

SUPPORTING TEACHER-WRITERS ENGAGEMENT WITH TROUBLESOME
KNOWLEDGE: EVIDENCE OF TRANSFER IN WRITING ACROSS THE CURRICULUM
PROFESSIONAL DEVELOPMENT

by

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Writing Across the Curriculum has typically been discussed in terms of curricular or pedagogical transformation. While it helped to transform teaching from lecture-centered classrooms into more student-centered pedagogies, less is known about how those transformations happen and what impact those transformations have on teachers. More recently, teaching for transfer and threshold concepts have become pervasive WAC pedagogies that aim for transformation. But what does it take to truly change how we think about something? Through two detailed case studies, this project explores the experiences of two faculty participants in two WAC-focused professional development programs that aim to impact how faculty think about teaching, writing, and teaching writing. ECU's WAC Academy and Advanced WAC Academy were created with ideas from the National Writing Project and teaching for transfer. Using multiple rounds of coding in conjunction with rhetorical analysis, I examine various textual artifacts from Pearl (nursing) and Conor (criminal justice), two early-career instructors who participated in the same professional development events in different years. I follow them as they engage new ideas through thinking activities that were intended to disrupt entrenched ways of knowing that come with disciplinary expertise, to see how their

doing, thinking, and writing in this particular WAC PD impacted how they approach the teaching of writing. After offering threshold concepts for WAC that emerged from the cases, I argue that WAC PD may benefit from a more networked approach, and that WAC PD, overall, should engage faculty with more troublesome constructs in order to promote more meaningful learning experiences.

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by

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TABLE OF CONTENTS

LIST OF FIGURES.....	ix
LIST OF TABLES.....	x
CHAPTER 1: WAC IS SUPPOSED TO BE ABOUT TRANSFORMATION.....	1
Effective WAC Professional Development	8
WAC PD in Higher Education Is Unique.....	14
Transformative Learning & the National Writing Project.....	19
Dissertation Project.....	25
CHAPTER 2: A PEDAGOGY OF STUCK PLACES.....	29
Boundary work: TCs & WAC PD.....	30
Threshold Concepts.....	33
Stages of Transformation.....	36
Troublesome Knowledge & Liminal Learning.....	38
Teaching for Transfer.....	41
WAC Academy.....	45
Advanced WAC Academy.....	51
CHAPTER 3: METHODS & METHODOLOGY.....	60
Programmatic & Research Context.....	61
A National Writing Project Methodology.....	63
Research Design.....	69
Participant Selection.....	72
Data Collection.....	75
Data Analysis.....	77

Limitations.....	85
CHAPTER 4: MY STUDENTS ARE NOT PREPARED.....	88
Drawings & Differences.....	90
Student Writers as Troublesome Knowledge.....	92
Developing a Model of Scholarly Writing.....	95
Developing a Theory of Writing.....	97
Evidence of Impact, Changes in Practice: Developing a Workshop & Teaching Artifacts..	98
Final Project: WAC Programmatic Professional Development.....	98
Teaching Artifacts.....	101
Metacognitive Reflection.....	102
Sequencing, Scaffolding, & Modeling.....	105
CHAPTER 5: I AM NOT PREPARED.....	113
Drawings & Differences.....	114
Lack of Prior Experience as Troublesome Knowledge.....	118
Remix & Metaphor-Making to Disrupt Entrenchment.....	121
Transfer in Teaching Artifacts.....	123
Rhetorical Remix and Metacognitive Reflection.....	124
Scaffolding a Literature Review: Managing Hugging and Bridging Strategies..	129
CHAPTER 6: WAC PROFESSIONAL DEVELOPMENT AS NETWORKED & TROUBLESOME.....	135
Evidence of Impact.....	136
Liminal Learning.....	138
Teaching Artifacts.....	140

Contributions to the field.....	143
Effective WAC PD.....	144
...is Networked.....	145
...is Troublesome.....	147
Strategies & Support in Troublesome Times.....	148
WAC TC 1: Genres can restrict or expand faculty’s thinking about writing. ...	150
WAC TC 2: Why-focused thinking is more important than how-focused thinking..	..152
WAC TC #3: Identifying as a writer is key to shifting entrenched ideas about	
writing.	153
Future Research.....	154
 WORKS CITED.....	 156
APPENDIX A: TRANSFORMATIVE LEARNING THEORY.....	170
APPENDIX B: A RELATIONAL VIEW OF THRESHOLD CONCEPTS.....	171
APPENDIX C: KEY TERMS FROM TEACHING FOR TRANSFER.....	172
APPENDIX D: TEACHING FOR TRANSFER ACROSS THE DISCIPLINES.....	174
APPENDIX E: PREWRITING FOR THE WAC ACADEMY.....	176
APPENDIX F: DIALOGIC JOURNAL ASSIGNMENT FROM THE WAC ACADEMY.....	177
APPENDIX G: WEEKLY THEMES & READINGS FROM THE WAC ACADEMY.....	178
APPENDIX H: DRAW YOUR WRITING PROCESS ACTIVITY FROM WAC ACADEMY.....	179
APPENDIX I: SAMPLE COMMON READING LIST FROM THE ADVANCED WAC ACADEMY.....	180

APPENDIX J: UNIVERSITY WRITING OUTCOMES.....	181
APPENDIX K: RESEARCH QUESTION MATRIX.....	182
APPENDIX L: WAC ACADEMY SUMMERY OF APPLICATION.....	183
APPENDIX M: SOCIAL PRACTICES OF THE NATIONAL WRITING PROJECT.....	189
APPENDIX N: WRITING IS DIFFERENT ACTIVITY FROM THE ADVANCED WAC ACADEMY.....	190
APPENDIX O: DYNAMIC CRITERIA MAPPING ACTIVITY FROM THE ADVANCED WAC ACADEMY.....	191
APPENDIX P: <i>WHAT IS YOUR METAPHOR?</i> ACTIVITY FROM THE ADVANCED WAC ACAEMY.....	193
APPENDIX Q: PEARL’S TEXTUAL ARTIFACTS FROM THE WAC ACADEMY & THE ADVANCED WAC ACADEMY.....	194
APPENDIX R: CONOR’S TEXTUAL ARTIFACTS FROM THE WAC ACADEMY& THE ADVANCED WAC ACADEMY.....	196
APPENDIX S: DATA ANALYSIS.....	198
APPENDIX T: PEARL’S DRAW YOUR WRITING PROCESS PRODUCT FROM THE WAC ACADEMY.....	199
APPENDIX U: PEARL’S WRITING IS DIFFERENT FROM THE ADVANCED WAC ACADEMY.....	200
APPENDIX V: PEARL’S DYNAMIC CRITERIA MAPPING PRODUCTS FROM THE ADVANCED WAC ACADEMY.....	201
APPENDIX W: PEARL’S ARTICULATION OF COGNITIVE DISSONANCE.....	202
APPENDIX X: PEARL’S METAPHOR FROM THE ADVANCED WAC ACADEMY.....	205
APPENDIX Y: AGENDA FOR PEARL’S WAC FACULTY DEVELOPMENT FOR HER PROGRAM AS A FINAL PRODUCT FOR BOTH ACADEMIES.....	206

APPENDIX Z: PEALR’S TEACHING ARTIFACTS AS EVIDENCE OF IMPACT.....	207
APPENDIX C1: CONOR’S DRAW YOUR WRITING PROCESS PRODUCT FROM THE WAC ACADEMY.....	209
APPENDIX D1: CONOR’S WRITING IS DIFFERENT PRODUCT FROM THE ADVANCED WAC ACADEMY.....	210
APPENDIX E1: CONOR’S EXPLICIT ARTICULATIONS OF COGNITIVE DISSONANCE FROM BOTH ACADEMIES.....	211
APPENDIX F1: CONOR’S MEME REMIX PRODUCT FROM THE ADVACNED WAC ACADEMY.....	214
APPENDIX G1: CONOR’S METAPHOR FROM THE ADVANCED WAC ACADEMY...	215
APPENDIX H1: CONOR’S TEACHING ARTIFACTS AS EVIDENCE OF IMPACT.....	216
APPENDIX I1: CONOR’S WRITING-INTENSIVE COURSE SYLLABUS WITH CURATION FROM THE WAC ACADEMY.....	222
APPENDIX J1: CONOR’S ANNOTATED BIBLIOGRAPHY ACTIVITY WITH CURATION.....	227
APPENDIX K1: CONOR’S LITERATURE REVIEW ASSIGNMENT SHEET WITH CURATION.....	230
APPENDIX L1: CONOR’S PEER REVIEW ACTIVITY WITH CURATION.....	236
APPENDIX M1: CONOR’S RUBRIC & CHECKLIST FOR LITERATURE REVIEW.....	238

List of Figures

1. Figure 1: Desimone's Conceptual Framework for Professional Development.....13

List of Tables

1. Table 1: Participant selection.....73-74
2. Table 2: Inclusion criteria.....74

Chapter 1: WAC Is Supposed to Be About Transformation

Gathering materials for each semester's WAC Academy is a colorful activity. The conference room where the WAC Academies meet is stark but flexible. The room is longer than it is wide. Four long, rectangular tables are pushed together in the center of the room with 2 to 3 feet of space left all the way around, for walking or wandering. At the front of the room, a large screen projects the agenda for this week. Riffing through crafting materials, I pull out Crayola markers, colored pencils, and crayons and put them in a box, carefully keeping the dry erase markers separate from the permanent. A bucket of white board paint made the two walls a space for making knowledge, processing concepts, and sharing ideas. Anticipating discussion points for each meeting, a stack of books is situated on the frames of the room's two, large, vertical windows. A table filled with cheese, crackers, cookies, trail mix, bottled water, Coke, Diet Pepsi, and Sprite sit below each window, waiting to be devoured by snacking faculty participants. I put the colored pencils in a Questlove coffee mug while pens and markers are divided into two CCCC 2015 risk and reward-themed mugs. As participants begin to come in, ready for week 1, I silently wonder how many are looking at the collection of objects and utensils, thinking I hope this professional development is not a waste of my time. I hope it is not a waste of time, too.

The history of writing across the curriculum (WAC) is one of inquiry into language, learning, and community. As a term coined by Britton (1970) and his colleagues at the University of London Institute of Education, WAC began as educational reform, the product of democratic social forces and a new paradigm linking writing and learning. Responding to declining test scores and increased workplace expectations, the public became concerned about a literacy "crisis," worrying about "Why Johnny Can't Write" and, eventually, sparking the opportunity and need to re-think writing instruction (Townsend, 2010; McLeod & Soven, 2006;

Walpole, 1974). Simultaneously and serendipitously, there was the growing conviction within education that writing belongs in all courses in every discipline (Russell, 1990). Primarily a pedagogical and programmatic movement, WAC is commonly described as an initiative to assist teachers across disciplines in using student writing as an instructional tool (Thaiss & Porter, 2010; Jones & Comprone, 1993). As a grassroots, educational reform movement, WAC aims to transform pedagogy. WAC research asserts that writing is a tool that can be used to develop student thinking and learning skills. It also suggests that learners can use writing to construct their own knowledge, becoming a participant in broader academic conversations within and across the disciplines (Maimon, Nodine, Horn, & Haney-Peritz, 1990). Intending to improve teaching and learning through writing (Russell, 1990), WAC denotes the notion that writing should be a significant part of the teaching and active student learning. Grounded in the premise that writing is highly situated and bound to a discipline's discourse and ways of knowing, WAC programs are tasked with the work of assisting faculty in the sometimes challenging tasks of exploring writing and its teaching as an intellectual activity intimately related to the ways of thinking and doing of a discipline. As a comprehensive theory of writing and the teaching of writing, WAC can be transformative for learning, teaching, and research.

Core concepts of WAC expressed by scholars provide a broader view of it as a movement that always returns to the importance of teaching. The foundations of WAC itself include the ideas that writing is a skill that requires practice, writing is learning, and teaching writing is the responsibility of faculty university-wide (Britton, 1970; Emig, 1977; Elbow, 1994; McLeod & Soven, 2000). *The Statement of WAC Principles and Practices* (2014) asserts that effective WAC programs recognize three principles: 1. Writing socially, as a highly complex and situated activity that can't be mastered in one course. In this context, writing is a rhetorical process and

mode of learning. Learning to write takes place over a lifetime. 2. WAC is not a quick fix. It is an initiative that requires sustained conversation among faculty that extends beyond a single meeting. And 3. There is a strong need for administrative support that is necessary to advance faculty learning. In this context, professional development (PD) is not just a one-way exchange. Writing Program Administrators (WPAs) and others tasked with WAC PD who succeed in faculty development enter into a mutually beneficial and collaborative relationship with the writing instructors with whom they work (Willard-Traub, 2008). The purpose and ideals of WAC always return to teaching, and a WAC program is only as strong as the faculty who teach in it, as quality instruction is predictive of student achievement (Condon, Iverson, Manduca, Rutz, & Willett, 2016). WAC started as, and still is in many locations, faculty-driven and faculty-focused. It was faculty who saw the need and potential of integrating writing in all classrooms (Fulwiler, 1989). And it is faculty who still take insights from workshops into their classrooms and departments that remains the basic strategy of WAC, a central reason for its longevity (McLeod & Soven, 2000).

This project describes and explores WAC PD that considers areas of troublesome knowledge and looks for shifts in discourse that may indicate entrance into a liminal state. WAC is unique as it sits at the intersections of the disciplines, creating interdisciplinary spaces where otherwise entrenched ways of thinking collide. The WAC Academy and Advanced WAC Academy are both extended and focused WAC PD events that are central to our writing program's support for faculty as teachers of writing across and in the disciplines. Held regularly each spring, the WAC Academy is a 6-week inquiry into the questions *What is good writing?* and *What is effective writing instruction?* As faculty building knowledge of writing and connections with peers. With a focus on teaching for transfer, the Advanced WAC Academy is a

five-day event in which faculty wrestle with ideas of how to best integrate enabling practices from TFT in their classrooms. As discussed in Chapter 2, such *boundary work* can be troublesome at times, but such cognitive dissonance can also disrupt entrenched ways of thinking and contribute to meaningful learning. Using three rounds of coding along with rhetorical analysis, I examined two participants' artifacts for their epistemological constructions of writing, student writers, and writing instruction to see if these concepts evolved or might provide evidence of impact recognized with a shift in discourse reflecting a change in ways of thinking. Each case provides a closer look at faculty as they engage, struggle with, and apply new ideas to their teaching of writing.

Through and in these cases, I make the argument that WAC faculty development should be both networked and troublesome, considering how we can disrupt the entrenched ways of thinking about writing that come from being an expert in a discipline. Strategies for supporting learning in troublesome times are discussed, including three threshold concepts of WAC PD that involve facilitators' choice of genres, reflection of teacher-writer identities, and use of why-focused thinking. In this chapter, I start by exploring the models and metaphors that have been used in writing studies scholarship to discuss WAC and WAC PD. The educational research of Desimone is used to identify the gaps in the literature and challenges that are common to WAC programs that include the challenges of transformation, lack of pedagogical training, dynamic and context-based nature of writing, and difficulties in determining the impact of the PD. While Desimone includes the idea of coherency as central to effective WAC PD, I make an argument for how WAC PD is different from other kinds of PD because of its liminal nature, the never-ending process of learning to be an effective writer, the challenges that come with the expertise of faculty in higher education, and the fact that WAC PD is both an identity- and community-

building activity. After considering the importance of developing programs that encourage transformative learning, I look to the National Writing Project to develop a framework for developing effective WAC PD. I close with an overview of my dissertation research project that seeks to determine what impact, if any, this approach to WAC PD has on how faculty participants think about writing, how they teach writing, and how they design instructional materials.

Professional Development Models and Metaphors for WAC

Professional development, in its broadest sense, refers to activities and programs designed to improve the overall quality of teaching (Carpenter, 2008). In this project, I take a broad and inclusive stance on PD, examining it as dedicated to helping colleges and universities function effectively as teaching and learning communities (Artze-Vega, 2013; Felten, Kalish, Pingree, and Plank, 2007). While other scholarship discerns between faculty development and PD as pedagogical terms, I use both terms in this project in an interchangeable manner. Following the lead of Desimone (2011), I use Cohen, McLaughlin, and Talbert's (1993) definition that involves activities and interactions that can increase faculty knowledge and skills, improve their teaching practice, and contribute to their personal, social, and emotional growth. This type of learning often entails promoting and supporting each faculty member's growth as "a person, as a professional and as a member of an academic community" (Sorcinelli, Austin, Eddy, & Beach 2006, p. 1). Like many other US educational reform movements, WAC relies on PD to improve instruction in order to improve student learning. This makes understanding what makes PD effective crucial to understanding successes and failures of reform.

A variety of models and metaphors have been used to discuss what WAC is, how WAC programs and PD function, and why WAC PD is important with implications that conflict with

the principles and practices discussed above. Metaphors that dominate WAC and writing instruction include the evolutionary (Brady, 2013); medical, economic, developmental, religious (McLeod & Soven, 2000); and ecological (Cooper, 1986; Reiff, Bawarshi, Ballif, & Weisser, 2015). These metaphors show up across the various models that also have been forwarded by various WPAs and WAC scholars. For example, McLeon and Soven (2000) note training models often dominate our work. Considering WAC PD as *training* implies that faculty are, otherwise, “untrained”. After going through our WAC training, however, faculty are expected to do exactly what they were trained to do (McLeod & Soven, 2000). Other scholars have framed WAC PD in terms of a conversion experience. A *conversion model* includes “those with a vision of a WAC presence in the curriculum and the knowledge to enact that vision reach out to and indoctrinate others, and the cohort of WAC faculty grows toward some sort of critical mass that enables greater permanence” (Condon & Rutz, 2012, p.367). A *missionary* approach neglects the complex and context-sensitive nature of this work while also leaving behind a bad taste of imperialism (Sutherland, 2010). Walvoord (1996) warns faculty developers not to adopt either a mindless training approach or the evangelical/missionary conversation approach. Still others have suggested instead a *problem-solution model* (McLeod & Soven, 2000), though this model is also problematic. Making WAC the solution to a local problem results in an early end to the program: if it is successful, there would no longer be a need for WAC.

The models above are each types of *additive* faculty development rather than integrative. Similar to the myth of an inoculation for writing in first year composition, these “additive” approaches to WAC PD may encourage the mindset that writing is relatively simple and can be mastered in a few days, whereas using writing effectively is widely recognized as taking years of practice (Ochsner & Fowler, 2004). The danger of additive approaches is that they can flatten the

dynamic and complex construct of writing, leaving participants with the impression that academic writing is relatively simple and can be mastered in a few days. However, good writing is context-dependent. Context and other rhetorical factors are not static but continue to change as the world turns, and effective writers interact with and contribute to these concepts. Each of these models and metaphors also makes assumptions about faculty from other disciplines as being content-focused, holding forth with boring lectures and never asking students to write in meaningful ways, nor working with student writing and thinking processes.

WAC programs are not intended to be additive but transformative. Their aim is not to add more papers or tests of writing ability. Instead, WAC works to change the way both teachers and students use writing in the curriculum (McLeod & Soven, 2000). A *faculty dialogue model* is the most common approach to WAC workshops. With it, faculty explore language and learning on a local (campus) level with dialogue as the source for curricular content and change in the classroom or curriculum. With emphasis on participants' direct participation in the process of learning and the development of knowledge, recommending facilitators work with groups small enough for everyone to get to talk (Fulwiler, 1989). Dialogue starts from faculty needs, concerns, and interests, and change comes from this dialogue. Such discussion can encourage faculty members to critique and analyze the conventions and expectations of their fields, promoting a critical awareness of their professional positions and obligations. Through dialogue with peers, participants can locate themselves within local, academic contexts. While WAC has meant to be transformative and WAC PD impactful, WPAs and other faculty developers commonly encounter challenges.

