined goals. It is in that layer of decision making that instructors engage their personal philosophies: *How can I teach this material in a way that aligns with my view of what's important in education and the world?*

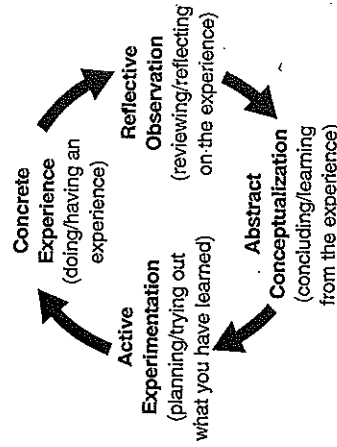
An individual's pedagogical choices also often link up with her scholarly path. Someone asking questions about the relationship between storytelling and social activism in her research will likely bring some of that knowledge and expertise to the writing classroom. The genres she assigns, the readings or models she selects, will likely come from her pool of textual experience. That scholar might be primarily a critical, feminist, or community-engagement pedagogue. A scholar of digital literacies may gravitate toward online teaching and learning (OTL) or new media pedagogies. While we often align with one (or two) more strongly than others, rare is the teacher who does not blend the practices of many pedagogical philosophies.

PEDAGOGY'S PURPOSES

We hope this collection will help readers to cultivate a nuanced understanding of how pedagogy functions beyond the teaching of a specific lesson or class. For that reason, in this section we briefly discuss additional ways pedagogy influences the teaching and learning experience. We suggest that pedagogy principally works to

meet student needs, drives practice (as a heuristic for generating new practices), refines practice (as an evaluative lens to test the validity of a practice), and ensures that practice is not arbitrary or unexamined. Because of its reflexive nature, pedagogy also encourages the development of new theories and new pedagogies. Thus, it refines not just practice but thought. Finally, we want to acknowledge the ways in which pedagogy can either push against or reinforce norms.

David Kolb's learning cycle can help illustrate the role of pedagogies and their relationship to practice. Kolb suggests that experience is not useful for building new knowledge and understanding unless combined with cycles of reflection. In fact, that experience could "miseducate," in John Dewey's terms. Each teaching experience (practice) may be examined and refined and each future practice planned with an abstract conceptualization (pedagogical theory) in mind. Theory and practice complement and refine each other. Like many cyclical representations, learning is not as tidy and linear as this discussion suggests, but these components happen in many good learning situations.



Pedagogy as a Response to Student Needs

At its core, pedagogy exists to respond to student writers' needs. Composition classes are typically smaller than those of other subjects—in part because of the grading load, but mostly because smaller classes help us to differentiate instruction according to the needs of heterogeneous writers.

Student writers are a diverse lot. They arrive at college with thirteen years of formal education, including literacy instruction that spans English, Social Studies, Math, Science, and other courses. A high school graduate may have received instruction from dozens of teachers who employed disparate and sometimes divergent strategies for teaching reading, writing, and critical and creative thinking. Moreover, many of our students read and write constantly online, while others may not have access to technology or print materials in their homes. Their life experiences and future goals differentiate their instructional needs.

Ultimately, composition programs and instructors must choose a blend of pedagogies that they believe will meet the needs of their particular students within their particular contexts. Each pedagogy enacts specific motives for teaching and

embodies specific ways that we construct students—for example, as communicators, as scholars, as disenfranchised citizens, or as future professionals (Tate).

Pedagogy as a Heuristic to Create New Practice

In our own classrooms, we have used pedagogical theory to create new practices, often in those moments when something just didn't seem to be working well enough. For example, Kurt's overlapping experiences as a composition teacher and as a writing center consultant helped him begin to address a common teaching challenge: engaging students earnestly and productively in peer review.

Students often hesitate to participate in classroom peer review because they lack confidence to solicit and use constructive feedback and because, subsequently, they don't trust their peers' advice. As Neal Lerner discusses in this volume, writing center pedagogy can help by emphasizing social writing skills. Tutors model how to engage productively in the give and take of collaboration. Students can begin to feel more empowered as they learn from writing tutors how to talk about their writing with others, and how to solve problems for themselves by using editing and revision techniques that are commonly practiced in tutorials. As Kurt has discovered, importing writing center pedagogies, either by sending students to the center or by partnering with writing center faculty, can complement any of the other approaches presented in this book.

Pedagogy as an Evaluative Tool to Check Practice

Genre pedagogy has helped Amy to check practice, reminding her of the importance of moving students through genre performance to genre critique. The writing program Amy directed has been largely informed by genre pedagogy. For almost a decade, teachers and program directors at North Dakota State University have applied principles of genre pedagogy: using models for understanding and analysis, exploring a range of genres with differing audiences and purposes, and so on. Simultaneously, they examine their practices through the lens of genre pedagogy.

Even upon reading Amy Devitt's contribution to this edition, Amy was reminded of the importance of getting students to critique genres, a challenge in the first-year classroom. Reading the pedagogy chapter allowed her to think again about the role the vertical writing program (general education courses at both the first and third year) played at her institution and the ways she and the other program director could think about explicitly emphasizing aspects of genre pedagogy in the courses at the first-year and third-year levels. Emphasizing understanding and analysis of genres in the first-year program, Amy and her colleagues feel they should find ways to get students in the third-year courses to critique genres. Even further, reflection on genre pedagogy and its goals can help shape lower- and upper-division assessments. When NDSU instructors read portfolios for a "Communicating effectively in a variety of genres for a range of audiences, purposes, and situations" goal, they might need to add a layer to the rubric for upper-division assessment that more directly looks for evidence of genre critique. Thus, pedagogy helps us to check practice at all levels: daily plans, units or assignments, courses, and programs.

Pedagogy as Critically Reflective Practice

Browsing composition scholarship, new teachers quickly find that reflection is part of our culture; it's a component of writing and learning activities, assessments, and research and teaching narratives. Much of this work exhibits the characteristics of *critically reflective practice*, as described by Stephen Brookfield:

[R]eflection becomes critical when it has two distinctive purposes. The first is to understand how considerations of power undergird, frame and distort so many educational processes and interactions. The second is to question assumptions and practices that seem to make our teaching lives easier but that actually end up working against our own best long term interests. . . . (8)

Community-engagement pedagogies typically emphasize the use of critically reflective writing to help students contextualize and personalize their learning experiences. This commitment to critical reflection extends to the instructor as well.

For over a decade, much of Brooke's teaching has centered on museum-based service-learning projects involving the digital preservation of artifacts and oral history. As Laura Julier, Kathleen Livingston, and Eli Goldblatt explain in their chapter, sustainability is a key challenge for community-engaged writing pedagogies. So in the early years Brooke drew upon the insights of community literacy pioneers such as Linda Flower to pursue a handful of long-term, mutually beneficial relationships. As these partnerships deepened over time, some unexpected challenges emerged. For example, at one museum her partners are so personally committed to the project that they sometimes sacrifice too much of their own time, streamlining work to accommodate the students in ways that protect students from potentially frustrating but pedagogically valuable pitfalls. In a similar vein, the students—and at times Brooke herself—are so deeply invested in the partnership and in the museum's mission that extra scaffolding is needed (such as weekly debriefings, orally and in writing) to help them maintain a critical perspective on the museum's complex role(s) in the community and on their own complex roles as they both narrate and critique the museum's stories (Hessler, "Identification"). Brooke and her students tap into the lore and scholarship of other community-engaged writers to get a sense of how their experiences connect to larger issues of civic identity and discourse.

Pedagogy as a Heuristic to Create New Writing Theory

Just as writing pedagogy is informed and complemented by writing theories, discussions of and experiments with pedagogy can influence our understanding of how writing gets done, by whom, why, with which tools, and so on. Thinking about how writing is learned can shed light into corners of our theories that are not sufficiently explanatory. For example, in the 1960s, as Composition Studies was emerging as a field of study in the United States, we came to acknowledge that writers had processes that were more complicated than our previous, broadly labeled, current-traditional pedagogies had made apparent. For about two decades, as they used process approaches in the classroom, scholars sought something like an ideal process that could be taught and would ensure success. Think-aloud protocols and

other research conducted with student writers revealed that processes are multiple, flexible, and recursive (e.g., Flower and Hayes). In part because of the field's process pedagogy orientation at the time, our scholarship evolved to suggest that writing is more social than we were even acknowledging, leading to the "social turn" of thought in the field. The cross-pollination of theory and pedagogy is mutually influential.