Effective WAC PD: Gaps in Literature & Challenges of Practice

WPA and writing studies scholarship on faculty development is limited in their focus on faculty and their learning. The focus of many studies are limited to faculty from English departments (or writing programs) (Carpenter, 2008; Borko, 2004). The literature also explores the development of graduate students (Peirce & Jarnagin, 2006; Obermark, Brewer, & Halasek, 2015; Blakeslee, 2001; Blakeslee, 1997), adjunct teachers (Penrose, 2012), and composition (or writing foundations) instructors (Wardle, 2009; Downs & Wardle, 2007; Dryer et al. 2014). Much of it focuses on faculty as teachers (Yancey, Robertson, & Taczak, 2014), not learners. Several meta-analyses suggest relationships between teachers and student achievement (Darling-Hammond, 1999; Guskey & Sparks, 1996; Hattie, 2008; Stronge, 2010; Wallace, 2009; Yoon et al., 2007) but fail to provide a close examination into how faculty experiences learning. There is a considerable need for research in how WAC PD impacts early career faculty from disciplines outside of English or writing departments engage key concepts and practices, confront times of cognitive dissonance, and transfer new knowledge into the classroom context. While WAC PD serves an essential role in universities, gaps in research and challenges relating to practice are still evident.

Challenge 1: Change Is Hard

While WAC is discussed as transformative in theory, some WAC programs and PD struggle to have a clear sense of purpose or focus, falling short in transformation. As Cornell and Klooster (1990) explain, WAC brings the structural conflicts of the academy to the forefront because the teaching of writing requires instructors and administrators to place the good of the students before all else. More recently, Willard-Traub (2008) has noted the possibly deceptive nature of WAC PD as some faculty may view it as “cloaked abdications by the writing program

of its primary responsibility for preparing students to write in the disciplines” (p. 433). This critique situates writing in a specific department (usually English) and its developers as lazy pedagogues looking to get out of doing their work. Previous faculty development models like those discussed above have been described by participants as fragmented, disconnected, and irrelevant to real problems in classroom practice (National Board for Professional Teaching Standards, 2001). Following a path laid by Britton et al.’s (1975) landmark study of student writing, Melzer (2014) expresses concern for the less than transformative ways that writing and the WAC movement are playing out in institutions across the United States, with the dominance of one kind of writing (informative) and one audience (teacher). Such traditional formats are criticized for not giving teachers the time, active learning, and meaningful engagement with content necessary for transferring such knowledge to foster meaningful change in the classroom (Birman, Desimone, Porter, & Garet, 2000). It can be tempting to slip into an “exposure” or “additive” approach of training rather than it being the transformative force of WAC (Ochsner & Fowler, 2004). Higher education specialists have called for new faculty development initiatives, declaring that many current efforts fail to go beyond a “teaching tips” approach (Condon, Iverson, Manduca, Rutz, Willett, 2016).

Challenge 2: Faculty Are Under-Prepared

While many teachers leave initial pedagogical preparation feeling underprepared to teach writing (Lillge, 2019), access to ongoing professional learning specifically related to teaching writing remains fragmented (Applebee & Langer, 2013). The relationship between expert knowledge about writing and expertise in the teaching of writing is also complex. Expertise about writing requires repeated practice throughout a slow process of enculturation (Soliday, 2011). Developing expertise in teaching writing is not an intuitive or routinely introduced skill to

most teachers in the disciplines (Adler-Kassner & Wardle, 2015). These two kinds of knowledge overlap, but neither is sufficient by itself. Many graduate program curricula focus on a discipline's knowledge base and research, leaving university faculty with little pedagogical training, especially when it comes to teaching writing. As experts in their fields, most are accustomed to and intimately familiar with the specialized discourse and types of writing related to their disciplines and course(s), but they struggle when it comes to teaching higher-order concerns like rhetorical decision-making, ways of thinking, and composition strategies and processes common to their discipline (Carter, 2007). Many do not think of themselves as teachers of writing, confessing that they lack what they see as specialized knowledge to teach writing, and they fret about a loss of content coverage if they spend too much class time on writing (Lea & Street, 1998). The implicit nature of learning along with the automaticity of expertise can make it difficult to see the particulars that make that writing specific to a discipline. (The idea that habituated practice can lead to entrenchment is discussed in more detail below.) Instead, writing can appear to be a generalizable skill distinct from disciplinary knowledge (Beaufort, 2007; Walvoord, 1996). A contextualized, dynamic, and rhetorical approach to teaching writing is most beneficial as it develops over time.

Challenge 3: Workshop Models Can Flatten Writing

Another major complaint against WAC programs is the fact that they rely too heavily on additive, workshop models of PD, which can encourage the mindset that writing is relatively simple and can be mastered in a few days. Unlike many learned processes, writing continues to develop across the span of people's lives. Being an effective writer is widely recognized as taking years of practice (Ochsner & Fowler, 2004). Studies in teaching tend to erase that act of writing, often without consideration of complex activities and rhetorical situations. There exists,

at times, a disconnect or misalignment among what we know (or think we know), what we do (or what we think we do), and how we teach our students (or how we think we teach our students). A considerable gap also exists between faculty writing practices and the way they teach students to write in their disciplines (Wardle, 2009; Adler-Kassner, 2008; Thaiss & Zawacki, 2006). Rather than being a transformative tool for learning and being, writing becomes something that is just assigned, or added. As a result, this “additive” approach to WAC PD may encourage the mindset that writing is relatively simple and can be mastered in a few days.

Challenge 4: Determining the Impact Is Difficult

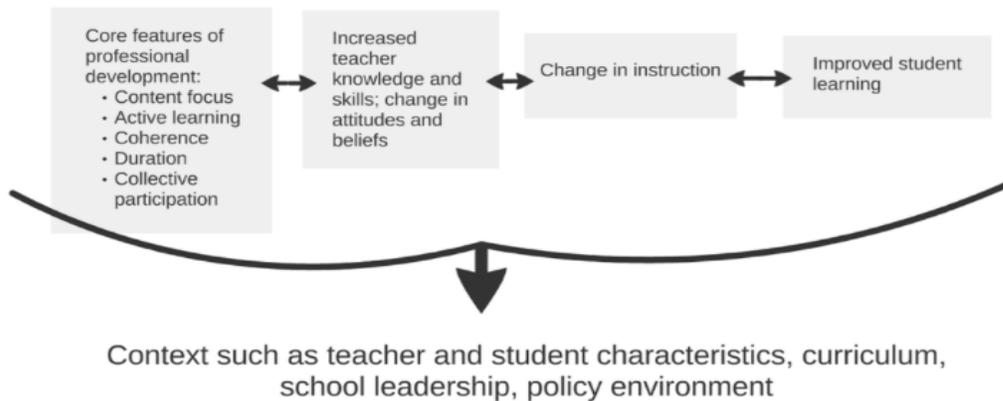
While WAC can be transformative for learning, teaching, and research, determining the impact of WAC PD raises further complications in WAC scholarship (Anson, 2012; Condon & Rutz, 2012; Mcleod, 1988; Fulwiler, 1984). Broadly speaking, faculty development has measurable impact on teaching (Condon, Iverson, Manduca, Rutz, & Willett, 2016). Although there is evidence that PD can lead to improvements in instructional practices and student learning (Desimone, Porter, Garet, Yoon, & Birman, 2002), we are learning that we might not be paying close enough attention to this relationship (Garet, Porter, Desimone, Birman, & Yoon, 2001). We also are only just beginning to learn about the impact of teacher change on student outcomes (Fishman, Marx, Best, & Tal, 2003; Franke, Carpenter, Levi, & Fennema, 2001). Further complicating this challenge is a question of how much of participants’ discourse knowledge resides at a level of behavioral consciousness and how much remains buried in a tacit domain. Rather than determining results or the processes by which it worked, for decades, studies of PD have consisted primarily of documenting participant satisfaction, attitude change, or commitment to innovation (Frechtling, Sharp, Carey, & Vaden-Kiernan, 1995; Guskey, 2000). Desimone

(2009) explores how measuring the core features of teacher learning experiences is one way to determine its effectiveness.

Defining Effective Professional Development

While previous research (Desimone, Porter, Garrett, Yoon, & Birman, 2002) found that faculty development focused on specific instructional practices increases teachers' use of those practices in the classroom, Desimone (2009) contends that there is a base of empirical research supporting the identification of a core set of features of effective PD along with a core conceptual framework for studying the effects of PD. (See Figure 1). She suggests that effective PD can result in teacher learning and changes in attitudes and beliefs, subsequently changing teacher practices, which ideally leads to increased student achievement. This circular model situates effective PD within the context of teacher and student learning, curriculum, school leadership, and policy environment. She argues that content focus, active learning, coherence, duration, and collective participation are all critical in expanding teacher knowledge and improving practice. She asserts that *content focus* should include declarative knowledge (subject matter) along with procedural knowledge (how students can learn that content in a meaningful way). *Active learning* provides faculty participants opportunities to get involved in activities like giving and receiving feedback, analyzing student work, and leading group discussions rather than just sitting passively. This core feature aligns with WAC's ambition as a transformative force in teaching and learning. *Collective participation* reminds faculty developers of the importance of structures and opportunities for interaction and discourses to build an interactive learning community. While *duration* includes both the span of time over which an activity is spread and the number of hours spent in the activity, "Research has not identified an exact 'tipping point' for duration but shows support for activities that are spread over a semester (or intense summer

institutes with follow-up during the semester) and include 20 hours or more of contact time” (Desimone, 2009, p.184). *Coherence* in faculty development is the extent to which teacher learning is consistent with teachers’ prior knowledge and experiences.



Core conceptual framework for studying the effects of professional development on teachers and students (Desimone, 2009)

Figure 1: *Desimone’s Conceptual Framework for Professional Development*

Other research into the effectiveness of PD identified similar characteristics. In the same year as Desimone’s landmark publication, Darling-Hammond, Wei, Andree, Richardson, and Orphanos (2009) suggest that PD is most effective and successful at influencing teaching practices when it encourages collaborative learning; creates connections between curriculum, assessment, and professional learning; involves active learning, pushing for deeper knowledge of the content and how to teach it; and sustains learning over multiple days and weeks. Adult education theory argues that adult learners respond best to programs that encourage self-directed and transformative learning, reflective practice, and participation in a community of similarly interested teachers and learners (Licklider, Fulton, & Schnelker, 1998). Researchers generally agree that PD should include active learning, a strong content focus, be coherent and of a

significant duration, and involve collective participation (Birman, Desimone, Porter, & Garet, 2000; Desimone, 2009; Garet, Porter, Desimone, Birman, & Yoon, 2001; Luft & Hewson, 2014). While Desimone argues that what teachers learn in any PD activity should be consistent with the participants' own beliefs in concert with the values of their disciplines and the policies of their educational institution, planning for incoherency in WAC faculty development can assist participants in becoming aware of broader boundaries, beyond the outcomes of tasks and outside of disciplinary parameters and disciplined ways of thinking. As this research suggests, effective PD is fundamentally complex; a fact made even more true when we look at WAC PD.

WAC PD in Higher Education Is Unique

Assumptions for this research study include the idea that WAC PD in higher education is different from other kinds of learning in specific ways, including its interdisciplinarity, its entrenchment of thought about a dynamic topic, the developmental nature of writing, and its effect on identity- and community-building. WAC PD is inherently different from other kinds of faculty development because it is situated as a liminal, in-between space requiring development of knowledge about both writing and teaching writing to develop a meta-awareness about writing and teaching. Overall, effective faculty development should reflect WAC's transformative values while engaging faculty in interdisciplinary discussion, metacognitive reflection, and the complexities and processes of writing (Graham, 2006; Pritchard & Honeycutt, 2006; Newell, 2006; Holland, 2005). Threshold concepts on WAC PD reveal some of the ways it is different from other forms of faculty development.

Interdisciplinary Contexts

Faculty development is among the most transdisciplinary activities in academia, and cross-disciplinary exchanges focused on writing that emerged early in the history of WAC in the

US remain the hallmark of practice of WAC PD (Zawacki & Rogers, 2012; Condon & Rutz, 2012; McLeod & Soven, 2006; Soven, 1988). The interdisciplinary work of this kind of PD strips away expertise from participants from across the discipline. In a liminal learning context, everyone is a teacher and a learner. Writing can be used as a transformative activity that can also be shared and studied in the development of a meta-awareness about writing and self as a writer. An effective liminal learning network earns commitment to particular ideals and principles while providing opportunities for intellectual challenge and new membership. Participants must consider multiple (and at times overlapping and contradictory) contexts and purposes within the demands of their disciplines and institution. As Lieberman and Mace (2008) discuss, school-based communities, like the PD discussed here, are uniquely situated between the broader, “macro”, system-level directives and the “micro” realities of the classroom. They argue that such communities “manage from the middle” as individuals and groups successfully navigate policy demands from the top and their local situation at the bottom (p. 4). As is the case in the WAC Academies examined in this dissertation project, much of the content focus can be dedicated to reflection on self as a writer in a discipline. Facilitators of liminal learning engage participants in active learning while encouraging risk-taking, even failure, paired with metacognitive writing to encourage and support integration of new knowledge into relevant frames of reference. A liminal pedagogy focuses on empowerment through the development of participants’ agency for praxis. This way of thinking about teaching and learning includes a shift away from outcome-based thinking toward a more integrated and meaningful threshold concepts approach. This approach encourages participants to see and make connections among broader contexts and purposes of teaching, learning, and writing to develop their meta-awareness about WID that is grounded in the social and rhetorical aspects of learning and writing.

Entrenchment of Thought

Working with disciplinary experts means that they all come with different, disciplined, and engrained ways of thinking. Many faculty writers' contexts and purposes for writing are narrowed as they are emerged in their discipline, opening the possibility of entrenchment. Russell (2002) discusses this as the transparency of writing. With the automaticity of expertise, certain specific and significant (often disciplinary) ways of thinking in their discipline are left unarticulated. This knowledge becomes more ritual than intentional. Rarely considered or reflected on, these ways of thinking can easily become inert. (This idea is discussed in more depth in chapter 2's discussion of disciplines.) The disruption of entrenched practices is particularly important when discussing teaching writing. In their discussion of TCs in writing studies, Adler-Kassner and Wardle (2015) assert that habituated practices of writers can lead to entrenchment of thinking. WAC's original intention goes beyond grammar and mechanics to disrupt traditional and well-entrenched pedagogical practices. The Council of Writing Program Administrators' (CWPA) *Statement on Evaluating the Intellectual Work of Writing Administration* (1998) reaffirms that PD, "when it truly accomplishes its purpose of improving teaching and maintaining the highest classroom standards, is one of the most salient examples of intellectual work carried out within an administrative sphere." Before WAC, writing was often discussed as a vehicle for students to demonstrate what they had learned through genres like essay questions on tests and one-draft papers. The writing-to-learn activities that are common in WAC can disrupt the traditional, delivery-of-information model of classroom instruction, what Freire (1970) refers to as the "banking model," as faculty actively engage students with the content and genres of the discipline (McLeod, Miraglia, Soven, & Thaiss, 2001; Ackerman, 1993; Herrington, 1981). Rather than lecturing as "sage on a stage," WAC transforms classrooms

by putting learners in the center, as they become meaning-makers armed with the tool of writing. In this context, writing is not just a way for students to show what they have learned; writing is a way to make everyone in a classroom both teachers and learners. Rather than adding more papers or tests of writing ability, successful WAC programs aim to transform pedagogy by re-seeing writing as a mode of learning and re-imagining how it can change classroom dynamics in meaningful ways.

Writing as Developmental

Unlike many learned processes, writing is highly developmental and requires slow but steady development over many years of diverse practice (Anson, 2015). Good writing is also context-dependent. Context and other rhetorical factors are not static but continue to change as the world turns, and effective writers interact with and contribute to these concepts. WAC PD benefits from refocusing attention away from writing itself and toward the development of writers' knowledge, abilities, and expertise in specific contexts or particular stages. Following North's (1984) lead, "we aim to make better writers, not necessarily - or immediately - better texts" (p. 411). Knowledge of and experiences with this threshold concept of writing studies disrupt simplistic models of writing "as a normative set of skills learned uniformly across broad swaths of the population and rebuild those models around concepts in which writing development and ability are tightly wound with identity, self-efficacy, and the psychology of the self" (Adler-Kassner & Wardle, 2015, p. 212). In WAC PD, active learning in social and rhetorical contexts helps learners begin to engage and interpret the diverse voices and rich styles of their student writers.

WAC as Identity- & Community-Building

By having participants engage, write, and share their writing with one another (McLeod, Miraglia, Soven, & Thaiss, 2001; Melzer, 2014), participants reflect on their values, growth, and/or passion as both writers and teachers (Thaiss & Zawacki, 2006). Experiencing and reflecting on self as a writer and teacher of writing is crucial. WAC PD (learning, writing, and reflecting) is largely an identity- and community-building activity. Brannon and Gordon (1994) have recommended including writing activities in PD to assist instructors in building an identity “on the bases of who they are as writers”(28) in order to both educate and empower them in the classroom. In this context, writing is an act of identity in which people align themselves with socio-culturally shaped possibilities of selfhood. Asking faculty to wrestle individually with tough rhetorical decisions and struggle through difficult parts of a collaborative meaning-making process assists faculty’s understanding of how students feel when engaging in new academic writing tasks (McLeod & Soven, 2006; Thais & Porter, 2010). Such a view encourages writers to develop flexible tools and strategies that writers can refine over time and adapt depending on context. Integrating pedagogically practical knowledge and approaches with critical analysis in the form of metacognitive writing requires exploration of both philosophy and technique. With this approach, more important questions become, “Who am I as a writer and a teacher of writing?” and “Who do I want to be? And why?”

Inquiry into Practice

Reflecting on one’s experiences as a writer and as a writing instructor in an interdisciplinary setting allows faculty to unveil and identify key aspects of what makes writing and teaching writing in their discipline unique while also developing and refining a flexible stash of teaching and writing tools and strategies, like the importance of modeling, that are vital for transformative learning that can transfer into other contexts, like the writing classroom, to help

students learn to be more effective writers (Bifuh & Ambe, 2013; Birman, Desimone, Porter, & Garet, 2000). Teachers who engage in reflective, process-oriented writing practices are better equipped to use their own experiences to inform pedagogy, respond to student writing needs, and create effective models at different stages of the writing process (Kittle, 2008; Dahl, 1992; Murray, 1968). Writing and reflecting, individually and collectively, can also build community among faculty while also providing a forum for open discussion about writing and teaching (Townsend, 2010) and working to generate some kind of product that is the result of the work (McLeod & Maimon, 2000). It is an ongoing process. Such collaborative meaning-making and emerging understandings of identities as rhetorical can help participants identify and expand disciplinary boundaries along with individual identities. As Walvoord, Hunt, Dowling, and McMahon (1997) found, the most meaningful revisions faculty make after such PD are not changes in teaching strategies but in teaching philosophies. Such models aim to empower faculty in their development of thoughtful classroom practices grounded in relevant pedagogical theory and research.

Transformative Learning & the National Writing Project

Transformative learning is a process of examining, questioning, validating, and revising our perspectives (Appendix A.) Transformative Learning Theory argues that learning as an adult is different from learning as a child (Mezirow, 2012). As a child, learning is formative as it is derived from formal sources of authority and socialization. In adulthood, learning is transformative because we are more capable of seeing distortions in our own beliefs, feelings, and attitudes. Therefore, this theory involves “the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one’s experience in order to guide future action (Mezirow, 1996, p. 162). We make meaning of the world through our experiences.

If something happens a few times, we expect it to happen again. Through this process, we develop *frames of reference*, the structures of assumptions through which we understand our experiences that include habits of mind and points of view. Rather than simply adding new information to one's existing frame of reference or modifying a meaning scheme so that it can account for some new situation, transformative learning involves the development of new ways to make meaning. As we reinterpret new and old experiences from a new set of expectations, we develop as autonomous thinkers. In other words, learning changes not only how a learner understands something but also how they view the broader discipline or world and themselves, much like how learning is discussed in the context of threshold concepts (Adler-Kassner & Wardle, 2015; Blaauw-Hara, 2014; Meyer, Land, & Baillie, 2009; Meyer & Land, 2006; Haskell, 2001). This transformative process has been described as one in which a way of knowing “moves from a place where we are ‘had by it’ (captive of it) to a place where we ‘have it’ and can be in a relationship with it” (Kegan, 2000, 53-54).