Pedagogy as a Normalizing and/or Revolutionary Social Force

Pedagogy is also enmeshed in social situations and is a medium (or set of media) for delivering instruction and thereby is on some level the message (a *la* Marshall McLuhan's notion that "the medium is the message"). McLuhan suggests that media are extensions of people that change the "scale or pace or pattern" of human life (24). Pedagogy informs the scale, pace, and pattern of education, which means pedagogy can disrupt or reinforce normative socialization. For example, institutionalized grading of individuals reinforces the prominence of ideas of originality and individual success, which may undermine efforts to train people to work together collaboratively to solve large-scale problems (Rupiper Jaggart). Therein lies the dark side of pedagogy that we acknowledge, ways in which pedagogy is defined and even co-opted by institutions, or at the very least ways in which there are unintended consequences of pedagogy put into practice. Karen Fitts suggests that "[P]edagogy is sometimes defined as vigilance against the coercion of pedagogy itself" (170).

USING THE BOOK

With this examination of the term *composition pedagogy* and its uses in mind, the chapters that follow introduce the most important work in the field on each pedagogy, while attempting to offer readers a sense of the spirit of the approach, often through personal teaching narratives. Each chapter is a bibliographic guide written primarily for newcomers to the field, especially graduate students, but also for scholars looking for an overview of pedagogical scholarship in key areas. The pedagogies themselves are categories commonly recognized in the disciplinary scholarship. We envision teacher preparation, composition pedagogy, and even composition theory courses, as well as professional development reading groups, as locations for exploring these chapters.

Each pedagogy is separated out as a category largely in terms of its emphasis and often in terms of how it evolved historically. Choosing from among the approaches can seem daunting upon first glance. In wading through the many good but sometimes conflicting choices among composition pedagogies, Gary Tate provides a simple approach: The pedagogy or pedagogies we choose must respond to the goals we want to achieve in our courses, and those goals depend primarily on "how we construct our students" and their needs.

If we see students as mute or semiliterate, then we help them find their "voices" so that they can speak out. If we view them as unthinking repositories of largely conservative beliefs, then we might decide to help them learn to critique those beliefs. If we see them as college students who need to be successful in their

majors, then we will probably help them learn to write academic discourse. And so on. (2)

Often an instructor will benefit from reading about and employing pedagogies in combination. For instance, instructors employing a genres-based approach may emphasize rhetorical genres as the key frame for their instruction, but the insights of the researched writing chapter become important partners for teaching about genres informed by research. Many feminist teacher-scholars employ collaborative approaches, as Micchiche suggests in her chapter; community-engaged teachers frequently find philosophical grounding in critical pedagogy. Wendy Bishop describes her impulse to combine and test varied pedagogies in this way:

I do not believe I can have a smorgasbord pedagogy, but I do feel entitled to range widely, as a teaching generalist, as a writing specialist. Then I'm obliged to think systematically about my practice . . . I am obliged to define, refine, name, and explain my practice and to build new knowledge from which to set out again. . . . Writing teachers who get up each day and do their work are doing their work; they do not have to apologize for having values and beliefs, for coming from one section of a field and for moving—perhaps—to another section—from one understanding of instruction to another understanding of it—as long as they are willing to talk, to share, to travel on in company. (75–76)

Readers of this book will start to see affinities among pedagogies and ways that elements of more than one might be productively combined.