This project utilizes concepts and strategies from transformative learning theory. The goal of transformative learning, like that of learning with threshold concepts (discussed in Chapter 2), is to provide an educational experience that impacts the thoughts, behaviors, and classroom practices of participants in ways that promote student achievement (Mezirow, 1997). Mezirow (1991) explains, “Perspective transformation is the process of becoming critically aware of how and why our assumptions have come to constrain the way we perceive, understand, and feel about our world; changing these structures of habitual expectation to make possible a more inclusive, discriminating, and integrative perspective; and, finally, making choices or otherwise acting upon these new understandings” (p. 167). These are situations in which a learners' previous knowledge and/or experience does not fit within their previous frames of

reference. Transformation of a frame is achieved when that new knowledge is integrated into the frame, changing the structure of the frame itself along with their ways of thinking. Rather than simply adding new information or skills within an existing frame or modifying a meaning scheme so that it can account for some new situation, transformative learning involves the development of new ways of meaning-making forged as one reinterprets an experience, new or old, from a new set of expectations. In other words, transformative learning develops *autonomous thinking*.

The National Writing Project approach to PD is an example of transformative learning theory in practice. Since 1974, NWP has offered a variety and depth of service, customized for local teaching professionals in the form of Invitational Summer Institutes (ISIs), open institutes, workshop series, special topic institutes, conferences, study groups, teacher-research, Saturday workshops, conference sessions, school-based consultations, assessment, and curricular development to name a few (NWP, 2008). The NWP ISI model selects experienced teacher applicants in all subject areas from kindergarten through college to meet in all-day sessions for five weeks. Participants engage in daily writing, meet in writing groups, work on their writing skills, explore the research on writing and learning, and study successful teaching practices (Wood & Lieberman, 2000). They also demonstrate successful teaching practices of their own, see demonstrations by others in education and composition, and spend time discussing and unpacking the principles that underlie those demonstrations. After their participation, they are termed "teacher consultants" and are invited to engage in a variety of activities including offering in-service PD to colleagues in their schools or regions, planning continuity activities for writing project colleagues, or participating in study groups, retreats, and advanced institutes (Whitney, 2008).

Considering their commonalities, WAC and NWP are a natural fit. With its teacher-centered view of PD, WAC's faculty dialogue model flourished alongside the National Writing Project's inquiry-based educational reform movement through the 1970s and 1980s. While WAC borrows its egalitarian ethic from the NWP (McLeod & Soven, 2006; Gray, 2000), both center on an interactive workshop approach. Both hold that writing is a powerful tool in and out of the classroom, and both are also rooted in broad and complex theoretical frameworks that compose a similar ethos, mythos, and pedagogical approach that allow for local adaptations of shared values and reflective approaches (Zawacki & Rogers, 2012; Easton, 2004; Brookfield, 1995). There are also reciprocal aspects to this relationship. While WAC scholarship provides rich input for the NWP, the NWP offers an avenue for the sharing of WAC ideas through its growing network of sites across the country. As Lieberman and Wood (2003) assert, "By taking the position that those who practice writing or teaching are most likely to be good at teaching it, the NWP privileges both an expertise rooted in practice and non-hierarchical, peer-to-peer approach to teaching and learning" (p. 20). As NWP sites are located on university campuses, many of the early WAC leaders were also directors of early writing project sites. NWP's link to WAC and association with transformative learning complements writing studies' current conversations about teaching for transfer and threshold concepts as they both seek to create change in and with its participants.

A history of the NWP reveals a relatively stable set of results-oriented assumptions or principles informing their model of faculty development (Gray, 2000) that contributes to transformational WAC PD. The first is their emphasis on an egalitarian way of thinking by stating that all teachers (K-16) of writing belong to a single, interdependent, collegial community with shared professional challenges; these challenges are best met through collaborative efforts

based on mutual professional respect. Second, teachers of writing must write and reflect. Their authority as writing teachers must be grounded in their own experience as writers familiar with the struggle and rewards of a writer's task. Third, rather than external "experts" coming into a school to facilitate PD, classroom teachers are the most trustworthy and credible authorities on what "works" in the classroom, or what North (1987) refers to as *practitioner lore*. Therefore, the most effective forms of faculty development are those in which successful teachers have opportunities to write, share, discuss, and reflect together. Fourth, and most salient to this project, a successful faculty development program requires ongoing collaboration among colleagues who share and pool their expertise. Core principles of the NWP mission statement specifically related to PD (NWP Mission Statement, 2019) state

1. Teachers at every level are well situated for investing in education reform that can be engaged in PD and that writing should be taught, not just assigned, at every level.
2. PD should provide opportunities for instructors to collaborate to understand the full spectrum of writing development across grades and across subject areas.
3. Teachers should have frequent and ongoing opportunities to write, examine theory, read research, and share practices systematically.
4. A reflective and informed community of practice is in the best position to design and develop comprehensive writing programs.
5. Well-informed, effective teachers are our greatest resource and can be successful teachers of teachers.

As research has shown, the NWP approach to PD gets results, impacting teachers in multiple ways and contexts. In nine independent studies, in every measure of attributes of writing, the improvement students whose teachers participated in NWP PD exceeded that of students whose

teachers did not participate (NWP, 2008). A NWP approach to WAC PD offers a flexible framework for the creation of and inquiry into WAC/WID PD. Much like writing studies, NWP gives careful attention to issues like the alignment of theory and practice and an emphasis on reflective practice as invaluable in the PD. Overall, NWP has worked as an educational reform network providing opportunities for teachers to commit themselves, in big and small ways, to areas and topics that are of interest to them and/or arise from their work in the classroom. Like other educational reform networks, NWP has certain characteristics and social practices (Lieberman & Mace, 2008): activities aim to be more challenging/stimulating than prescriptive; formats are more collaborative than individualistic; work is more integrated than fragmented; leadership is more facilitative than directive; thinking encourages multiple rather than unitary perspectives; values are both context-specific and generalized; and structures are more movement-like than organization-like.

My knowledge of NWP practices comes not only from books and articles; I myself participated in the Tar River Writing Project, a local site of the NWP located at East Carolina University. I had been in the position of Assistant Director of the UWP for a few years when I participated in the 2010 Summer Institute of the Tar River Writing Project (TRWP), our local NWP site. Because of my experience in that institute, I decided to reconsider the structure of the WAC Institute. As Assistant Director of the UWP, I am responsible for facilitating the WAC Institute since 2008, following the plan of Bizarro, the previous UWP Director. This 4-week institute was grounded in the ideologies of the NWP, centering its activities on participant teaching demonstrations of best practices from their classrooms. Also like the NWP, WAC Institute participants were treated as professionals and supplemented for their engagement with a \$500 stipend. The conversations were rich in participant diversity and everyone left with a variety of activities and strategies that

could easily be adapted for various classrooms. While it was a solid format, I saw potential where it was lacking in some of the valuable aspects I had experienced in the TRWP ISI. Primarily, I set out to incorporate the engagement of writing studies scholarship along with opportunities for faculty to write and reflect on practice, and to “experience themselves as writers” (Banks & Flinchbaugh, 2014, 233). This revised project became the WAC Academy.

Dissertation Research Project

Given the history of WAC and the focus of WAC PD on transformative models of teacher development, I wondered if two PD events--the WAC Academy and the Advanced WAC Academy--were meeting expectations in the field for transformative PD. In short, were these two PD projects having the impact we hoped they would have? These two academies were created to disrupt and expand participants' views of writing and teaching in a way that impacts writing instruction in a meaningful way. While formative and summative assessments were built into the process of creating and reporting on the individual workshops, a more long-term research project is needed to determine impact, effectiveness, and sustainability. To that end, I began this study in order to explore how participants engage key concepts and enabling practices, how they navigate the unstable and uncomfortable concepts and contexts of liminal learning, and what impact(s) it had on them as teachers and scholars.

At its core, this research project is about change. Like the effects of NWP PD, participants have claimed that their teaching and their sense of themselves as writers are transformed, or at least impacted, by their participation in the WAC Academy and Advanced WAC Academy. While the claims seem well-intentioned, they also lie in the land of practitioner lore (North, 1987). Such claims may detract from WAC PD as a site for serious learning, possibly making it difficult for researchers to clearly see what faculty do learn from our WAC PD

and how that learning impacts their teaching. I aim to reflect on my own practices as a curriculum designer, WPA, teacher, and researcher while working to reveal how these practices impact participants. Specifically, my research questions asks *What impact, if any, does this approach to WAC/WID PD have on how faculty think about writing, how they teach writing, and how they design instructional materials?* Program-based research like this makes texts created by WAC/WID teachers the center of focus and attention in order to make their approaches to writing instruction and their pedagogical practices more apparent (Bamberg, 1999). I analyze participants' textual artifacts produced for and in WAC PD along with more recent documents they created for their writing classroom(s). Making teacher texts the focus of analysis also allows for WPAs to re-see themselves as teacher-researchers. A teacher-researcher methodology creates an ethos from which WPAs can explore, analyze, and evaluate programmatic effects.

As thorough narrative accounts of teaching and learning, the case studies focus on two early-career college teachers. These accounts explore the faculty members' individual reflections, practices, and writings in the broader context of their participation in both the WAC Academies and Advanced WAC Academies that I had developed to engage faculty on campus. In my analysis, I contextualize, describe, and analyze participants' textual artifacts to create snapshots of participants' ways of thinking in specific contexts. A lens of rhetorical analysis is also utilized to determine if there is a 'shift in discourse' that may be reflective of a transformative learning experience. The case examples in this study offer detailed examples of how faculty manage new or troublesome knowledge in the context of their own professional learning, how they construct certain aspects of teaching writing (good writing, student writers, and effective instruction), and how they do much of this work through their own exploration of threshold concepts in WAC.

Chapters 2-6

Liminal learning and threshold concepts described in Chapter 2 are attempts to exhibit the best that we know about effective PD. We focus on instruction; are continuous; provide opportunities for teachers to learn from one another in and out of school; make it possible to influence how and what they learn; and engage teachers in thinking about what they need to know about writing and teaching writing (Lieberman & Mace, 2008). Since 1974, NWP has offered a variety and depth of service, customized for local teaching professionals in the form of Invitational Summer Institutes (ISIs), open institutes, workshop series, special topic institutes, conferences, study groups, teacher-research, Saturday workshops, conference sessions, school-based consultations, assessment, and curricular development to name a few (NWP, 2008). The NWP ISI model invites experienced teachers from kindergarten through college in all subject areas who are chosen through an application process gather for five weeks of all-day sessions. The teachers engage in daily writing and meet in writing groups. Participants work on their professional writing skills, explore the research on writing and learning, and study successful teaching practices (Wood & Lieberman, 2000). They also demonstrate successful teaching practices of their own, see demonstrations by others in education and composition, and spend time discussing and unpacking the principles that underlie those demonstrations. After their participation, they are termed "teacher consultants" and are invited to engage in a variety of activities including offering in-service to colleagues in their school or region, planning continuity activities for writing project colleagues, or participating in study groups, retreats, and advanced institutes (Whitney, 2008). Their forms of PD impact teachers and their students in positive ways. In nine independent studies, in every measure attribute of writing the improvement of

students whose teachers participated in NWP PD exceeded that of students whose teachers did not participate (NWP, 2008).

In the following chapters, I situate my project in the literature of teaching for transfer and threshold concepts because they are current and prominent pedagogies in writing studies that need to be explored in the context of WAC PD. Part of a writing program's job is helping faculty find ways to connect new rhetorical, cognitive, and social practices of our discipline: how to identify, analyze, practice, and reflect on these ways of thinking, doing, and writing of a discipline in different contexts in life, beyond the university. As teachers and experts in our fields, this aim requires us to do certain things: we have to shift our frames of reference, to imagine our goals from the point of view of a novice. We have to be able to take our own, personal frames of reference and make them part of the content of PD. The WAC PD framework proposed here is an attempt to articulate the ways of thinking and doing of effective writing teachers. Our WP approaches WAC/WID PD with an inquiry-based stance that places each participating teacher at the center of learning. The broader goal or objectives of WAC/WID PD translates into a lifelong curiosity about, inquiry into, and reflection on two key questions: What is good writing? And what is effective writing instruction? I follow that with an explanation of the research methods that were essential to following the two faculty who are then showcased in Chapters 4 and 5. I conclude this project through an exploration of the implications that this research has suggested for how we might engage WAC PD in meaningful ways.

Chapter 2: A Reflexive Praxis of Stuck Places

Surrounded by bustling muggles and the metallic sounds of a King's Cross Station, Harry Potter searches for Platform 9 ¾ but only sees walls until Mrs. Weasley provides his first magical lesson. Ron's mother guides and supports Harry, instructing him that all you have to do is walk straight at the wall between platforms 9 and 10. ("Best to do it at a run if you're nervous.") This lesson changes how Harry sees not only King's Cross Station but also the world itself. There is now the idea that every wall carries within it the possibility of a secret doorway. And, if you allow yourself to find it, you can go through it. Harry runs toward what seems to be the obstacle of a concrete barrier and comes out the other side in another world: at the Hogwarts Express and at the beginning of a magical journey.

Stories about magic are often about change, transformation, and not accepting the world as it appears. Such stories stretch beyond the pages of books as they also reflect aspects of meaningful learning experiences. In this chapter, I frame writing across the curriculum (WAC) professional development (PD) as boundary work that can offer rich and transformational learning experiences for faculty. To do that, I look at the ways that writing studies, WAC in particular, have explored threshold concepts (TCs) and teaching for transfer (TFT). These concepts are mapped onto two WAC PD projects -- the WAC Academy and the Advanced WAC Academy -- designed after my own participation in a National Writing Project Invitational Summer Institute with TCs and TFT in mind. More specifically, I explore how the WAC Academy engages with TCs and TFT as ways to engage faculty in interdisciplinary work of WAC. TCs engage learners with the possibilities of transformational learning, which can be a troublesome but intellectually productive place to be when TFT. Reacting to Desimone's assertion that effective professional development embraces coherency, I begin to make an

argument for the value of troublesome knowledge in WAC PD. The WAC Academy utilizes ideas from the National Writing Project Invitational Summer Institute to build community and engage faculty as active learners. In the Advanced WAC Academy, designed as a space for faculty to explore more effective models of TFT, faculty focus specifically on transfer and the disciplinary literacies for writing in the discipline. Understanding how I created these two PD projects provides readers a context for two case studies that focus on two former participants.

Boundary Work: Threshold Concepts & WAC Professional Development

Because of the interdisciplinary of WAC and the disciplinary expertise of many of its participants (discussed in Chapter 1), Writing Program Administrators (WPAs) and other faculty developers must anticipate the entrenched ways of thinking that come with expertise, plan for participant engagement with troublesome knowledge, and notice participants' bottlenecks in learning. The siloed existence of departments in large institutions can make it difficult for faculty to connect and mobilize across contexts and practices. Such a dominant culture of expertise inherently limits knowledge integration across conceptual and epistemological boundaries in the context of student learning and faculty interaction (Paretti, McNair, Belanger, & George, 2009). Often, *boundaries* emerge as sociocultural differences that can lead to cognitive dissonance (Engeström, Engeström, & Karkkainen, 1995). While boundary zones are sources of potential difficulty, they also offer opportunities for innovation and renewal. As two or more different ways of thinking come face-to-face, learners consider how they are similar and different. Learners are able to see where their own ways of thinking start or end in comparison to others'. Adler-Kassner, Clark, Robertson, Taczak, & Yancey (2016) explain that in order to be successful, learners need to recognize such boundaries and change their practices accordingly.

Disciplines are often defined as the epistemological and knowledge-making units that define and constitute scholarly communities (Gere, Swofford, Silver, Pugh, 2015). Foucault (1977) defines discipline as a way of controlling the movement and operations of the body in a constant manner. He sees discipline as a mechanism of power that regulates the thoughts and behaviors of social actors through subtle means, like the organization of space, time, and everyday activities. Disciplines have specific value systems that are reflected in a variety of ways of thinking, doing, and writing. Carter (2007) discusses disciplinary *ways of thinking* as intellectual activities individuals engage in to articulate and support propositions, like the gathering and interpretation of evidence in his synthesis of Miller (1984), Bazerman (1994), and Russell (1997). As Prior (2013) explains, disciplinarity embodies a complex configuration of networks shaped by what disciplines study, their methodologies, theories, institutional sites and roles, audiences, as well as through personal relationships, a concept that stands in opposition to the more static notion of disciplines. With these ideas in mind, this project utilizes a more dynamic view of disciplines as flexible entities whose elasticity enables members to engage in activities that bring together different combinations of disciplinary representatives.

Disciplinarity also frames and contextualizes discussions of genre in writing studies. Genres is where learners work out many of the complexities and epistemological work of writing in the disciplines. In the context of this project, genres are normative social contracts tied to ideology, power, and social action and relations recursively helping to enact and reproduce communities, disciplines, and institutions. At the same time, they are a form of socialized cognition and invariably dialogic, requiring accountability for context (Bakhtin, 1986). Genre as social action includes “ways of doing and writing by which individual linguistic acts on the microlevel constitute social formations on the macrolevel” (Carter, 2007, p. 393). As cultural

artifacts, genres epitomize responses to repeated rhetorical situations, occupying a middle space, “between microlevel and macrolevel forms of analysis, providing a link between particular linguistic processes and particular cultures that both constitute and are constituted by these processes” (Miller, 1984, p. 68-69). Examining the ways of doing and thinking evident in a genre can illuminate the rhetorical domains of a discipline as genres provide a powerful exigency for transfer while revealing specific ways of thinking.

Because WAC sits at the intersection of the disciplines, it allows various values and practices to rub against one another in ways that distort and maintain the shapes of knowledge. Conflicting frames of reference can be disconcerting but intellectually productive moments in learning. Through this process, we develop frames of reference, or the structures of assumptions through which we understand our experiences that include habits of mind and points of view. In this context, a *frame of reference* are the structures of assumptions through which we understand our experiences that include habits of mind and points of view, reflecting the subjective context whereby people work with and in relation to one another to interpret interactions by responding to the question *What is going on here?* Participants’ frames of references, composed of the habituated practices of knowledge-making within a discipline’s value system, come together or shatter. Over time, individual frames coalesce as a framework, a unifying rationale that can become entrenched in one’s ways of being and thinking. The automaticity of expertise erases many of those processes and value systems, leaving them implicit and hidden from the perspective of a novice. Habituated practice can lead to entrenched ways of thinking (Adler-Kassner & Wardle, 2015), making such knowledge inert and tacit (Meyer & Land 2006). More fully developed frames of reference are often more inclusive, differentiating, permeable, critically reflective, and integrative of experience (Mezirow, 1997). The introduction of new

knowledge that conflicts with previous can lead to cognitive dissonance. It is these moments of cognitive distress that can lead a learner to broader and more complex understanding (Adler-Kassner, Majewski, & Koshnick, 2012). Effective WAC PD anticipates, and even embraces, such incoherence as opportunities for participants to shift their frames of reference to re-see what had become automatic for them and make connections between prior and new knowledge. Such boundary work is part of an ongoing process of developing the meta-awareness necessary in effective writing instruction (Nowacek, 2011).

Threshold Concepts

TCs are ideas and understandings central to mastery of a subject and epistemological participation in a discipline (Meyer & Land, 2006). TCs are described as liminal, troublesome, integrative, and likely irreversible (Meyer & Land, 2006; Adler-Kassner & Wardle, 2015; Adler-Kassner, Majewski, & Koshnick, 2012; Blaauw-Hara, 2014; Bunnell & Bernstein, 2012). TCs concern the nature of a discipline in that they embody key ways of thinking about, understanding, and interpreting a related subject or field (Carter, 2007). Such concepts are often underlying assumptions and knowledge of a discipline. Basgier (2106) argues, “we should encourage our colleagues across the curriculum to see [liberal learning principles reflected in TCs as grounded in often implicit, troublesome (but transformative), cross curricular TCs that can be taught and learned explicitly, especially through writing” (p18). Four key features of TCs are expressed by Adler-Kassner and Wardle (2015):

- TCs offer an epistemological and ontological transformations for learners; they are not easily reversed once learned;
- TCs help learners perceive and create connections among similarly disparate phenomena;
- TCs are *troublesome*, upending learners’ intuition;

- TCs are also *integrative*, bringing together what may have previously seemed like disparate ideas to give learners a broader view on the subject (Meyer & Land, 2003), helping learners perceive and create connections in what may otherwise be perceived as fragmented.

Like Platform 9 ¾ and Harry’s experience, some have describe TCs as a kind of “portal” that exposes new and previously inaccessible ways of thinking, learners may experience an ‘opening up’ of conceptual, affective, epistemological, ontological, and relational spaces as learners enter and cross thresholds while integrating and adapting new knowledge within specific contexts, also known as transfer. TCs can function in WAC PD as statements of consensus for a specific community or discipline and as a framework for examining new or different ways of thinking both contribute to TFT in practice and in scholarship in writing studies.

Making experts’ implicit ways of knowledge, doing, and writing explicit is essential to effective PD and writing instruction. TCs are one tool that can disrupt entrenched ways of thinking about writing, teaching, and learning while also making implicit, expert knowledge explicit. TCs provide opportunities to name what we know as a discipline while making abstract or unclear knowledge and practices more concrete and visible. TCs offer a process of examining, questioning, validating, and revising our perspectives along with a method for exploring how PD can support educator’s attempts to be intentional, individualized, and critically reflective practitioners (Cranton & King, 2003; Cranton, 1996). TCs can also be supplemental in education, adding to traditional outcomes and best practices statements, offering faculty the opportunity to name what we know as a discipline while making abstract or unclear knowledge and practices more concrete and visible. TCs work well in WAC PD because of their disruptive yet integrative and impactful nature. TCs about writing reflect a kind of meta-knowledge that

brings together fundamental principles of discipline-based communication with principles of writing instruction and support (Adler-Kassner & Wardle, 2015). As Taczak (2015) explains, “Reflection has the unique ability to connect across the various TCs because it offers writers the ability to be active agents of change, making meaningful contributions to any rhetorical exchange. It allows learners to recall, reframe, and relocate knowledge and practices...” (p. 79). In this way, TCs help knowledge that may initially seem fragmented or disconnected become more integrated while also working to make implicit, expert knowledge more explicit for learners. As a result, TCs can be a catalyst, drawing together a variety of ways of thinking or kinds of knowledge into one productive educative framework.

TCs are also impactful as they make implicit, expert knowledge explicit while not flattening any complex and dynamic knowledge. Being able to clearly state what a field knows and does can facilitate transfer and the application of that knowledge in various and productive ways, opening the opportunity to make meaning within and beyond the classroom (Adler-Kassner & Wardle, 2015). Learning with TCs necessarily involves deep and transformative learning, inducing changes not only in how a learner understands a specific topic but also how the learner views the broader discipline, world, or self (Adler-Kassner & Wardle, 2015; Blaauw-Hara, 2014; Meyer, Land, & Baillie, 2009; Meyer & Land, 2006; Haskell, 2001). Within WAC PD, TCs can be introduced as a meaning-making activity during which participants define complex, dynamic, and context-dependent concepts, like “good writing” and “good pedagogy”. Through this process, we develop frames of reference and are able to theorize our experiences and reality through these frames, revising and refining them along the way. TCs are useful tools in both interdisciplinary contexts and within the disciplines.

TCs of writing studies reflect a kind of meta-knowledge that brings together fundamental principles of discipline-based communication with principles of writing instruction and support. Adler-Kassner and Wardle's (2015) *Naming What You Know*, Writing Studies scholars articulate six TCs of writing:

1. Metaconcept: Writing is an activity and a subject of study;
2. Writing is a social and rhetorical activity;
3. Writing speaks to situations through recognizable forms;
4. Writing enacts and creates identities and ideologies;
5. All writers have more to learn; and
6. Writing is (also always) a cognitive activity.

These six TCs come together to emphasize the idea that writing is a noun and a verb, a process and a product. They come from and inform communities and individuals through a variety of genres. The TCs construct writing as thinking and learning, and the learning is never complete. Elements of these TCs are strands that inform and run throughout the academics, often overlapping, sometimes conflicting or in tension with but essential. The authors and editors argue that these six concepts get to the core of writing studies in terms of what we know as a field. These concepts can be a quick entry point to some of the often unstated beliefs about writing that the field has come to agree on after decades of theory and research. They could also be used as a framework for analysis of how one is constructing the idea of writing within specific contexts.

Stages of Transformation

Threshold concepts can engage faculty in discussion and reflection about their disciplines that can be(come) a gateway for additional faculty development activity intended to improve

student learning and writing expertise, but it is not considered an easy or automatic process. Learning involves occupation of a liminal space during the process of mastery of a TC, and progression through a threshold involves degrees of oscillation between various states rather than crossing from “easy” to “difficult” in a linear fashion. (While the following progression offers a relational view, it should not be seen in a rigidly sequential manner.) Three stages of such transformational learning include the pre-liminal, liminal, and post-liminal states. As learners encounter TCs in a *pre-liminal* stage, they may experience intellectual discomfort as new knowledge conflicts with previous ways of thinking. While experiencing cognitive dissonance, learners are confronted with troublesome knowledge, or knowledge that proves problematic because it requires a paradigmatic shift in way of thinking (Adler-Kassner, Clark, Robertson, Taczak, Yancey, 2016). It requires writers to understand that writing within specific contexts require an interpretation of each context rather than assuming that a model or formula for writing will lead to success in any context. These *bottlenecks* in learning are discussed as particular places in which learners are unable to adequately perform essential tasks (Anson & Moore, 2017). Disorienting dilemmas or ill-structured problems can serve to focus one’s thoughts on the content, process, or premise of the topic at hand (Mezirow, 1991b, 1993, 2000, 2009, 2012). This encounter can instigate learning, or the learner may choose not to engage the concept. Learners may see contradictions within or between contexts but lack the insight, meta-awareness, or ability to articulate the trouble as the contradicting messages that seem to cancel each other out.

In the *liminal* stage, learners experience a suspended state of partial understanding in which understanding approximates to a kind of ‘mimicry’ or lack of authenticity” (Land, et al. 2005). The cognitive demand is high as learners must integrate prior knowledge with the new knowledge they are learning, discarding what does not work and engaging in both ontological

and epistemological shifts—shifts in both being and knowing. Learners may engage in critical reflection or decision-making, make and implement plans, experiment actively, and acquire new knowledge. As learners are able to progress through a liminal state, they move into a *post-liminal* space of understanding that is marked with a shift in discourse. (See Appendix B). This process of learning and reflection can lead to broadening, discarding, or revising frames of reference. Change may occur rapidly, incrementally over time or after a delay of months or years. As TCs capitalize on faculty members' investment in disciplinary ways of knowing and communicating, they can also be used to draw faculty from different disciplines together (Bunnell & Bernstein, 2012). Being able to clearly state what a field knows and does can facilitate transfer of learning as learners can apply that knowledge in various and productive ways, opening the opportunity to make meaning within and beyond the classroom (Adler-Kassner & Wardle, 2015). TCs allow faculty to make disciplinary ways of thinking or rhetorical moves more explicit. Rutz and Wilhoit (2013) argue that WAC PD developers need to create methods and spaces for faculty to tap into knowledge and assumption that have long been tacit and left implicit, making processes and ways of thinking more concrete and explicit. These are tasks that require and encourage learners to (re)see common disciplinary knowledge and practices from the perspective of a student learning it for the first time. As a result, TCs can be a catalyst, drawing together a variety of fields into one productive educative framework while making key ways of thinking explicit.

Troublesome Knowledge & Liminal Learning

As discussed in chapter 1, Desimone (2009) includes *coherency* as a core concept for effective faculty development. While I agree that coherency is important at certain points in the learning process, WAC/WID PD participants also benefit from activities that intentionally but carefully require them to shift their frames of reference. To disrupt faculty's often entrenched

practices and ways of thinking about writing, WAC professional developers should plan for incoherence and even intentionally disrupt certain aspects of coherence and consistency in order to get faculty to think about themselves, writing, and teaching in new and more meaningful ways. In this context, simplification is not good pedagogy. Instead, finding ways to abstract new knowledge and connect it to prior knowledge and experiences is important. Writing transfer scholarship discusses prior knowledge as a complex construct that can benefit or hinder transfer, understanding and exploring that complexity is central to investigating transfer (Robertson, Taczak, & Yancey, 2012; Reiff & Bawarshi, 2011). Methods for tapping into prior knowledge while TFT are imperative in the process of making the implicit knowledge of an expert explicit for novice learners. At times, prior knowledge can interfere with new learning, hurting a learner's performance on a related task and resulting in *negative transfer*. Other times, new knowledge improves or embellishes a learner's understanding of current knowledge, resulting in *positive transfer*. In order for transformation to occur, learners must first perceive these experiences, knowledge, or phenomena to be *dissonant* (Festinger, 1957), *disorienting* (Mezirow, 2000), or what the literature on TCs has come to qualify as *troublesome* (Meyer & Land, 2003; Perkins, 1999).

Troublesome knowledge and bottlenecks in learning are two concepts used to discuss incoherency in writing transfer literature. Troublesome knowledge is knowledge that requires a paradigmatic shift in previous ways of thinking. Perkins (1999) suggests that knowledge is troublesome for different reasons. It may be

- ritual (routine action what can be entrenched leading to automatic action with little thought to how or why),
- inert (passive knowledge rarely used with intention or thought),

- conceptually difficult (misimpressions from everyday experiences that can lead to reasonable but mistaken expectations),
- alien (counter-intuitive and may come from conflicting perspectives),
- tacit (emergent but unexamined with subtle distinctions that can remain implicit), and
- troublesome language (jargon or specific discourses). (Meyer & Land, 2003).

Occurrences of troublesome knowledge present a metacognitive issue for learners and a requirement for the teacher to provide a support, with intentional sequencing and scaffolding of activities (Georghiades, 2000; Kaplan, Silver, Lavaque-Manty, & Meizlish, 2013). Bottlenecks for learning include epistemological and procedural obstacles as sources of troublesomeness, impeding and frustrating development. When troublesome knowledge is initially encountered, it can be associated with moments of emotional turmoil. Cognitive demand is high as learners attempt to integrate prior knowledge with the new knowledge, discarding what does not work and engaging in both ontological and epistemological shifts. Examination and exploration of evidence and sources of troublesome knowledge, especially tacit knowledge, can lead to a meta-awareness about otherwise implicit ways of thinking, doing, and writing. WPAs and other faculty developers can benefit from paying active and careful attention to possible indications of cognitive discomforts and troublesome knowledge along with sources or types of troublesome knowledge that can be encountered (Adler-Kassner, Majewski, & Koshnick, 2012). By identifying possible obstacles that may be standing in the way of transfer, WAC facilitators and writing teachers can decide how to best navigate difficult aspects of possible learning trajectories, and ideas from TFT can contribute to their planning.

Teaching for Transfer

Transfer involves studying how previous learning influences current and future learning along with how past or current learning is applied or adopted in similar or new situations (Haskell, 2001; Perkins & Salomon, 1992). Including positive and negative transfer discussed above, various types of transfer are discussed throughout writing studies scholarship. (See Appendix C). In general, conditions that facilitate transfer of learning include arousing mindfulness, active self-monitoring, thorough and diverse practice, explicit abstraction, and development of metaphors or analogy (Salomon & Perkins, 1992). While we know that writing transfer can occur and is necessary for successful learning, there significant challenges worth mentioning (Anson & Moore, 2017; Driscoll, 2011; Bergmann & Zepernick, 2007; Nelms & Dively, 2007; Beach, 2003; Tuomi-Grohn & Engeström, 2003; Haskell, 2001;). Too often, learners don't expect to be able to apply what they learn in one class to another learning or communication context (Bergmann & Zepernick, 2007; Driscoll, 2011), and when they do transfer new knowledge and skills from one academic setting to another, they often encounter barriers or roadblocks (Nelms & Dively, 2007; Nowacek, 2011). Even scarier is the idea that some curricular designs can unintentionally impede transfer (Wardle, 2009).

Since Perkins and Salomon (1992) sparked higher education's preoccupation with understanding students' struggles to transfer knowledge from one context to another, TFT has become a significant theory influencing effective practice writing studies. The Elon Statement on Writing Transfer (2013) defines *writing transfer* as a phenomenon in which new and unfamiliar writing tasks are approached through the application, remixing or integration of previous knowledge, skills, strategies, or dispositions. Successful writing transfer occurs when a writer can transform rhetorical knowledge and rhetorical awareness into performance, and the

development of learners' meta-awareness about writing often plays a key role in transfer. Writing studies, as a field, has addressed the problem of transfer in activity-based curricular models like TFT (Yancey, Robertson, & Taczak, 2014), writing about writing (Downs & Wardle, 2007), domains of knowledge (Beaufort, 2007), and more. *Teaching for transfer* engages transformative learning that induces change not only in how a learner understands a specific topic but also how the learner views the broader discipline or world could be considered as TCs (Adler-Kassner & Wardle, 2015; Blaauw-Hara, 2014; Meyer, Land, & Baillie, 2009; Meyer & Land, 2006; Haskell, 2001). In order for writers and learners to move from one context and community to another, they must 1. understand the concept of context and 2. be able to decontextualize writing in a specific situation to recontextualize and repurpose it for a different one. As discussed in the Elon Statement, enabling practices of TFT include

- the study of and practice with key concepts from rhetoric and composition that enable the analysis of context-specific expectations for writing and learning (like genre, purpose, and audience);
- activities that foster the development of metacognitive awareness, including asking good questions about writing situations and developing heuristics for analyzing unfamiliar writing situations; and
- explicitly modeling transfer-based thinking and the application of metacognitive awareness as a conscious and explicit part of learning.

Other enabling strategies to promote writing transfer include hugging and bridging strategies (Elon Statement on Writing Transfer, 2013). While *hugging* strategies use approximations of desired performance to exploit low-road transfer by making the learning context more like the context in which it will be applied, *bridging* strategies make conceptual connections between

what has been learned and other applications to exploit high-road transfer; more cerebral and less experiential as learners generalize and reflect (Appendix D). Bridging strategies for writing instructors include planning and facilitating a steady rhythm of reflection and practice (Tishman, Jay, & Perkins, 1993); asking learners to anticipate application of knowledge in other contexts; teaching learners to generalize and explicitly abstract principles about the task, idea, or genre at hand; inviting learners to use analogies or make metaphors to find connections between the topic being learned and something quite different; considering relevant prior knowledge and experiences by discussing how knowledge and texts may be re-purposed for a new writing context with remix activities; and setting clear expectations (Robertson, Taczak, & Yancey, 2012). It may also include teaching learners to conduct rhetorical analysis in new or unfamiliar writing situations, particularly how to analyze the features of new texts they are being asked to write and the new communities for which they are asked to write (Melzer, 2014). Hugging strategies in the writing classroom include setting expectations with tools like assignment sheets and rubrics; emphasizing rhetorical contexts and audiences to simulate real-world writing situations; modeling key ways of thinking and writing through demonstration rather than only describing or discussing them; and engaging learners in problem-based learning similar to what they may encounter in the future.

Two concepts from writing studies that are effective tools of TFT in a WAC PD that play significant roles in this project are metagenres and remix. Both assist learners in making connections to broader ways of thinking across contexts and disciplines while disrupting participants' ways of thinking about writing and writing instruction. Carter discusses Giltrow's (2002) idea of *metagenres* as genres that make connections to broader patterns of social action with similar ways of typified responses to recurrent situations. They regulate ways of thinking,

doing, and writing while also coordinating multiple genres according to similar ways of knowing, doing, and writing. For example, while examining faculty assessment plans for undergraduate colleges at his university, Carter identifies four metagenres that were repeated in general terms across a variety of disciplines: responses to academic learning situations that call for problem-solving, empirical inquiry, research from sources, and performance. Used as a pedagogical tool, metagenre can promote students' and instructors' awareness of the rhetorical connections among readings and writing assignments. Basgier (2014) discusses how WAC and WID experts and instructors can use metagenre's coordinating characteristics to make explicit otherwise tacit knowledge about individual genres' salient rhetorical features and the larger inter-generic connections across the classroom. Basgier also builds on Carter's (2007) idea of metagenre as a way for faculty to integrate conflicting motives across writing assignments, both disciplinary and extra-disciplinary, by emphasizing their common ways of building and shaping knowledge.

Rhetorical remix is a primary form of interaction and mediator of learning (Smith, West-Puckett, Cantrill, & Zamora, 2016). A remix activity is a point of connection in which learners connect to community practices, participant structures, and related resources to do *something different* with the tools, processes, structures, or content. Kathleen Blake Yancey (2009) suggests that "remix – the combining of ideas, narratives, sources – is a *classical means of invention*... Remixing, both a practice and a set of material practices, is connected to the creation of new texts" (5-6). Multimodal, remix writing activities integrated throughout learning are a flexible and meaningful way to promote transfer of writing skills and knowledge. Such assignments ask participants to apply their emerging knowledge or skill in a new mode. In other words, the composer has to use new knowledge in a different way. By situating remix as an iterative and

critical practice, we can see its transformative possibilities in TFT. Remix is also a valuable tool for disrupting entrenched ways of thinking about writing and writing instruction (Yancey, 2009). In TFT, remix is one way new and prior knowledge, skills, strategies, and dispositions can be combined to achieve transfer (Elon Statement). In the sections below, I provide descriptions and theoretical groundings for two forms of PD in one WAC program: the WAC Academy and the Advanced WAC Academy.

WAC Academy

The WAC Academy is a 6-week institute held each spring that encourages participants to gain a better understanding of writing processes, assessment issues, teaching methods, and new literacy technologies. Like the NWP model, ten instructors from across the disciplines who are committed to learning with and from each other are selected. Aligned with transformative learning about teaching, the Academy asks faculty to critically examine their practice and develop alternative perspectives of understanding their practice (Cranton, 1996). During weekly, 2- to 3-hour meetings, they reflect on their professional writing skills, study research on writing and learning, and share writing-related teaching strategies they have used successfully in helping their students become better writers and thinkers. The scholarship of teaching writing also plays a significant role in the academy because, as Gray (2000) notes, “As professionals, teachers need to immerse themselves in the why as well as the what of their work” (95). Much of the context focus comes from writing studies research and educational research. Each week’s readings offer a focus for the meeting, each a relevant aspect of effective writing instruction. For example, the topic of WAC/WID is coupled with Carter’s “Ways of Knowing, Doing, and Writing in the Disciplines” and writing-to-learn is paired with Peter Elbow’s “Writing for Learning – Not Just for Demonstrating Learning.” Other weekly focuses include grammar and writing instruction; the

transfer of writing skills and knowledge; writing goals, outcomes, and objectives; and responding to, evaluating, and assessing student writing.

The academy's slogan "Writers Teaching Writing" is a deliberate reflection of both the National Writing Project and the transformative method of PD it strives to achieve. In each meeting participants engage in writing, collaborate in groups, work on both their teaching and writing skills, explore research on writing and teaching, and study successful pedagogical practices (Wood & Lieberman, 2000). They also demonstrate successful teaching practices of their own, see demonstrations by others in education and composition, and spend time reflecting on and discussing the principles that underlie those demonstrations. Through its activities, readings, writings, and reflections, participants develop more effective writing curricula and assignments to take into their classroom, improving students' writing abilities by improving their own teaching of writing (Geller & Eodice, 2013; Enos, 2010). The Academy aims to expand the role of WI course instructors within the university by providing opportunities beyond the Academy for its participants to provide PD programs to other WI instructors. We want our "graduates" to consider themselves a WAC resource within their departments and disciplines. We attempt to structure the Academy to foster innovation in teaching strategies, promote practice in writing skills and processes, and enable the sharing of knowledge and skills gained (Graham, 2006). The WAC Academy was formed in 2010 specifically with two of the five essential NWP principles in mind: 1. Teachers teaching teachers, and 2. Teachers of writing must write.