SELECTIONS: WHAT'S NEW TO THIS EDITION

As Kenneth Burke said, "[People] seek for vocabularies that will be faithful reflections of reality. To this end, they must develop vocabularies that are selections of reality. And any selection of reality must, in certain circumstances, function as a deflection of reality" (*Grammar* 59). Any list of pedagogies will be necessarily limited and limiting; in bibliographic work, the best we can hope for is a reflection of categories that have come to prominence in this moment in our field. The original *Guide* contained twelve chapters reflecting what we felt were the most prominent clusters of pedagogical thought in Writing Studies at the time; this edition presents seventeen. The proliferation of thought regarding possible approaches to the teaching of writing might seem to signal a lack of agreement. However, we suggest that a range of thought and approach allows us as a field to respond to a range of student and contextual needs and to draw on a range of instructor strengths. Yet we encourage readers to think as they read and conduct pedagogical research about what points of agreement there are underlying these conversations.

Beyond updating the bibliographies to represent the last decade's developments, there were several areas we felt were either missing or underexplored in that first edition. Perhaps most important, we took seriously a reviewer's suggestion that issues related to diversity were not well enough represented. Because each of the pedagogies might be used to teach diverse students or to address issues related to diversity in our culture, we asked all of the authors to consider diversity's

presence in the pedagogical literature. We also added a chapter on second language writing, since non-native writers represent a relatively large population in writing classes, with needs and strengths different from those of native writers.

As we rethought the chapter formerly titled "Technology and the Teaching of Writing," we concluded that in 2014 all pedagogies would likely be augmented and enhanced by technologies other than just the computer, from online and database research to content management course shells to new media delivery to collaborative authoring tools. So, while we created a New Media Pedagogies chapter to highlight the exciting work done by the technological specialists in our field and a chapter on Fully Online and Hybrid Writing Instruction to address the particular issues of going more fully online with courses, we also encouraged the authors to consider any discussions scholars were having about the roles of technologies in accomplishing the particular goals of the pedagogy.

A final new area of emphasis in this edition that crosscuts the chapters is the question of assessment. While the assessment research is less connected to pedagogical subfields, the chapter authors were tasked with considering the particulars of assessing writing in these pedagogical areas. If each pedagogy has at least a segment of unique goals, surely there would be implications for assessment. It seems that there is more work to be done in this area.

While all chapters have been significantly updated, several chapters remain the same in terms of title and general focus: Expressive Pedagogy, Collaborative Writing, Cultural Studies and Composition, Critical Pedagogies, Feminist Pedagogies, Writing Across the Curriculum, Writing Center Pedagogy, and Basic Writing. Most of these areas have vibrantly evolved in the ensuing ten-year period.

In his response to the *Guide's* Rhetorical Pedagogy chapter in the first edition, Richard Fulkerson suggested expanding the presentation of rhetoric from one chapter to three—covering argument, genre, and procedural rhetoric ("Composition in the Twenty-first Century"). Rhetoric informs most chapters in this collection, but we reimagined the original chapter as Rhetoric and Argumentation and added a new chapter on Genre Pedagogies. In his essay on Rhetoric and Argumentation, David Fleming surveys theories and practices of argumentation from classical times through the modern era, introducing major rhetorical frameworks from Aristotle and Isocrates to Kenneth Burke, Stephen Toulmin, and Chaim Perelman. Fleming's chapter culminates with practical suggestions for integrating rhetoric into writing instruction. Amy Devitt's chapter on Genre Pedagogies takes as its leaping-off point the types of writing in the world and how they are used to get things done—genres as windows into the rhetorical situation. Genre-based pedagogy is deeply rhetorical in nature and used increasingly in textbooks and classrooms nationwide, as well as figuring prominently in the discourse of the discipline, connected as it is to scholarship on discourse communities, activity systems, and genre theory.

In the first edition, we included one chapter addressing students with unique needs. In their chapter on Basic Writing Pedagogy, Deborah Mutnick and Steve Lamos situate developmental writing instruction in its historical and social context. They describe how pedagogical goals define the major approaches ("error-centered,"

"academic initiation," and "critical literacy"), then discuss exemplary programs and address future concerns for teaching basic writers in higher education. Paul Kei Matsuda and Matthew J. Hammill's new chapter on Second Language Writing Pedagogy adds a much needed discussion of the linguistic and cultural challenges that second language writers face, with particular attention to issues of mechanics and source-based writing. The authors provide both strategies for differentiating instruction and additional resources for learning more about how to support language development in the writing classroom.

Expressive Pedagogy and Literature and Composition Pedagogy are noteworthy because they are closely tied to ways many of us originally came to the profession of composition—as passionate writers and readers—and yet both pedagogies have, over time, been contested in our field, as the chapters in this collection indicate. Our professional scholarship distanced itself from expressivism and from the teaching of literature in composition classrooms. That underlying tension was manifested in Burnham's bibliographic essay on expressivist pedagogy in the first edition of our book, where he both explains and defends that pedagogical heritage. Indeed, literature pedagogy was deliberately omitted from the first edition because a too-common practice in the preceding decades was to teach composition classes as literature classes, rather than using literature to teach composition; further, there was little scholarly literature that really spoke to using literature in the writing classroom. Even now, this focus is less robust than we might expect given the long relationship between literature and writing rooted in English departments. Both pedagogical approaches continued to be employed widely within composition classrooms despite these debates.

Several chapters in the previous and current edition share a vision for the classroom as a site for social action and change: critical pedagogy, cultural studies approaches, community-engagement, feminist, and even at times basic writing pedagogies. The sociopolitical pedagogies tend to envision writing and language use as always socially enmeshed; therefore, according to many of these thinkers, teaching writing without helping students understand the implications of what the writing does for and to people, how it does it, and how to craft language for social purposes (wide-ranging, not just activist) is central to teaching writing. Laura Micchiche suggests this hopeful, social-change-oriented outlook might be the primary factor uniting feminist pedagogies. Feminist approaches, not just "women's issues" themed approaches, involve questioning, challenging, and seeing the world differently; a feminist teacher may find himself or herself exploring intersections of power, norm, and privilege. Linked originally to social class oppression, critical pedagogies value questioning and even a decentering of authority, and Ann George suggests that the tools of critique so powerful in a critical classroom may even be turned on the teaching itself so it never becomes unquestioned or unquestioning. Community-engagement approaches often seek change or awareness, typically through direct, local action. Laura Julier, Kathleen Livingston, and Eli Goldblatt discuss ways university and community partners are working together, as well as issues that affect the sustainability of those partnerships, such as institutional and individual power relationships, material resources, the physical (and metaphorical)

spaces for this work, as well as diverse perspectives on the purposes of community service writing.

At first blush the New Media Pedagogy and Fully Online and Hybrid Writing Instruction chapters are both about the use of technology to teach writing. In the time between the first and second editions, technology has permeated composition pedagogy to such an extent that a chapter *about* the use of technology has become too instrumentalist, too reductive. These new chapters are about the expanded contexts of writing brought about through technology, and also about our expanded sense of what is possible, of what constitutes writing itself. We commissioned Collin Brooke's New Media chapter because we recognized that writing teachers employing new media were not only experimenting with digital tools but also reconceiving the range of media and modalities needed for twenty-first-century writers. To understand how we arrived at this pedagogical frontier, Beth Hewett traces the technologizing of the word from Socratic skepticism to today's networked world in which online writing instruction (OWI) is a natural extension of how we live and learn. Drawing upon her work with the Conference on College Composition and Communications (CCCC) Committee for Effective Practices in Online Writing Instruction, Hewett explains the building blocks of OWI and offers heuristics to help instructors determine how to begin assembling an OWI pedagogy for their unique context, priorities, and students.

Process has become one of the unspoken foundations of teaching writing. Even when one espouses a feminist or argumentation approach, for instance, it is typical to assign drafts, build in response, structure activities leading up to and beyond a first draft, even engage peers. Thus, the Process Pedagogy and Its Legacy chapter serves a kind of anchoring function for this collection. Process presents familiar, shared territory that we do not want to take for granted and newcomers need to understand; it is the rare teacher today who teaches process without some other operating theory or goal. Chris M. Anson's account of the revolutionary, transformative effect of the process movement provides readers with an idea of just how much process has shaped our disciplinary world.

Because the processes envisioned at the beginnings of Composition Studies largely were individual except for the feedback provided in writing groups, different processes and even theories inform collaboration. As culture shifts, even collaborative processes are moving targets. The shift Krista Kennedy and Rebecca Moore Howard account for in their chapter on collaborative writing pedagogies is the one brought on by new technologies and new media. They suggest collaboration is, to writing studies specialists, the norm for writing, from invention to team writing to peer response, and that the pervasiveness of digital collaboration demands that teachers consider collaborative pedagogies.