Teachers Teaching Teachers

This maxim indicates that the primary agents of the NWP are not administrators or outside "experts" that are central to some PD models but are the teachers involved in the project. The participants of any project are exceptional classroom teachers who are invited to participate

who develop presentations on aspects of teaching writing that they may then be qualified to give in other PD events. As part of the process of developing their presentations, the group inquires into the question of what it means to teach writing effectively, reflecting on scholarship on various aspects of the topic and considering their application within their own classrooms. This element of application relates to the active critical reflection and praxis that is at the core of the NWP model.

Teachers of Writing Must Write

This principle recognizes the credibility gap that exists in schools at all levels between what writing teachers preach and their own writing experiences. A portion of the WAC Academy is dedicated to the faculty participants' own writing with certain goals in mind. Participants engage in pre-writing before the first meeting (Appendix E). We hope that it may remind them how difficult it can be to write, evoking some empathy for student-writers, along with the typical problems writers face. In this process, they learn how to offer solutions to writers by having to confront problems in their own processes. They also work with fellow writers, learning how to give and receive feedback on writing. By exercising and exploring their writing skills and knowledge in PD, they are exercising and exploring their identities as learners and writers with the goal/possible result of strengthening the foundation(s) from which they work with writers in the classroom.

Many participants begin the Academy sporting masks they have in common. They are all teachers at our university, experts in their disciplines. The WAC Academy context is also one where they are learners, not experts in the content of the curriculum. While they can identify common alignments, each person's frame of reference is also informed by their specific discipline's ways of knowing, doing, and writing. For many participants, outside of their own

discipline and in a role that is not one of expert is not a comfortable place to linger. It is a liminal space in which we are asking them to reflect on their own and others' frames of reference. The readings and activities aim to deconstruct, discuss, and critically reflect on what we know, do, and write in order to identify, compare, and reconsider our assumptions and beliefs about being an effective writer and teacher of writing. The WAC Academy supports perspective transformation (Grabove, 1997) in participant development of a *teacher-writer identity*. The mask of teacher-writer can serve as a method for WAC PD to orientate participants while exploring the complexities of writing in various contexts and being immersed participants in the experience and challenges of being an effective writer. Being a teacher-writer allows participants to consolidate overlapping and conflicting roles in ways that can be both productive and empowering in the classroom.

Much of the curriculum reflects the writing studies TCs mentioned above. To begin the process, we collaboratively begin to inquire into critical WAC questions like “What is good writing?” and “What is effective writing instruction?” throughout the PD series. Participants engage in inquiry activities that require them to put on the mask of “writer”. Writing is both an activity and our subject of study as they read scholarship from writing and writing studies on a weekly basis. The context of the WAC Academy is intentionally filled with people from across the disciplines and objects commonly used by writers (like daybooks, sticky notes, resources, highlighters, laptops, articles, white boards, crayons, pens/pencils). We engage in social and rhetorical activities associated with writing and teaching. Prior to week 1, they record their thoughts, observations, and questions in a dialogic journal (Appendix F). These journals are an informal writing opportunity for learners to identify, interrogate, and develop things they did and did not understand about content. During our first official meeting, their peers read and respond

to each other's writings before diving into a group discussion. With activities like these, participants are intentionally orientated as writers in the context of PD for teaching. This model of WAC PD intentionally creates space for each participants' performances of writer in an interdisciplinary context, pushing against and possibly disrupting the construction of their role in the classroom. In other words, we practice wearing the mask of teacher-writer to explore how grounding identity performances can empower participants to articulate crucial but, at times, "transparent" (Russell, 1990) aspects of writing in their discipline.

Each of the Academy's two-hour meetings begins with time for a focused freewrite on a topic related to the week's discussion, which participants keep in daybooks (Brannon, Griffin, Haag, Iannone, Urbanski, Woodward, 2008). Daybooks also become invaluable as spaces for faculty to respond to readings, reflect on activities, sketch, doodle, even collect and archive handouts from the other participants. Engagement with WAC scholarship starts with weekly pre-Academy writings and assigned readings of relevant scholarship (Appendix G). Aiming to model active and engaged pedagogies, participants are responsible for teaching and learning the workshop's content (Fulwiler, 1981). Each week, two participants serve as discussion leaders who are encouraged to use writing-to-learn activities they have either had success with or are considering using in their classrooms to spark, maintain, summarize, and synthesize discussion. Each meeting ends with participants responding to a metacognitive exit slip that asks them to reflect on aspects of this week's academy that were interesting or significant and problematic or challenging along with space to share anything else they are thinking about at that point (Kaplan, Silver, Lavaque-Manty, & Meizlish, 2013).

Week 2 activities encourage faculty to critically reflect on their writer selves and evoke images of themselves as writers also engages their artistic selves with Draw Your Writing

Process (Appendix H). Writers are asked to consider the last formal writing project they worked on – an article, a grant, a syllabus, or a research proposal – something that required multiple drafts. Individually, they determine the steps that went into writing the finished product, each tool, collaboration, experiment, or reading. The ideas of essential objects for writing and writing habitats are offered to encourage attention to the details of context and materiality. The steps may be linear or recursive, may spiral or meander, or follow some other pattern entirely. Then, using the art supplies provided, participants create a visual representation of their writing processes. Processes vary, often demonstrating through metaphor how writers, writing, and discipline interconnect. In turn, these drawings become the starting points for our conversations about who we are as writers (Dunn, 2001). In pairs or as a whole group, we discuss the pieces that compose our processes, how our processes compare, the nature of process depending on genre, context, and exigency, and what our processes say about ourselves as writers and thinkers. Week 3 focuses on grammar and mechanics in writing instruction, taking a sociolinguistic approach that begins with participants' prior knowledge and experiences as a student writer. Before reading for this week, participants construct their own definition for grammar, rate their comfort level and confidence regarding their knowledge of grammar, and briefly describe how they were taught grammar and assess approaches that they regard as successful approaches. While reflecting on academic and scholarly ethos and ideologies, we start to explore how writing enacts and creates identities and ideologies for ourselves and others. Transfer and TCs are the content focus for week 4 as we use the writing studies TCs to start to name and develop a meta-awareness about writing.

The context of the WAC Academy is intentionally filled with people from across the disciplines and objects commonly used by writers (like daybooks, sticky notes, resources,

highlighters, laptops, articles, white boards, crayons, pens/pencils). Differences enrich what could be the additive, fallow soil of faculty development into a complex, polycontextual, multi-voiced, and multi-scripted community (Wenger, 1999). We engage in physical activities associated with writing (brainstorming, reading and responding to others' writing, sharing our own writing, composing in alternate and various modes, revising and re-writing, synthesizing, critically reflecting). With these physical and mental activities, participants are intentionally orientated as writers in the context of PD for teaching. This model of WAC PD intentionally creates space for each participants' performances of writers in an interdisciplinary context, pushing against and possibly disrupting the construction of their role in the classroom.

Advanced WAC Academy

An Advanced WAC Academy focused on the transfer of writing skills and knowledge became possible in 2014. This PD utilizes enabling practices from TFT (Yancey, Robertson, & Taczak, 2014) to create a curriculum focused on unpacking implicit knowledge, disrupting entrenched ways of thinking about writing, and expanded notions of what writing is and what it means to be an effective writer. For one week (five days) during the university's first summer session, five faculty members are selected from a pool of applicants to meet for three to four hours a day. While each year's Advanced Academy varies somewhat based on feedback from the previous year's participants, they all include readings, activities, discussion, and reflection on concepts central to teaching for TFT: metacognition, TCs, prior knowledge, genre, troublesome knowledge, and more. (See Appendix I for a sample reading list.) On the first day, after a Writing into the Day that asks for general reflections about the pre-readings, each person picks a key term or concept to "adopt", drafting a definition, key theories/scholars, an example or application, a "golden quote" from one of the readings, and at least one image/sketch that can

help others understand it. The activity asks participants to consider broad and specific contexts associated with the term along with reflections and examples from their own prior experiences and disciplines.

With a focus on disciplinary literacies and WID, this Advanced WAC Academy explores what it means to be an effective communicator in specific departments or disciplines.

Participants develop knowledge of how to teach for transfer. More specifically, the Advanced Academy supports instructors in the following activities:

- Exploring what transfer is and how instructors can encourage students to incorporate previous, relevant writing experiences and knowledge in new and different writing contexts;
- Designing activities and curricula to 'teach for transfer', anticipate and work through TCs for writing in their discipline, and allow students to Decode the Discipline;
- Creating resources and tools to articulate implicit, disciplinary values represented in writing in the disciplines in a meaningful way to student writers;
- Determining and planning opportunities for student reflection and metacognitive writing on rhetorical elements of various writing contexts, including context, purpose, audience, and genre; and
- Selecting and curating relevant artifacts to represent transfer and writing in their classrooms and discipline(s) in our Digital Archive of Writing Instruction (DAWI).

Like the WAC Academy, there is a meta-aspect to everything that we do in our meetings. Not only are we reading about and discussing transfer, but all of the activities in the curriculum were designed specifically with TFT in mind. In general, the curriculum is designed to promote conditions for transfer in general, asking participants to articulate explicit abstractions of new

knowledge, arousing mindfulness, active self-monitoring, using metaphor or analogy to explore concepts along with thorough and diverse practice (Salomon & Perkins, 1992). Transfer scholarship also encourages classroom teachers to

In the most recent Advanced WAC Academy, the daily themes included

- Day 1: Developing a Language for Transfer;
- Day 2: Articulating Our Values;
- Day 3: Ways of Doing, Knowing, and Writing;
- Day 4: Decoding the Disciplines; and
- Day 5: Planning for Transfer.

The Advanced WAC Academy involves enabling practices that maintain the teacher at the center of the learning while promoting the transfer of skills and concepts in multiple ways. Examples of such social practices that promote writing transfer include

- Explicitly modeling transfer-focused thinking and the application of metacognitive awareness as a conscious and explicit part of a process of learning;
- Teaching concepts, heuristics, and flexible approaches to complex topics and rhetorical problem solving rather than rigid rules;
- Showing students how to actively self-monitor during difficult writing tasks and be mindful;
- Creating a steady rhythm of practices and reflection (Tishman, Jay, & Perkins, 1993);
- Teach students to explicitly abstract principles about the task, context, audience, or genre at hand;

- Conducting rhetorical analysis of new writing situations with your students highlighting the features of the new texts and communities for which they are being asked to write; and
- Design ill-structured rhetorical problems and assign, teach, and explain them as ill-structured, rhetorical problems.

To encourage transfer across courses, consider what learners bring with them in terms of skills, experiences, beliefs, identities, and values. Help writers figure out how this prior knowledge is relevant, helpful, or needs to be re-purposed for the new task and context at hand. Be explicit, making clear what is expected in the new setting (Yancey, Robertson, & TTaczak, 2014) Also, give examples of what is expected to help students explore how this new writing situation compares to what students already know how to do, what the new task is like and not like (Bawarshi, Reiff, et al.). Generative dispositions, like a learner's willingness to self-regulate or to positively value writing, can assist in their ability to transfer knowledge (Driscoll & Wells, 2012). Additionally, a learner's belief in their own ability to achieve the desired outcomes and that they have some control over those outcomes is more likely for them to have dispositions which will allow the transfer of skills or knowledge to new contexts. Conversely, negative dispositions that include the lack of reported value, substantially interfere with transfer.

Like the WAC Academy, participants are asked to respond to a pre-Academy writing prompt that may serve as a baseline for participant knowledge before they engage in the Advanced Academy pre-readings. The pre-readings are intended to establish common knowledge for the group to begin their discussion of how writing instructors from across the disciplines may best encourage the transfer of beneficial prior knowledge for student writing in their course(s) and how to best teach writing so that their students may transfer writing

knowledge and skills to contexts beyond their classroom that include other classes and workplace writing. Also like the WAC Academy, each meeting starts with a ‘writing into the day’ prompt, encourages active participation, and ends with an exit slip. During the academy, we encourage boundary crossing (Tsui & Law, 2007; Beach, 2003; Engeström, Engeström, & Kärkkäinen, 1995) and dispositions related to transfer (Driscoll & Wells, 2012). On the most recent Academy’s [webpage](#), I ask the following of each participant at the beginning of the PD:

- Be open. Recognize times, topics, and spaces that feel unfamiliar or uncomfortable; invite discomfort or dissonance to sit and be with you; ask yourself why and figure out what you can learn from it.
- Make meaning. Analyze, speculate, synthesize, play, take, give... Find times/spaces to meander, make connections, contradict yourself, listen, go in multiple directions at once...
- Take risks! While you are reading, listening, talking, theorizing, making... don’t be afraid to try something new, ask questions you don’t know the answer to, express your feelings (Yep! Academics have feelings too.), be open, respond via a different mode/medium, relate topics to personal experience, subvert expectations, subvert the norm...
- Fail spectacularly! When framed in certain ways, experiences of failure can be some of the most expansive learning experiences. Don’t be afraid to risk failure in meaningful ways.

Participants are asked to dwell at what may be uncomfortable intersections, pause together in a space where everyone is a boundary crosser (Tsui & Law, 2007; Tuomi-Grohn & Engeström, 2007; Engeström, Engeström, & Karkkainen, 1995; Star & Griesemer, 1989) to try and see

familiar ideas, behaviors, and products in new ways. At these thresholds, we can start to consider how (dis)connections among what we learn, what we do, and how we understand ourselves can hold possibilities for expansive growth (Wenger, 2010; Engestrom, 2001).

Overall, this interactive workshop series starts by familiarizing participants with the challenges of transfer and significance of key elements like prior knowledge/experiences and learning as a social process. By moving into theories of difficulty in general and then in writing studies, participants will have both a frame for understanding TCs and the context for applying them in their course(s). Throughout the series, participants inquire into and make new meaning with a variety of genres, developing tools to facilitate transfer and progression to mastery of TCs. Writing instructors are not prophets or mind readers, but with TCs, they can work to make windows for student learning where there were once walls.

Both the WAC Academy and Advanced WAC Academy reflect the values and concepts expressed by Desimone's (2009) core features of PD: content focus, active learning, coherence, duration, and collective participation. She asserts that each is critical to expanding teacher knowledge and improving practice. She asserts that *content focus* should include both declarative knowledge (subject matter) along with procedural knowledge (how to learn that content in a meaningful way). It can be measured by the degree to which activities focus on improving and deepening participants' content knowledge about effective writing and instruction. In the WAC Academy, the content focuses primarily on inquiry into the questions, "What is good writing?" and "What is good writing instruction?" In the Advanced WAC Academy, the content becomes more specific by inquiring into "How can we teach writing for transfer?" In other words, while the focus on the WAC Academy is on writing across the curriculum, the Advanced WAC Academy focuses on writing in the discipline. While the WAC Academy curriculum is

composed of weekly themes (WAC/WID, writing to learn, teaching grammar/mechanics, transfer, outcomes, and feedback/assessment), the Advanced WAC Academy content focuses on TFT, a focus of the university's QEP for writing.

Themes and activities in the Advanced Academy align with Yancey, Robertson, and Taczak's (2014) TFT framework and Desimone's core concepts for effective PD. The curriculum begins by developing a language for transfer; articulating implicit values to students; reflection on ways of doing, knowing, and writing; decoding the disciplines; and planning for transfer. Metacognitive writing, writing to learn activities, and group discussion are spread throughout both programs. Both academies are centered around the ideas of active learning and collective participation are also spread throughout the academies. *Active learning* in the WAC Academy includes the participant-led discussion, writing, sharing their writing, getting/giving feedback, and more. Metacognitive writing, writing to learn activities, and group discussion are spread throughout both programs. *Collective participation* is found in the participants' search for ways to improve as a writing teacher. Also, because of the fact that everyone teaches writing in the same institution, university writing outcomes and other institutional structure can contribute to collective participation. While *duration*, which includes both the span of time over which an activity is spread and the number of hours spent in the activity, differs slightly for each. While the WAC Academy is spread out over 6 weeks of a semester, the Advanced Academy meets for five consecutive days over the summer. Each includes at least 20 hours of contact time, as recommended by Desimone. The total duration of these programs add up to be over 25 hours of contact with WAC Academy meeting for the spring for at least 18 hours and the Advanced Academy during the summer meeting at least 15 hours over the summer. Collective participation with interaction and discourse sits at the center of each meaning with participants taking the role

of discussion leaders. Activities like Draw Your Writing Process ask participants to focus on *self as writer* in a discipline. Additionally, pedagogical approaches like Writing About Writing (Downs & Wardle, 2011) make writing the content of composition courses where students engage in scholarly inquiry into the discipline of writing and encouraging a more realistic conception of writing. Collaborative meaning-making, risk-taking, and even failure are coupled with metacognitive components for support and reflection on active learning. University Writing Outcomes (Appendix J) serve as a supplementary resource and means of maintaining coherence between the community of learners and the broader university context.

Conclusion

The WAC Academies are unique sites for research in writing studies because of the liminal learning spaces it creates. In them, faculty from various disciplines think, write, reflect, and share ideas about writing and teaching. This dissertation project seeks to discover if WAC PD, purposefully and intentionally designed with TCs and TFT, impacts the way that its participants think about and teach writing. Close examination of troublesome knowledge, learning bottlenecks, and TCs for learning can provide insight into how learners assimilate and accommodate information, the effects of troublesome knowledge that are not addressed, and how pedagogy and instruction can be better supported in the writing classroom. Analysis of textual artifacts works to find evidence of impact may appear in the process of the WAC PD and afterward, in their course assignments and other instructional materials and in their writing classrooms. For example, something as common as writing assignments implicitly say a great deal about the goals and values of instructors and the goals and values of their disciplines (Soliday, 2011; Melzer, 2009). Therefore, this research seeks to determine what individual's lines of inquiry into their writing, performance, and classroom artifacts may reveal about how

faculty work through troublesome knowledge to improve instruction while also (re)constructing contextualized and dynamic concepts of writing and writing pedagogies. The resulting teacher-writer framework I am contributing is a theoretical model that utilizes deliberate disruptions and intentional kinds of support to encourage critical thought and expansive learning. It is used to contextualize artifacts, determine how they construct writing, identify troublesome knowledge, and work to identify any pedagogical threads that can be traced to the academics. I help to reveal the tensions between applications of general writing knowledge and discipline-specific writing strategies. I wonder how instructors [don't] work to resolve these tensions within the various roles they take on in the university: teacher, writer, and learner.

Chapter 3: Methods & Methodology

As one of the most important factors for improving the quality of US schools, teacher PD (PD) can enhance teacher learning, impact the method and practice of teaching, and improve student learning (Desimone, 2011). Although the field acknowledges the importance of writing across the curriculum (WAC) PD, there is still a need for deeper understanding of how PD impacts the teaching of writing. Writing studies have only begun to dig into how PD using a teaching for transfer (TFT) approach impacts faculty. Both the WAC PD and this research project focus on the development of learners' meta-awareness about writing as key to successful transfer. Transfer concerns the ability and occasion when what has been learned in one context is successfully adapted and applied in a new or unfamiliar context (Brandsford, Brown, & Cocking, 1999). In writing studies, transfer has been described as instances when a learner is able to approach a new and unfamiliar writing tasks and successfully translate, integrate, or apply relevant knowledge, strategies, or ways of thinking into performance (Elon Statement, 2013).

In this chapter, I contextualize this dissertation project, discussing my research site and design, describing in detail a National Writing Project (NWP) methodology based in teacher-research. Data like Learning, Liminal, and Teaching Artifacts were analyzed to consider how participants construct key concepts at various stages in their learning processes. Such analysis resulted in case studies for two participants, one from nursing and one from criminal justice, who both participated in the WAC Academy and Advanced WAC Academy as recent graduates from PhD programs and are currently teaching writing. With this research, I seek to understand how ideas from WAC, TFT, and threshold concepts (TCs) impact participants think and write about writing and the teaching of writing. I describe my use of selective, open, and axial coding and rhetorical analysis to construct snapshots of the participants' ways of thinking at various

moments. This project aims to get to the underlying theoretical aspects of WAC PD in practice along with practical aspects of TFT in and TCs. By considering the evolution of concepts like good writing, student writers, and effective writing instruction, we can gain an up-close look at participants' ways of thinking, tracing their evolution over time through language.

Programmatic & Research Context

East Carolina University is the third largest university in North Carolina, averaging almost 29,000 full-time undergraduate and graduate students and over 5,800 faculty members each academic year. Around 23% of students are distance learners, and 28% of undergraduate students are considered ethnic minorities (ECU Fall 2016 Student Data File). In 2016, 80% of non-administrative faculty were employed on a full-time basis, and 58% were tenured or on tenure-track. Twenty-three percent of the total campus workforce is made up of ethnic minorities (ECU 2016 Personnel Data File). The university committed itself to improving student writing in 1983 by establishing a WAC Program, writing center, and a NWP site (Flinchbaugh, 2001). The brief history below explores significant institutional shifts that came with the demands of institutional accreditation and programmatic assessment. The WAC Academies developed along with the program in which it is situated. With opportunities to re-imagine WAC PD and re-educate faculty on expectations of WI courses, the program itself evolved from a model-based, *established* WAC program to an outcomes-based, *integrated* program (Condon & Rutz, 2012).

Headed by English professor Dr. Patrick Bizarro, our university's WAC Program was designed to help students in all disciplines improve their writing ability, asserting that faculty believe writing belongs throughout the entire curriculum. It recognized that, by writing, students "learn and remember more, become more active learners, learn to collaborate, and learn to use the language of their discipline" (ECU Writing Across the Curriculum Program Handbook, n.d.,

2). While considering what makes a course *writing intensive* the Handbook explains it “means that students write more in those classes than in others, yet the writing assignments are not merely ‘added on’ to other course requirements. A writing-intensive course treats writing both as a tool for learning and a skill to be learned” (2). The WAC program set a requirement that all undergraduate students complete a minimum of 12 semester hours of writing-intensive courses, 6 in First-Year Composition (now Writing Foundations) and at least 3 hours within their major. This is a requirement that still remains today, making WAC PD an ongoing and significant focus of the program.

Based on Condon and Rutz’s (2012) taxonomy of WAC programs, ECU’s program has many of the characteristics of an *established* program, but features of it, like the recent writing Quality Enhancement Plan and activities the WAC Academy, are assisting its evolution into an integrated program. Early in its creation, the WAC Program received university support, but the support of actual instruction was “de-emphasized by a lack of financial commitment to the training of instructors” (Flinchbaugh, 2001, 31). Luckily, in 1993, circumstances allowed programmatic progress in the form of a move. While the Writing Foundations Program remained in the English Department, the WAC Program and the writing center moved into Academic Programs, eventually allowing for an increased budget and encouraging greater faculty engagement across the disciplines. In 2001, Bizarro was able to acquire funds to start a PD series titled the WAC Institute (discussed more below). Since then, the University Writing Program has come to be composed of the Director and Assistant Director, the University Writing Center Director and Assistant Director, a web coordinator position, and an administrative assistant. The establishment of a writing-focused Quality Enhancement Plan (QEP) contributed to further growth of the program.

In fall 2010, Dr. Will Banks became the Director of the University Writing Program. Dr. Banks, along with Dr. Wendy Sharer and Dr. Nikki Caswell, were integral in the development of the program. As part of the university's accreditation process, students and faculty voted for a writing Quality Enhancement Plan (QEP) – “Write Where You Belong” – started in 2013 as a multi-year and multi-faceted project providing additional faculty development opportunities and financial support. A QEP is a plan to implement and assess a focused set of initiatives designed to improve student learning across the university (Southern Association of Colleges and Schools Commission on Colleges, 2019). The QEP and its stakeholders aimed to integrate, align, and reinforce writing instruction for students. As a result, the program began to take on more characteristics of an *integrated* WAC program. WAC was now integrated into larger agendas, including institutional assessment, accreditation, and accountability. The QEP also came with financial support from university administration and opportunities for faculty development that could be more than just another additive workshop. The QEP established a Council with faculty, staff, and students from across the curriculum. It also enabled the development of faculty Writing & Learning Communities, Writing Liaison meetings with representatives from each department, a metacognition and writing workshop series, and an Advanced WAC Academy focus on the transfer of writing skills and knowledge offered each summer. The QEP was vital in the development of a culture of writing at our university. As it supports the continued infusion of writing throughout the curriculum, it also included a carefully designed assessment process and additional financial support for additional WAC faculty development.

National Writing Project Methodology

As I noted in previous chapters, I come to this sort of study of WAC PD having myself been part of the Tar River Writing Project, a local site of the NWP. The ways that the NWP has

worked to shape teacher PD over the last 40 years has also shaped not only how I think about effective teacher PD but also how I think about what makes for effective research. In this section, I attempt to articulate what I'm calling a NWP Methodology for research, one that grows out of core values of the NWP, teacher-research traditions, and transformative learning theory. In pulling these traditions together and placing them in the context of teacher PD, I demonstrate a framework that explains how I collected and analyzed data for this study. It looks at formal and informal learning spaces as sites of inquiry, places to make and share connections across contexts as the participants create relationships, meaning, and textual artifacts. It also values textual artifacts as possible sites for the emergence of transfer and genres as sites of social action. Teacher knowledge, reflective praxis, disciplinary diversity, and participant empowerment are core concepts at the heart of this methodology.

A NWP Methodology focuses on teacher knowledge and reflection with inquiry into practice (teaching, learning, and writing) while emphasizing participant diversity and teacher knowledge with an emphasis on how we use language to de- and re-construct knowledge, work through times of confusion, and integrate new ideas with previous knowledge. Evidence of impact includes the identification of shifts in discourse, which can be identified by tracking specific ideas, or constructions of meaning, from the time they are introduced to more recent classroom contexts (Adler-Kassner, Majewski, & Koshnick, 2012). A NWP Methodology prioritizes participant writing by making it the focus of the inquiry, analyzing both context and discourse while maintaining the dynamic nature of writing and learning. Such a focus assures that the idea of writing will not be flattened (Ochsner & Fowler, 2004), overly simplified, or made more transparent (Rusell, 2002). Instead, writing contributes to making new knowledge through reflection and analysis in rich ways. As Liberman and Wood (2003) explain, "Writing

produces occasions to foreground and clarify thinking... Writers have opportunities to discern both what they understood and what they have yet to learn” (p. 19). In the context of this WAC PD, the resulting products became textual artifacts that I approach as snapshots of one’s particular ways of thinking about teaching writing (Carter 2007). Reflective writing is at the center of practice as a NWP researcher is collecting, analyzing, and synthesizing knowledge-making processes. Research matrices and memos (Saldana, 2013) are essential tools used for capturing and facilitating qualitative analyses (Maxwell, 2013). Strategically noting in-between spaces for reflection allows researchers to consider, explore, identify and categorize possible emerging themes that emerge throughout. Much of the coding takes the form of Research Memos (discussed in more detail below). Both the evolution of key concepts and shifts in discourse were considered in order to trace possible paths of evidence. Researchers use text from the matrices and memos to describe and contextualize the data collected and analyze data to construct narratives about participant experiences.

Both disciplinary diversity and participant empowerment play significant roles in the NWP and this methodology. As the epistemological and knowledge-making units that define and constitute scholarly communities (Gere, Swofford, Silver, Pugh, 2015), disciplines are a driving force of universities. Diversity in ways of thinking is a driving force in WAC PD. Because WAC is interdisciplinary, it allows participants’ practices and values to intersect in ways that can help reveal various shapes of knowledge. This kind of diversity brings teacher knowledge, and some of its more subtle details and nuances, to the center of learning as both prior knowledge to be built on and reconsidered or reconstructed. As the Executive Director of the NWP, Eidman-Aadahl explained to Liberman and Wood (2003), “‘the work’ of the NWP really amounts to the ‘enactment of culture’” (p.12). The teacher participants who complete a NWP Invitational

Summer Institute (ISI) are often granted the title of Teaching Fellow, staying active in the network for their knowledge and experiences. This work includes a set of social practices that frame interactions, specific ways of inquiring into and relating to one another during and after the ISI (Gray, 2000): creating forums for teachers to teach one another, engaging in reading and discussing relevant educational scholarship, and providing opportunities for them to write and share their writing with the group.

A NWP Methodology allows one to craft an integrative approach for examining textual artifacts that fits well with TCs and the unique needs of WAC PD and writing studies. A NWP methodology allows WAC professional developers and WPAs to

Teacher Knowledge

- Value teacher research and inquiry focusing on texts while privileging teacher voices;
- Learn from our own and other's multiple and conflicting constructions of key concepts like "student writers" and "effective writing instruction";

Participant Empowerment

- Focus on fluidity and dynamics of writing, student writers, and writing pedagogies in specific contexts;
- Expand the boundaries of teacher-research, including inquiry into learning and practice;

Reflective Practice

- Embrace the highly developmental nature of this kind of learning by tracing the evolution of thought about key concepts; and
- Be on the lookout for entrenched ways of thinking, cognitive dissonance, and impact on learners.

Disciplinary Diversity

- Value participant prior knowledge and experience as writers and teachers of writing in and across the disciplines (WAC/WID);
- Develop cross-curricular communities of participants from a variety of disciplines, reflecting on and expanding ideas of what it means to be an effective writer and teacher of writing.

Teacher-research in writing studies emphasizes the study of language practices in particular settings and, possibly, results in a closer examination of particular cases as ways of learning and gaining insight. Approaching data from a NWP perspective also allows me to take a teacher-researcher stance, investing in the idea that research should inform and improve practice and theory beyond the traditional classroom space. Teacher research asserts that inquiry should account for context in all of its complexity (Bissex & Bullock, 1987). It reinforces the idea of a dialogic learning space, encouraging participants to be critical of their own experiences and problematize the content being studied and making learning a form of research or experimentation (Berlin, 1990). In the context of this project, teacher research is a recursive, collaborative, and explicitly change-based scholarly endeavor (Nickoson, 2012). The questions and data collected form details in a picture of the participants as actively engaged teachers, writers, learners, makers, knowers, reflective practitioners.

A NWP Methodology can offer support for writing program administrators (WPAs) and others in the negotiation and management of multiple and, at times, conflicting roles in research contexts. As curriculum designer, professional develop facilitator, primary researcher, PhD student, and more, my own roles in this project were a key part of my considerations. Nickoson (2012) offers ideas for negotiating power differences in teacher research. In addition to

developing a range of methodological experience with coursework, various collaborative research projects, and experience working with teacher researchers in the NWP, I took Nickoson's advice in order to prepare myself to navigate this crucial ethical consideration by

- Reading from a range of forums (articles and book-length examples, practical how-to guides...) in order to conceptualize studies;
- Identifying and using local resources that involved the university's QEP, UWC, WAC, and educational scholarship; and
- Taking advantage of professional communities, some local and others national.

Teacher research invests in the idea that research should inform and improve theory and practice while embedding the work of thinking reflexively about approaches, practices, contexts, and stakeholders (Bissex, 1990). This aspect also reinforces the idea of an egalitarian and dialogic learning space, encouraging participants to be critical of their own experiences and problematize the content being studied and making learning a form of research or experimentation (Berlin, 1990).

Importantly, a NWP methodology highlights the idea that teacher research does not just take place in traditional classrooms nor is it only conducted by classroom instructors. While some discuss teacher researchers solely as those who study their own classes, other scholars discuss them in a broader, more inclusive manner. Fishman and McCarthy (2000) describe teacher research as "highly amorphous" with "audiences, settings, methods, and purposes that vary markedly" (p. 9). Lankshear and Knobel (2004) argue that the crucial aspect of teacher research is that it flows from authentic (or felt) questions, issues, and concerns of teachers themselves. In teacher research, issues and concerns addressed should be answerable and responsive to teachers' own decisions and ideas about what is helpful and relevant. They argue

that teacher-researchers can be “classroom practitioners at any level, preschool to tertiary, who are involved individually or collaboratively in self-motivated and self-generated systematic and informed inquiry undertaken with the view to enhance their vocation as professional editors” (p. 9). Nickoson (2012) builds off of these authors to reconceptualize and further expand teacher research as multi-methodological and robustly collaborative inquiry that “is not limited to the classroom as the site of inquiry” but “explodes possibilities of how, with whom, and for what reasons we engage the work of research” (p. 109). It is this broader construction of teacher-research that I bring with me, as a WPA, into this project.

Research Design

As teacher-research scholarship, this project builds on the field’s research into TFT and TCs, specifically as they relate to the development and impact of WAC PD. Artifacts as common as a writing assignment implicitly communicates a great deal about complex, liminal spaces like that between an instructor’s pedagogy and the values of their disciplines when considered along with its context (Soliday, 2011; Melzer, 2009). As Walker (2012) explains, “The words of everyday life will not come about through a sociological discovery but through its being expressed by those living it, wherein ‘writing opens up and transforms the social positions occupied and available to be occupied’” (p. 51). Data was collected across three recursive phases and categorized as specific types of artifacts. *Learning Artifacts* are the product of writing to learn activities participants engaged in during both the WAC Academy and Advanced WAC Academy. *Liminal Artifacts* are the product of metacognitive, reflective writing in the academies, and *Teaching Artifacts* come from participants’ classrooms after their participation in the academies. (Each category of artifacts is discussed in more detail below.) In order to better understand the intricacies of faculty developing as teachers of writing, I examined the composed,

textual artifacts of participants from different years and groups of PD. Specifically, they are early career faculty teaching writing outside of the English Department and who completed both the WAC Academy and Advanced WAC Academy. With close collaboration from the participants, the goal is to explore the experiences while also contrasting embedded subunits in order to build and refine a theory for approaching WAC/WID PD. Throughout this project, I work to see if the interdisciplinary, liminal spaces that inform and sustain development, like the WAC Academies, can harness the integrative nature of transformative pedagogies of a TCs approach to support faculty to transfer.

This approach includes the three-stage scaffold of the liminal learning process (Land, Cousin, Meyer, & Davies, 2005) -- pre-liminal, liminal, and post-liminal stages -- in order to engage, interpret, and compare data for evidence of impact. Constructions of good writing, student writers, and effective writing instruction were crafted and tracked. Based on the researcher's constructions of participants' key concepts, the language in artifacts from earlier in the learning experience are compared to those from more recent teaching artifacts. Moments of cognitive dissonance were examined closely to determine how the learner engages difficult concepts and bottlenecks in learning. Evidence of impact includes notable shifts in discourse along with the expression of (or reflection on) a change in frame of reference or practice.

Yancey, Robertson, and Kara (2014) report that research into TFT should address questions like, "How can challenge and failure facilitate transfer? How does self-identifying as a writer complicate our approach?" (p.145). As they remind us, writing studies would benefit from more research into how disruption, like the troublesome knowledge participants encounter, should be considered and anticipated in WAC PD curriculum. This project explores the central question, *What impact, if any, does a teaching-for-transfer approach to WAC/WID PD have on how*

faculty think about writing, student writers, and writing instruction? Additional research questions are broken down based on the kind of artifact that is being analyzed.

- What concepts and strategies do participants engage and construct in their Learning Artifacts? How do concepts central to the writing classroom (like good writing, student writers, effective instruction, and self as writer) emerge in participant Learning Artifacts?
- In what areas do participants struggle? At what points of the participant's learning process? Which concepts, practices, and artifacts offer evidence or indications of troublesome knowledge or cognitive dissonance? Why may they be bottlenecks? What ideas emerge or evolve from these troublesome times?
- How do participant Teaching Artifacts evidence the impact of PD? What TCs, enabling practices, and pedagogical approaches seem to transfer beyond the context of the PD to inform participants as teachers, researchers, or writers?

In an attempt to address these questions, I turn to participants' written artifacts and experiences. (A research question matrix is included as Appendix K.)

Case studies have precedent in many academic disciplines as a way of knowing and teaching, including rhetoric and composition, especially since the social turn in writing studies (Bissex, 1990). Case study research investigates a contemporary phenomenon within a real-world context when the boundaries between the phenomenon and context are not clearly defined (Yin, 2014). Generally, case studies answer "how" and "why" questions in which the social context is not clear. Providing rich description of the context and the actions of that participant, case studies can also consist of cross-case analyses in which the researcher generalizes findings across sites or individuals (Johnson & Christensen, 2000; Merriam, 2009). In this particular study, the inquiry was to determine *how* novice faculty members experience WAC PD and

possibly transfer the knowledge into their writing classrooms along with *why* transfer may have [not] occurred. Multiple-case study design is a case study structured around two or more cases of the phenomenon of interest. Specifically, evidence found from single-case studies informs cross-case synthesis and analysis. Multiple-case study design lends itself to either predict similar results, or “replication”, or contrasting results which can be used for theoretical development (Yin, 2014, p. 57). The ability to trace changes over time is a major strength of case studies as they are not limited to cross-sectional or statistical assessments of a particular situation.

Participant Selection

As I began to think about how the WAC Academies would make for an important research project, I completed the initial IRB and began collecting artifacts from academy participants. While there were ten participants in each WAC Academy and typically half that many in the follow-up Advanced WAC Academy, I was initially unsure how many or which participants I would want to study in greater detail. While facilitating these academies over three years and through intense engagement with the participants and their writing, I began to engage TFT and TCs as a key part of WAC PD. After I had collected materials across three academies, I realized that I had more case study materials than I could study and that I would need to make some difficult choices about participants and artifacts. Future research should tend to

Since Conor and Pearl are both white, early-career faculty, future study should consider other factors, including race, ethnicity, and time in field experience.

An NWP Methodology values diverse teacher and disciplinary perspectives as part of PD events. Therefore, when we received more than 10 applications, I tried to choose a diverse group so that no one discipline was over-represented. Advanced WAC Academy participants were selected based on participant interest and availability. Although the application process is part of

NWP culture, it does make it difficult to guarantee the participants chosen for this research would demonstrate any sort of representation for historically under-represented groups (based on race, gender, sexual orientation, nationality, etc.). (See Appendix L.) Research participants were selected from the faculty who participated in both the WAC Academy and Advanced WAC Academy between 2015-2017. While the overall curriculum, pedagogy, and outcomes were intended to be consistent, each year’s academy creates distinct contexts informed by many variables, including the disciplines represented and dispositions in the group (Hall, Romo, & Wardle, 2018).

Thirty nine faculty participants from 18 different departments participated in the WAC Academy and the Advanced WAC Academy between 2015 and 2017. (See Table 1.) Of those 39, there were almost double the number of women to men, and the overwhelming majority were white. Twenty-nine identified as white, 6 as African American, and 12 as Latino. While 26 of them were tenure track faculty, 13 were contingent or adjunct faculty. Nine faculty completed the WAC Academy in 2015. Two of those went on to complete the Advanced WAC Academy with three other faculty members that summer. Of the 10 who completed the WAC Academy in 2016, one went on to the Advanced WAC Academy with four other faculty members. Of the 10 who completed the WAC Academy in 2017, two went on to complete the Advanced WAC Academy.

Year	Number of Participants	Male/ female	Race White/AA/latino	University employment
2015	12	4m/8f	10w/2aa/0l	6TTF/6adjunct-Phd
2016	14	4m/10f	11w/0aa/3l	12 TTF/2a

2017	13	5m/8f	8w/2aa/3l	8TTF/5a
	39	13m/26f	29w/4aa/6l	26TTF/13a

Table 1
Participant selection

To focus on the local context and university setting, I sought individuals who had participated in both the WAC Academy and Advanced WAC Academy. Only four participants fit this criteria and were still active faculty at ECU, two males and two females: Pearl from Nursing participated in 2015; Matt from Computer Science in 2016; Liz from Foreign Language & Literature in 2017; and Conor from Criminal Justice in 2017. Three of the four participants were recent graduates from PhD programs, and they had taught writing for less than 5 years. Collaborating with my Dissertation Chair, two were selected for further analysis. (See Table 2.)