Like the writing process, research writing is nearly ubiquitous across composition pedagogies. Rebecca Moore Howard and Sandra Jamieson review scholarship that makes the traditional library research paper seem as antiquated as the five-paragraph essay. Synthesizing information literacy scholarship with what we know about how students *really* use sources, Howard and Jamieson enable us to

begin considering how inquiry-based writing can and should be taught in the information age.

Two chapters address writing instruction that happens outside the composition classroom. Writing centers and Writing Across the Curriculum programs often work in tandem as a kind of writing co-curriculum to support writers and teachers of writing in all disciplines. Neal Lerner (Writing Center Pedagogy) explains how writing centers provide a unique, facilitative learning space for students to develop as writers with the guidance of peer tutors and professional consultants. Lerner describes tutoring pedagogy and explains how the writing center can be a site for classroom faculty to learn more about how students really write and how to help them one-on-one. In their chapter on Writing Across the Curriculum, Chris Thaiss and Susan McLeod explain how "writing to learn" and "writing to communicate" pedagogies can support literacy development in writing classes across the disciplines. Of special importance to composition teachers, Thaiss and McLeod examine intersections between first-year writing (FYW) and trends in technology, internationalization, advanced writing courses, and writing beyond college.

DEFLECTIONS: WHAT'S NOT INCLUDED (YET)

What, then, got deflected in this edition? While there are likely many other things that have fallen through the cracks of our schema in this edition, there are two chapters we carefully considered, debated including, and asked reviewers to weigh as possibilities that did not make the final cut in this edition: Writing about Writing (WaW) and multimodal pedagogies. We feel strongly about the importance of discussion in both of these areas but ultimately decided not to devote whole chapters to them in this edition.

Writing about Writing, advocated in Downs and Wardle's CCC article and follow-on textbook (Wardle and Downs), reconstitutes FYW as an "introduction to writing studies." Writing about Writing is less a pedagogy than a curriculum that employs scholarship about writing as the subject matter of the course and the research methods of the field as ways to help issue students into the work of Writing Studies. Proponents argue that course readings prompt student metacognition about writing, with the added bonus of providing a means of professional development for grad students or faculty with less background in Composition Studies. Though popular enough to prompt a CCCC Special Interest Group, WaW is still so fresh that we lack enough scholarship on its success to devote a full bibliographic chapter. Potentially, though, WaW offers one promising answer to post-process critiques, as Anson indicates in the Process Pedagogy and Its Legacy chapter, and may also provide a good model for core courses in a writing major. We anticipate that if this book has a third edition, WaW will likely be a chapter.

Likewise, we foresee a future stand-alone chapter on multimodal pedagogies. Multimodal composition, in some regards, has existed as long as visual rhetoric itself as a subject of rhetorical instruction; however, as an identifiable composition pedagogy around which scholarship clusters it is comparatively recent. Multimodal

pedagogies take as central to their purpose teaching students to produce "texts that exceed the alphabetic and may include still and moving images, animations, color, words, music and sound" (Takayoshi and Seife 1). Although the use of digital media is not essential for the production of multimodal texts, many teachers experimenting with multimodality gravitate to digitally generated end products, such as audiovisual essays and the various social media projects (e.g., blogs, YouTube videos, digital activism) increasingly appearing in composition textbooks. The popularity and visibility of such projects are perhaps why the terms *multimodal* and *multimedia* are sometimes conflated. Recent scholarship is working to clarify multimodal composition as a matter of process (and cognition) as well as product, of pedagogical perspective as well as praxis, and of media that are physical as well as digital (see, e.g., Fleckenstein; Lutkewitte; National Council of Teachers of English; Palmer). In the present edition, several authors discuss the evolving presence of multimodal composition in our field—in particular, Collin Brooke ("New Media Pedagogy") and Diana George, Tim Lockridge, and John Trimbur ("Cultural Studies and Composition"). Readers will observe multimodal principles and practices in many of the pedagogies featured in this collection.