Inclusion Criteria	Exclusion Criteria
Any ECU faculty who teach a WI course and participated in the WAC Academy between the years of 2015-2017.	ECU faculty who did not participate in the WAC Academy and/or do not teach a WI course.
Also participated in the Advanced WAC Academy between 2015-2017.	Did not participate in the Advanced WAC Academy between 2015-2017.
Recent graduates from PhD programs who started teaching writing within the last 5 years.	Adjunct or contingent faculty or who have more than 5 years experience teaching writing.
Initially expressed possible hesitancy or cognitive dissonance about TCs as a pedagogical tool.	Did not engage or comment on TCs in their Liminal Artifacts.

Table 2
Inclusion criteria

Pearl and Conor were selected for the focus of this dissertation project for further study for several reasons. Both meet the inclusion criteria, and, together, they reflect a sample of the majority of participants' demographics along with the demographics of teaching faculty at ECU

(East Carolina University, 2016). They both participated in the WAC Academy and Advanced WAC Academy. With Pearl in 2015 and Conor in 2017, they bookend the timeframe of this study: one is from the first year of collecting data, and the other is from the last year of data collection. They were also both at transformative, liminal moments in their professional lives: finishing a PhD and becoming a tenure-stream faculty member who teaches writing in their respective disciplines, while also being expected to conduct and publish original research and engage in professional service. Both had similar, hesitant responses to TCs with interesting expressions of cognitive dissonance. Both were previously involved in other WAC events that include faculty writing retreats, programmatic assessment, and other WAC workshops. Both are thoughtful educators who discuss teaching and student writers as important (and at times frustrating) aspects of their job.

Data Collection

Once I had determined the focus of cases, I worked through the many and varied artifacts these two participants had created when they were part of the two academies. Informed consent notified participants that three types of individually and collaboratively produced writing collected before, during, and after their participation in the WAC Academy and Advanced WAC Academy. The informed consent process did not take place until Week 5 of the WAC Academy to assure participants had a sense of the kinds of writing and texts would be collected. To explain how the participants' data may be used in this research project and to protect their anonymity, a description of three levels of data was included in participants' informed consent: Private Texts, Limited-Release Public Texts, and Broad-Release Public Texts.

Private Texts are individually composed during the WAC Academy, collected by me (the facilitator), and not shared with other academy participants or others outside of the academy.

They are part of formative and reflective assessment. This category of texts may include the following types of texts: pre-Academy writing activity, reflective exit slips, Content Curation Reflective Memos, and the WAC Academy Exit Survey.

Limited-Release Public Texts are composed normally as part of participating in the WAC Academy; they may be composed individually, as part of a small group, or as a whole group. Unlike *Private Texts*, these texts are shared with the other members of the academy at the time of composition, and may be shared with University Writing Program faculty as part of formative or reflective assessment practices. After the WAC Academy, a participant may decide to grant permission for broader release of these texts. This category of texts may include the following types of texts: the WAC Academy application, writing into the day, draw your writing process activity, examining constructs activity, and pre-meeting writings.

Broad-Release Public Texts are composed during participants' participation in the WAC Academy either individually, as part of a small group, or as a whole group; they are shared with the other members of the academy and a broader reading public. Unlike *Limited-Release Public Texts*, these texts can be accessed on our WAC Academy's open access website and the University Writing Program's public website. This category of texts may include the following types of texts: Content Curation Projects, discussion (leader) materials, pictures of writing to learn activities.

Because of the emphasis placed on valuing teacher knowledge with an NWP Methodology, it was important that the participants know that any identifying information in *Private Texts* would be dis-identified in the study. Because participants' names are attached to *Broad-Release Public Texts* and *Limited-Release Public Text* to which they grant consent, any knowledge created from *Private Texts* is discussed separately from the knowledge made by

examining both types of *Public Texts* in an effort to minimize risk and maintain anonymity. Participants were assured that this research project would make no effort to relate public information to private writing.

More than 50 textual artifacts were collected from each participant over the course of the academic year as they participated in the academies (Appendix M). Pearl's Learning Artifacts include draw your writing process, writing is different, Dynamic Criteria Maps, and transfer metaphors. Her Liminal Artifacts include her application to the WAC Academy, exit slips from both academies, and project memos. Teaching Artifacts collected from Pearl in fall 2017 include course syllabi, reflective writing journal requirements and prompts, research matrix activity, literature review, and peer review with Critical Friends. Learning Artifacts from Conor's participation in the WAC Academy include his pre-Academy writing, draw your writing process, Grammar is..., and final project. Learning Artifacts from the Advanced WAC Academy include his pre-writing, language poster, meme, troublesome knowledge metaphor, and writing in the disciplines poster. His Liminal Artifacts include his application to the WAC Academy, nine exit slips (5 from WAC Academy), curation of artifacts, and reflective memos from his final projects. SW's Teaching Artifacts from spring 2017 include a course syllabus, writing assignments, and research modules.

Data Analysis

This project uses three rounds of coding to identify and make use of all relevant evidence, address the most significant aspects of each case, and consider rival explanations or researcher bias while also drawing on researcher expert knowledge (Rowley, 2002). In the process of organization, artifacts were placed in one of three types (Learning, Liminal, and Teaching

Artifacts) based on the context and purpose from which it was collected in order to prepare the data for further analysis.

Learning Artifacts are texts that were the product of (individual and collaborative) writing activities during the pre-liminal stage of their engagement with this WAC PD. These include texts from both the WAC Academy and Advanced WAC Academy, arranged categorically and chronologically for analysis. Data sources included textual artifacts, and documentation of WAC PD. Learning Artifacts include draw your writing process, Writing Is Different (Appendix N), Dynamic Criteria Mapping (Broad et al., 2009) (Appendix O), and metaphor-making (Appendix P). Analyses of Learning Artifacts are used to contextualize the participants' experiences and track the evolution of key terms. These artifacts are also analyzed for evidence of impact in the forms of abstraction of new knowledge, entrenched and/or disciplined ways of thinking, conflicting frames of reference, and expanding or evolving constructions of key terms.

Liminal Artifacts are the texts created in the 'in-between' space of reflection within or outside of the original context of faculty development. These are artifacts in which faculty attempt to make sense of new and prior knowledge, apply new knowledge, make connections between contexts and texts, and assert adjusted frames with broader notions and thriving connections. If there is evidence of liminal thinking and cognitive dissonance, this is where the evidence may be found. Meta in nature, this category includes responses to the WAC Academy application, pre-writing for both academies, content curation projects' curations, project tags, and writer memos. Exit Slips were a key artifact in both case studies as each completed over 8 exit slips each. Exit Slips are brief, metacognitive writing exercises that I first encountered in my experience in the Invitational Summer Institute with the Tar River Writing Project in 2010.

Participants were asked to reflect in writing at the end of each day with three specific questions: What was interesting, surprising, or useful from today's meeting? What lingering questions or concerns do you have? And Is there anything else you would like the facilitators to know? The slips become formative assessment tools for the facilitators, using participant feedback to inform instruction and activities. They are also a space for dialogue as facilitators engage the participants with marginalia and ongoing discussion. I use exit slips in the WAC Academies in the same way.

Exit slips play a key role in each of the case studies in this project. Participants' exit slip responses provide concurrent retrospective data because of their proximity to the knowledge and experiences on which participants were reflecting while writer's memos are considered more retrospective data. Both provide glimpses into the (content) ideas and thought processes of participants at specific moments of reflection while also offering the possibility of evidence of TLT and the ideologies of the NWP. These are the artifacts in which special attention is drawn to any evidence of cognitive dissonance.

Content Curation Projects were significant Liminal Artifacts from the WAC Academy and the Advanced WAC Academy. As participants' culminating products, CCPs aim to engage and empower writing instructors, while producing products that can be valuable resources for writing instructors and student-writers from various disciplines. Each artifact in a CCP includes both a curation statement along that categorize and connect a participants' artifacts to university writing outcomes. Curation statements briefly contextualize the artifact, explain what it is, describe how it is used to teach writing, and connect it to relevant pedagogical research and theory. CCPs are intended to be an avenue to support faculty in their articulation of their growing meta-awareness and application to their instructional practices. The metaphor of curation allows

the participants to develop and articulate their evolving meta-awareness related to writing and teaching. These projects strive to reveal some of the ways of thinking and values explored and represented in the genres of their disciplines. This potentially powerful transfer work makes the often implicit knowledge of expertise exclusively only for the members, or *insiders* of a discipline, into a text accessible to novices attempting to become a part of or simply understand it.

Teaching Artifacts are the more recent data collected from participants' face-to-face and digital classroom spaces during the spring of 2017. If there is evidence of postliminal thinking, this is where the evidence may be found. A recent WI course syllabi and at least one writing assignment were teaching artifacts collected from all participants. When asked to submit these artifacts, participants were given the following examples of what types of additional artifacts could be collected: response strategies, evaluation tools (like rubrics), writing-to-learn activities, metacognitive writing activities, rubrics, and explicit directions for annotated bibs or literature reviews. Teaching artifacts were analyzed to determine if there was a shift in their frame(s) of reference, indicated by a shift in discourse or change in constructions of key terms.

All textual artifacts were organized chronologically in notebooks with one notebook for each participant. The data was also digitally stored in a password protected file system in folders that imitated the sections of the notebooks. After reviewing related assignment sheets from the academy, curricular context, and other related academy artifacts like pictures taken of the activity, each artifact was described and contextualized in tables (Appendices Q & R). Selective, open, and axial coding were used in combination with rhetorical analysis to trace the evolving constructions of key terms, to identify shifts in discourse, and to determine evidence of impact

for a total of four rounds of coding (Appendix S). Research matrices and memos were an essential technique for capturing and facilitating this qualitative analysis (Maxwell, 2013).

Round 1. *Selective coding* was used to identify discursive statements related to one of four themes that come from my research questions: 1) good writing, 2) student writers, 3) effective writing instruction, and 4) reflections on self. Each theme was assigned a color, and any text related to one of these themes was highlighted with the corresponding color. Textual data from each kind of artifact was placed in matrices, one for each theme, for a total of four matrices for each case. Starting with the matrix that contained the most data, I used open coding to identify shifts in discourse and emerging sub-themes that include possible evidence of entrenched ways of thinking (Teaching Artifacts), cognitive dissonance (Liminal Artifacts), and TFT (Teaching Artifacts).

Round 2. After textual data was situated in individual matrices, data in the matrices were divided into segments and scrutinized for commonalities. *Open coding* was utilized to identify and define categories and key concepts with emerging themes and related strands of discourse. While re-reading each matrix, I underlined words, phrases, or sentences that related to the category “student writers” and possible areas of cognitive dissonance. After reviewing half of the data included in a matrix, I examined the texts to compare for relationships, similarities, and differences. Data with similar characteristics were grouped together and labeled with codes for further analysis. For example, reviewing Pearl’s matrix related to the category of “student writers,” I initially underlined the following statements from her Liminal Artifacts:

- Currently, I teach courses that are in the last 2 semesters of the RN to BSN program. I have noticed that these students have varying writing ability. I have wondered what factors contribute to these variations. As faculty, I feel that the majority of these students

should be at a certain level of writing competency by the time they get to the end of the program. But this is not what my experience has been when evaluating writing assignments. [application]

- I work with students who have associate degrees. They do not get the benefit of university English courses. Because these nurses return to school after practices, it may be 10-20-30 years since their last English course. [exit slip 1.26.15]
- 100% online students – students may not access Bb frequently [exit slip 2.2.15]
- RN to BSN students typically transfer English composition courses from their diploma/associate degree programs. Therefore, this student population will not benefit from these curriculum revisions. As a result, it is important that faculty use effective writing development strategies (i.e. metacognitive awareness) in the RN to BSN curriculum to meet the QEP outcomes. [pre-writing Advanced WAC Academy]

Along with other text, these sections were labeled as ‘Pearl’s undergraduate student writers’ as she seems to be expressing how her expectations of student writer abilities do not tend to match student abilities. As I continued to read and review Pearl’s student writers matrix, the codes of 1) teacher expectations, 2) student writing abilities, and 3) student prior knowledge and experience emerged. For example, the first bulleted excerpt above includes two codes: teacher expectations and student writing abilities. The second excerpt above is an example of the code of student prior knowledge and ability. A specific highlighter color was assigned to each new theme, resulting in three to five thematic colors. With each section of text, I was essentially asking, *What is this about?* A rhetorical lens was used while thinking through this data while looking for possible shifts in discourse. Interpretative strategies used for meaning-making included asking questions, making comparisons, and looking for opportunities to compare and contrast with other

categories, comments, or strands of text. An inventory of codes with descriptions was maintained in a separate document.

Round 3. Axial coding provided a directed approach to look at the data, ensuring that I identified key aspects. In this round of data analysis, axial coding was used to relate themes and properties to create constructions of each key concept at a moment in participant learning. This part of the data analysis uses the codes and themes from open coding to 1) confirm that they accurately represent participant responses and 2) explore how codes, themes, and categories are related. During this round of coding, I considered the phenomenon or frame that unites the statements together and causal conditions that included possible causes and their properties. In this context, concepts from TFT and TCs were used for interpretation. With this frame, sources of troublesome knowledge were identified and explored.

A rhetorical lens was used with open and axial coding, identifying any shifts in discourse across time and artifacts. The focus of coding depended on the type of artifact. For Learning Artifacts, I worked to identify and examine entrenched ways of thinking. With Liminal Artifacts, I identified evidence of cognitive dissonance, and examine the text related to theme and category for shifts in discourse as evidence of impact. Returning to Pearl's example above, her Liminal Artifacts were examined for evidence of cognitive dissonance. Markers of cognitive dissonance include lack of clarity, hedging comments, explicit frustrations, questions posed, and avoiding engagement. Each provides evidence to support the construct of student writers as troublesome knowledge. This construction of student writers was compared to her construction of student writers in her Teaching Artifacts, including a comparison of discourse used to discuss them. Additionally, Teaching Artifacts were examined for evidence of the transfer of learning or, possibly, transformative learning. Individual participants' specific areas of interest or concern,

evidence of entrenched ways of thinking, and incidences of cognitive dissonance from their Learning and Liminal Artifacts were codes used in the examination of Teaching Artifacts. While taking note of more recent constructions of good writing, student writers, and effective instruction in the context of their course documents, evidence of impact emerged with strategies from TFT and shifts in discourse in how they discuss writing and teaching. A transformational change or shift in frame of reference, is indicated with a shift in discourse (Hall, Romo, & Wardle, 2018; Adler-Kassner, Majewski, & Koshnick, 2012; Cousin, 2007). Possible shifts in discourse, frames of reference, and ways of thinking were noted within each research matrix along with emerging construction of key concepts. Evidence of transfer may have included enabling practices like

- Making implicit knowledge and practices explicit
- Why-focused teaching
- Thorough and diverse practice
- Multiple models
- Arousing mindfulness
- Active self monitoring
- Explicit abstraction of new knowledge

Research memos were drafted for each round of analysis for each matrix for a total of 12 per participant. Each memo included observations from selective coding, emerging themes from open coding, constructions of key concepts from axial coding, and possible discourse markers for comparison. After coding all Liminal Artifacts, I drafted a Research Memo that included observations from selective coding and emerging themes from open coding. The purpose of these memos were to create a space for constructing key concepts from axial coding with a lens of

rhetorical analysis. Finally, I considered the possible mediating artifacts and cultural tools at work in the moment being captured. On a social level, such tools included the possible influence of other participants along with my own personal bias as PI, curriculum developer, and PD facilitator. On an individual level, such tools included the possible influence of participant prior knowledge and experience on their thinking at this particular moment in time. Open and axial coding determined the focus of my final analysis. The themes and data were placed in individual matrices organized by artifacts, participant data, and possible themes. Based on the themes identified, I summarized how the data collected related to each theme, pinpointing one belief or assumption that makes themes possible, and considered how the ideas fit into the broader field of writing studies, identifying at least two scholars whose research speaks to or about each threshold concepts. Based on the themes identified through axial and opening coding, three threshold concepts specific to WAC professional development emerged.

Limitations

As one may imagine, the time needed to devote to the undertaking of collecting and analyzing this much qualitative data is an additional limitation. One limitation to qualitative research, particularly case studies methodology, involves knowing how much data is enough. Merriam (2009) suggests that the saturation point has been reached when the researcher recognizes a highly repetitive nature in the data being collected. I considered that saturation may have been reached in my study when one of the participants used the phrase, “As I’ve said before.” Efficient management of the data is another concern. Rigor was enhanced in this study by using strategies like cross-case analysis. My research design was grounded in and utilized a NWP methodology that encompasses transformational practices with participant-centered collaboration and multi-voiced dialogues. This study certainly has the limitations that come along with a small sample size.

I will not be making any grand claims of how my findings relate to other sites. While there are only two case studies of two writing instructors, readers are provided thick descriptions of how it worked in one context to open opportunities to allow others to try in their sites.

A concern about case study research--and in particular case evaluation--is what Guba and Lincoln (1981) refer to as "unusual problems of ethics". Both the readers of case studies and I need to be aware of biases that can affect the final product. Because I, the researcher, am a practitioner conducting action research at my own school site, my proximity to the data may hinder my ability to describe objectively and clearly the significance of this study (Merriam, 2009). Bogdan and Biklen (2007) claim it is difficult to research and write without bias that reflects one's own values and experiences. Bias and ethical considerations were built into my methodology and memo-writing practices in attempts to qualify personal interpretations and conclusions with careful explanation of her own assumptions and biases. After composing both cases, I also shared my findings with the participant, requesting additional factors to consider from their perspectives along with their feedback on conclusions. Another primary concern involves confidentiality and anonymity, which both relate to concealing participant's identities and protecting them from embarrassment or harm (Wiersma & Jurs, 2009). To guard against these ethical infractions, pseudonyms were assigned to the participants and to the site. I worked closely with each participant to inform them of the decisions being made regarding their cases and gave the option of selecting their own pseudonym.

Conclusions

With this dissertation project, I seek to understand how ideas from WAC, TFT, and TCs impact the ways participants think about writing and the teaching of writing. While there are challenges and limitations, its depth makes a significant contribution to the broader academic

conversation of WAC PD in writing studies. I aim to get to the underlying theoretical aspects of WAC PD in practice and practical aspects of TFT in and TCs. By considering the evolution of concepts like good writing and effective writing instruction, we can gain an up-close look at participants' ways of thinking, tracing their evolution over time through language. In Chapters 4 and 5 I present two cases, each focused on one participant. First, Pearl's case explores the evolution of her construction of writing throughout her Learning Artifacts and compares it to constructions in her more recent, post academies Teaching Artifacts. Her case also examines how she struggles with the idea of student writers as troublesome knowledge and how it can become a more flexible gateway for learning. In Chapter 5, we see how Conor's lack of meta-awareness about writing and himself as a writer limits his development as a teacher of writing. His case shows how remix serves a valuable tool for disrupting some of his entrenched ways of thinking while reinforcing connections between ideas and individuals within a community of practice. I conclude this dissertation with discussion of effective WAC PD being networked and troublesome, making cross case connections and synthesizing with relevant literature.

Chapter 4: My students aren't prepared

As the second week of the WAC Academy begins, Pearl picks up a half sheet of paper and opens a request: Think of the last formal writing project you worked on! The Draw Your Writing Process activity is an artistic and metacognitive challenge that forces Pearl to stop and reflect, deconstructing the tools, resources, and strategies that went into the production of a recent piece of writing. After making a few notes in her daybook, Pearl grabs three markers - green, red, and purple - and a sheet of legal-sized paper. The writing project she selects is fresh in her mind and academic in nature. She places the word DISSERTATION in the center of the paper in a rectangle. The shapes, lines, and words are nothing fancy. She focuses on its form with the sections of her dissertation - Topic, Literature, Problem, Method, and Theory - placed like the numbers on a clock, each contained within its own oval. The words Critical Friends sit at the top of the page. She carefully places sixteen jumping arrows connecting one section to another. As you follow their flow, you notice most arrows point in just one direction. While there is a back and forth recursiveness between Theory and Topic, the rest only go one way. You imagine that once she identified her topic, she moved to the Literature, then to identifying a Problem, then to her Research Questions (RQs) that inform her methods. Even the arrows between Critical Friends point in one direction, away from them and toward her topic. Pearl finishes her process, carefully hangs it with scotch tape on one of the whiteboard walls that frame the conference room on two sides, picks up a small, pink stack of sticky notes and joins her peers for a gallery walk. (See Appendix T.)