CONCLUSIONS

Composition Studies distinctly emphasizes pedagogy, perhaps more than any discipline outside of colleges of education. We publish about pedagogy, build careers around the pursuit of pedagogical knowledge, host conferences focused in large part on issues of teaching and learning, and take up the work of training future generations of teacher-scholars in our graduate curricula. We have even made arguments, through such organizations as the Council of Writing Program Administrators, that program administration, curriculum reform, and assessment should be considered as "intellectual labor" akin if not equivalent to conventional scholarship. The hard sciences, social sciences, humanities, arts—even applied disciplines such as engineering and business—focus on producing specialized knowledge first, then teaching that knowledge to students. Though we all have colleagues across the disciplines who are exceptional teachers, and though faculty conduct scholarship of teaching and learning (SoTL) in other departments, we have noted in our interactions with colleagues across campus and at SoTL conferences that our pedagogical expertise is somewhat unusual and that knowledge about teaching and learning we virtually take for granted seems very new to others.

Our attention to pedagogy seems to come from a number of sources, the first of which is history. Worldwide, the teaching of writing and the scholarly specialization in Writing Studies remains concentrated in English-speaking countries, mostly heavily in the United States. The process movement and the emergence of the Conference on College Composition and Communication as a place for people to talk about teaching shaped a distinctive historical trajectory. Further, the field's desire to become a legitimate scholarly field like others in higher education led to the development of serious pedagogical scholarship involving theoretical and

qualitative methods and even empirical research. The goals of our courses have also influenced this unusual focus on pedagogy. While many fields convey their subject matter first *before* asking students to generate new knowledge, composition classes typically aim for young scholars to create new understandings for themselves by practicing writing and critical thinking—not simply as a means for them to do well in their majors (though that's certainly part of what happens) but as complex modes of making sense of the world and communicating that sense to others. Thus, though Writing Studies clearly teaches a body of knowledge, many of us agree that much learning about writing must come through experience, practice, and something that looks more like apprenticeship.

So, yes, we value pedagogy and give it a kind of attention one might expect only from educational specialists, because we believe it must be learned at least in part through practice and because we learn so much about writing from studying developing writers in action. We are not certain that pedagogy always makes us better teachers. But it helps us become more self-aware teachers, able to situate our practices and understand what else exists, and why. We share Berlin's commitment to continuous improvement, because "Not doing so can have disastrous consequences, ranging from momentarily confusing students to sending them away with faulty and even harmful information" (234–235). Teaching is hard enough with good role models and operating principles to inform practice. We hope the chapters that follow will guide readers to rhetorically sensitive, philosophically grounded, experientially (and experimentally) tested practices.

SUMMARY OF CHANGES TO THE SECOND EDITION

- The new introduction to the collection defines the central term *composition pedagogy* in depth to provide a disciplinary frame for the rest of the chapters and for readers new to the field of Composition Studies.
- Throughout the collection, contributing authors have given increased attention to issues of diversity in the classroom and to the assessment of teaching and learning.
- All of the original chapters retained in the collection (Basic Writing Pedagogy, Critical Pedagogies, Collaborative Writing, Community-engaged Pedagogies, Cultural Studies and Composition, Expressive Pedagogy, Feminist Pedagogies, Process Pedagogy and Its Legacy, Writing Across the Curriculum, and Writing Center Pedagogy) have been revised and their bibliographies updated.
- Three of those chapters (Feminist Pedagogies, Process Pedagogy and Its Legacy, and Writing Center Pedagogy) have been completely rewritten by new authors.
- The original chapter on Technology and the Teaching of Writing has been removed, and that subject has been distributed across all chapters, with more in-depth coverage in the chapters on New Media Pedagogy and Fully Online and Hybrid Writing Instruction.

- The original chapter on Rhetorical Pedagogy has been split into two new chapters, written by new authors: Genre Pedagogies and Rhetoric and Argumentation.
- New chapters on Literature and Composition, New Media Pedagogy, Fully Online and Hybrid Writing Instruction, Researched Writing, and Second Language Writing Pedagogy have been added.

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