Pearl had been teaching undergraduate students from the RN to BSN option in the College of Nursing for five years when she applied for the WAC Academy in spring 2015. She worked with undergraduate nursing students in the writing-intensive (WI) course Nursing in a

Global Society before and during her time in the academies, and she started teaching Nursing PhD students once she defended her dissertation. In her application for the WAC Academy, Pearl articulates that her primary learning goal is to improve her teaching practices with her secondary goals include gaining a better understanding of scholarly writing, and developing a model of scholarly writing in her discipline that she could use to make the scholarly writing more concrete for her students (WAC Academy Application). Throughout the academies, Pearl was in a liminal space in multiple ways. She was still in PhD school, writing her dissertation with one year until graduation while also teaching four courses. She was not an expert in teaching writing at the university, but she did have significant prior knowledge of and experience with writing pedagogies. As part of her PhD studies, the development of student writers in nursing was a significant area of her focus and research. In fall 2014, she took an elective writing-studies research course taught in the English Department. As part of her coursework, Pearl engaged in qualitative research, conducting face-to-face interviews with nine students from her program, exploring how RN to BSN graduates describe the impact of their undergraduate study on their scholarly writing development. In her case, we see some of the complexities of interdisciplinary WAC work, both in writing studies and her own discipline.

In this chapter, I share several short sections as snapshots of Pearl at particular moments in her learning process. I look at artifacts that show how Pearl's entrenched ways of thinking about academic writing limit her development as a teacher of writing in her discipline. Next, I examine her reflections from the two WAC Academies to highlight moments of liminality where Pearl struggles to resolve tension between her expectations for student writing and their actual performances. In an artifact from the Advanced WAC Academy, we see her ideas about writing begin to expand significantly, becoming more complex. She creates a metaphor in which a

broader and more abstract, embodied, and rhetorical construction of writing emerges. Pearl's final project for both academies, a WAC faculty development event for faculty in her program that focuses on teaching writing for transfer, is examined next. Finally, I analyze her more recent Teaching Artifacts in order to demonstrate evidence of impact from professional development (PD). Taken as a whole, Pearl's case demonstrates why impactful PD in writing across the curriculum requires troublesome knowledge and reflective play to be successful while recognizing that "success" is not simply a linear progression from innocence to enlightenment.

Drawings & Differences

On day 2 of the Advanced WAC Academy, around four months after she drew her writing process, Pearl took a deeper dive into writing in her discipline, the values that it represents in its ways of knowing and doing (Carter, 2007). This Writing Is Different activity is meant to help participants unpack writing in a discipline by reflecting on three areas: the kinds of questions or problems, what counts as evidence, and the types of writing that are part of participants' disciplines. A blank sheet of white paper, bright yellow lined sticky notes, and crayons are on the large conference room table. Pearl takes a few minutes to think before selecting three colors of crayons: cranberry, teal, and blue. She begins in the middle of the page with the kind of questions and problems she has been immersed in throughout her PhD program and focuses on only one disciplinary question: How can practice be improved? She writes BEST PRACTICES in all caps in a circle in the center of the page. Three question marks below it emphasize its importance. Like the goal Pearl set for herself in her application to the WAC Academy (improving her teaching practices related to writing), she focuses on a common rhetorical purpose of writing in her discipline, improving practice. Three general types of evidence - Mixed Methods, Quantitative, and Qualitative - swirl around the center circle, lacking

any specific details or examples. She broadens the contexts of writing in her field with “the three main pillars of nursing” springing from the center: nursing practice, nursing education, and nursing research. While nursing education and research are *academic* in nature, certain forms of writing in research and practice go beyond school walls. She then moves on to the *forms*, or genres, of writing that are commonly used to make knowledge. Quality reports, scientific writing, project proposals, documentation of care, grant writing, and reflective writing are sprinkled around the page. Pearl then turns to the bright yellow sticky note and writes, “Articulation Statement & Tags” at the top. While she comments that writing and the teaching of writing varies within each of the three areas, she does not include how or why. At the bottom, a *linear* progression of writing development emerges: “Scaffolding of writing - Students begin with Documentation of Care → build to → Scientific Writing.” Pearl takes a minute to review her composition and curation before adding it to the whiteboard wall with the others. (See Appendix U.)

The story that opens this chapter along with the one above provide examples of Pearl’s entrenched ways of thinking and how it affects her ways of thinking about writing. She articulates her goal of improving her teaching practices in her application for the WAC Academy. Her attention tends to return to practice and application of ideas in academic practice. The content and organization of her process drawing are those of an outline for academic writing, with her workflow mostly moving in one direction. Like the goal Pearl set for herself in her application to the WAC Academy, she constructs the purpose of writing in her discipline as improving practice within the three main pillars of nursing: practice, education, and research (Writing Is Different). It is also worth noting what is not included in these artifacts. Her process drawing lacks rhetorical and other dynamic aspects of writing as it is reduced down to form. Her

Writing Is Different product does not fully reflect what counts as evidence nor does it make the kinds of questions and problems her discipline takes up explicit. Instead, she focuses on only one disciplinary question: How can practice be improved? With a narrow focus on only one rhetorical purpose for writing in her discipline, she does not address important elements like what counts as evidence or the types of problems her discipline takes up.

Student Writers as Troublesome Knowledge

Pearl's Liminal Artifacts offer insights into her theory of writing instruction and student writers while speculating on several possible reasons why they are not more effective writers. Pearl experiences cognitive dissonance at the beginning of both academies, primarily associated with her expectations for student writers. Codes for cognitive dissonance were associated with the theme of student writers in more than half of the data coded in her Liminal Artifacts (Appendix W). In her application to the WAC Academy, Pearl approaches the topic of her student writers with care. When asked to describe a writing activity from her course that did not go as expected or that she would be interested in researching in more depth, she explains that she teaches writing courses in the last two semesters of their degree program. She steps lightly as she explains, "I have noticed that these students have varying writing abilities," as she admits that, like many of us, she has wondered what factors contribute to their variations. She asserts high standards and disappointment when saying, "As faculty, I feel that the majority of these students should be at a certain level of writing competency by the time they get to the end of the program. But this is not what my experience has been when evaluating writing assignments." After the first day of the WAC Academy, she begins to explain the challenges she faces in more detail. She states, "I work with students who have associate degrees. They do not get the benefit of university English courses because these nurses return to school after practice, it may be 10-20-

30 years since their last English course” (Exit slip 1.26.15). Because her undergraduate students have associate degrees from other institutions and are enrolling after working in the field, they come into the RN to BSN option as juniors with English/writing credits from other educational institutions, commonly community colleges. She expresses concern that they also do not benefit from the curricular changes made in the Writing Foundation courses that came with the university’s QEP.

Issues like time and dynamic concepts like threshold concepts are also sources of cognitive dissonance that affect how Pearl thinks about effective writing instruction. In her exit slip from week 2 of the WAC Academy, she comments on the “...interesting comments on view of teaching WI course in 7 weeks” and admits that she is “still figuring out how to enhance writing in in a short amount of time” (Exit slip 2.2.15). Threshold concepts are also initially a source of troublesome knowledge. She initially describes threshold concepts in vague ways while continuing to theorize possible sources for why certain students struggle. She comments that threshold concepts may be an interesting alternative or addition to benchmarks and outcomes. This comment is followed by some expressions of cognitive dissonance. In the Advanced Academy, she continues to struggle, explaining, “I am still working on my comfort zone with articulation of these concepts in nursing” (Exit slip 6.8.15) and, “I am still finding my footing with threshold concepts for writing in nursing” (Exit slip 6.10.15). Codes for cognitive dissonance also point to broader, curricular challenges that Pearl and her students face, like time and method of delivery. Institutional or departmental constraints include the liminal positioning of writing in their program. All writing courses in the RN to BSN option are taught online in the eleven-week summer term (Exit slip 2.2.15). Her students have already completed an associate degree and have been (or currently are) working in the field, but they are returning to school to

earn a bachelor's degree. Their instructors tell them that writing is important for being an effective practitioner, but their writing-intensive courses are all taught online during abbreviated summer sessions.

Pearl's Liminal Artifacts offer insights into her theory of writing instruction and student writer abilities, speculating possible reasons why they are not more effective writers. She considers that a lack of recent experience with academic writing, alignment between current and previous writing curriculums, and clear benchmarks result in deficiencies for undergraduate and graduate student writers. Pearl also reflects on a possible "vertical" source for students' varying writing abilities while explaining that students in the College of Nursing's RN to BSN option typically transfer English composition courses like FYC or WF from another institution's ("diploma/ associate degree") programs (Exit slip 2.16.15 & 6.8.15). She expresses concern that they do not benefit from recent academic writing courses. She speculates that they do not benefit from the *vertical alignment* (Melzer, 2014) or recent experience of teaching for transfer writing pedagogy that are central to our Writing Foundations courses with the QEP.

As Pearl struggles to resolve the conflicting frames of her own expectations and students' writing abilities, we see how her construction of writing aligns with her degree program's desire to improve student writing. Pearl's linear approach to thinking about writing development limits how she sees student writers and their abilities. In her exit slip from week 2, her linear approach to thinking about writing development leaves her wondering, "Can metacognitive activities be used with my student population? (besides writing portfolio)" (2.2.15). She wonders if her undergraduate student writers can think about their own thinking. She seems to be wondering, *If my students can't write an effective summary, can they write metacognitively?* This construction of student writers reflects other aspects of the program's writing curriculum, as Pearl shares that

grant writing is only taught with PhD students (Exit slip 6.9.15). The program also places writing in a liminal state as all are taught online during an 11-week summer session. How can instructors and students understand the value of writing when university infrastructures and curriculums clearly do not? Her comments in these contexts seem to reflect a certain way of thinking about the learning pathways of her student writers that is developmental and linear.

Developing a Model of Scholarly Writing

Pearl's narrow, more linear way of thinking about writing begins to shift while participating in the PD. As a final project for the academies, she conceptualizes a plan for a PD event for faculty in her program throughout the Advanced WAC Academy. She references and questions her linear thinking after day 4 of the Advanced WAC Academy, wondering, "Am I scripting the writing 'process' too much (ie outline, draft, writing center)...? Is this helpful to students...? Does it box in students?" (Exit slip 6.10.15). Before going to Day 3, Pearl collects a set of student papers that include her comments. The assignment sheet she receives for Dynamic Criteria Mapping (DCM) explains it as a reflective activity based on a streamlined form of Grounded Theory (Broad et al., 2009). Participants are tasked with gathering, categorizing, and mapping the emerging values, or criteria by analyzing and labeling each comment. Pearl reviews her comments on student papers from the previous semester and labels each with one of her emerging themes into one of two categories: style or content. She identifies emerging themes as she sees connections among and between the content. The comments and labels associated with grammar, clarity, conciseness, organization, or formatting are labeled as issues of *style*. Comments that she labeled as critical analysis, originality, or significance were described as *content*. Each of the 28 comments belonged to and contributed to the formation of style or content. Next, she turns to a blank piece of paper and begins to build her model of scholarly

writing, a blueprint for a building-like structure. Pillars of style and content sit on a *writing foundation* hold up a *roof* of scholarly writing. Blue stars on either side of her hand-drawn model reflect the content of her comments. There are more than twice as many stars (19) that are style comments than content. (See Appendix V).

In her exit slip for Day 4, Pearl stated that she was, “Hoping to work thru the constructs so I can have a better understanding of concept (scholarly writing)” (6.11.15). She starts to sketch out a model of scholarly writing with four overlapping concepts: rhetorical context, content, genre, and style. Pearl shares a revised version of her model on day 5, adding a thicker foundation, the possibility of a third column, and additional (procedural, rhetorical, and pedagogical) language. The foundation is composed of the ways she supports their learning, or methods of scaffolding, with evaluation rubrics, writing specialists, sequencing assignments, and continuous feedback. As we move up the structure, an additional beam has been drawn in. The hand-written, middle pillar includes the notes of style, genre, convention, and WID, placed in the center and feeding directly into Scholarly Writing. Her comments create a broad, more abstract or general construction of writing as she appears to be still thinking about her construction of scholarly writing. There is handwritten text in the margins as Pearl continues to think, with notes to herself like, “Look at cognitive overload - where are students using their time?” This text adds another layer of meaning, as she continues to ask questions like, “Are there gaps here?” as she points to the space between the pillars and her pedagogical foundation. When comparing the two houses, we see her struggle with the expansion and generalization.

Pearl is still in a liminal state of learning. While the Dynamic Criteria Mapping activity aims to help unpack implicit values for writing in her discipline, she uses the DCM activity to start creating a model of scholarly writing but, even with revision, is unable to finalize the details

of it. The first representation of scholarly writing depicted in her first DCM map focuses on two aspects: the left column is *style* (which includes grammar, clarity, and APA format) and the right is labeled as *content* (which includes critical analysis and significance). There are no rhetorical elements reflected in this emerging model of scholarly writing. She seems to struggle through her Dynamic Criteria Mapping products, trying to figure out how to complete a structure representing writing in her undergraduate classroom but, focused on forms and features of writing with the purpose of improving practice. Pearl's DCM product is another reflection of the fragmented or incomplete construction of writing evident in her artifacts. Troublesome knowledge begins to emerge with questions of cognitive load and learning gaps in her Liminal Artifacts. Such entrenchment leaves certain inert or tacit knowledge in an implicit and uncomfortable state as she develops meta-awareness about writing. A disruption of her construction of writing positions her to reflect on her becoming a more informed writer and teacher of writing in practice. She embraces a different way to think about writing in her metaphor for rhetorical context. In this context, she abstracts her knowledge about writing, painting a more rhetorical, embodied, and complex way of seeing writing.

Developing a Theory of Writing

Using activities that require faculty to abstract new knowledge and connect to prior knowledge can help disrupt previously entrenched ways of thinking. To wrap up the Advanced WAC Academy, participants are asked to create a visual metaphor for a key concept from teaching for transfer. Pearl unpacks the rhetorical situation by comparing it to a theatrical performance while indicating a shift in her ways of thinking about writing. Her metaphor compares the concept of rhetorical context to the performing arts. Artists use their bodies and voices to express themselves, and writers use writing to convey their ideas. She explains, "In

both writing and performing arts, the writer/artist has to consider purpose, audience, and focus.” Like theater, writing is rhetorical and social, both creative and strategic. She closes the metaphor by considering the significance of audience in both contexts, linking attention to rhetorical context to their cheers or boos.

The metaphor activity provides a space for her to think about writing in ways that disrupt her disciplined ways of thinking about writing (Appendix X). In her metaphor, Pearl compares the idea of rhetorical context to performance arts and describes writing as an art, not just an academic skill, that is more interactional, audience-driven, and context dependent. As Pearl’s construction of writing becomes more complete and complex, it also becomes more embodied, transactional, and less rigid. Pearl evokes audience in a concrete and embodied way as a crowd sitting in front of the stage, a theater crowd waiting to take in the recognizable form of a composed product. In this context, the audience is both a source of feedback and way to evaluate performance with their claps or jeers.

Evidence of Impact, Changes in Practice: Developing a Workshop & Teaching Artifacts

Evidence of the impact of the academies on Pearl’s ways of thinking about writing instruction are found in her final project’s proposal for a WAC PD initiative for her program in the College of Nursing. We also see how she makes immediate changes in her Teaching Artifacts from the undergraduate writing course and continues to integrate enabling practices from teaching for transfer in the Teaching Artifacts from a PhD-level writing course she teaches after obtaining her PhD.

Final Project: A WAC Professional Development Retreat

As she thinks metacognitively about her final project for the WAC Academy, we see a shift in Pearl’s approach to teaching writing. In her writer’s memo for her WAC Academy final

project, a proposal for WAC PD for her program, she explains the evolution of her project, commenting that prior to the Academy she knew she wanted to develop a project that would stimulate conversations among the RN to BSN faculty about writing development in students. “Initially, I saw a ‘workshop’ format that could give participants tools/strategies to enhance student writing (passive learners). However... I began to see the value in creating an environment for RN to BSN faculty to be actively involved in their learning.” In a memo to her department chair, Pearl introduces her proposal that includes research on WAC faculty development, a brief description of the event, a budget, and anticipated outcomes (Appendix Y).

With representatives from the UWP - myself included - Pearl facilitates a “retreat” workshop for the 10 faculty members from her program on a hot August (2015) day. This meeting begins by developing a common language for discussing writing in their discipline. In pairs, they define key rhetorical elements, providing concrete, disciplinary examples and images. This task was followed by a gallery walk and reflective discussion. Working to unpack the university writing outcomes during the afternoon, participants engaged in a dialogic journal activity. Participants engaged in metacognitive writing before lunch and at the end of the 6-hour day. At the end of the day, the group discussed the option of creating their own Writing & Learning Community to continue their inquiry into this topic. Pearl’s WAC proposal and plan offer evidence of impact when compared to her experiences in the WAC Academies. Her plans align with Desimone’s (2009) definition of effective PD. Pearl’s approach to WAC PD also aligns with a NWP approach (2019), particularly the ideas that a reflective and informed community of practice is in the best position to design and develop comprehensive writing programs. The retreat setting and interactive activities promote active learning with the goal of collective participation in the form of a professional learning community (PLC) every two

months for one academic year. In her proposal for the Nursing PD, she articulated that a PLC model would work to foster critical reflection and group problem-solving, aiming for an experience that could be transformative. She continues to make the argument for additional attention to teaching writing, highlighting the importance of a professional learning community with the explicit purpose of providing a space to reflect on educational practices and student writing outcomes. As she synthesizes her approach to this PD, she articulates her theory of writing instruction as skill-based, with reference to a lack of clear benchmarks: “Lack of clear benchmarks have resulted in writing skill deficiencies in nursing students at both the undergraduate and graduate levels” (Writing in Nursing Proposal paragraph 1).

In terms of content focus, she works to develop a common language to discuss writing with metacognitive reflection incorporated throughout. The enabling practices of teaching for transfer she utilizes include studying and practicing key concepts from rhetoric, composition, and pedagogy that enable the analysis of context-specific expectations for learning, writing, and teaching was supported with bridging activities. The retreat started with a bridging activity that included an exploration and construction of a common definition for key rhetorical elements like audience, context, voice, and purpose. After a gallery walk, there was a conversation about the terms, their definitions, and how they relate to each other that resulted in common definitions that could be used across the program’s curriculum. After collectively unpacking the university writing outcomes, participants were tasked with making connections between the rhetorical concepts and the outcomes. Activities that foster the development of metacognitive awareness were integrated with mid- and end of day reflection slips, like exit slips from the academies. The retreat also engaged the enabling practice of explicitly modeling transfer-based thinking as each activity and discussion carefully modeled the enabling practices that support teaching for

transfer. While certain aspects of her project provide evidence of impact, student writers are still described in terms of what they cannot do (Writing in Nursing memo for proposal). Her proposal memo for this PD asserts the importance of writing along with discussion of benchmarks and “writing skill deficiencies in nursing students at both the undergraduate and graduate levels.” A lack of benchmarks causes deficiencies, which hinder the ability for nursing students to achieve scholarly writing. It also reminds her peers of programmatic challenges, like the fact that all WI courses are 100% online and taught in 7 or 11 weeks. Her follow-up work with writing instructors from her program is continued in Chapter 6 as Pearl worked to facilitate a Writing & Learning Community based on this PD.

Transfer in Teaching Artifacts

The impact of the WAC Academy and Advanced WAC Academy is reflected in changes Pearl made to incorporate enabling practices along with hugging bridging strategies like metacognitive reflection and scaffolding of learning in her Teaching Artifacts (Appendix Z). Pearl teaches undergraduates, an online writing-intensive course that explore factors that impact the delivery of nursing care (course syllabus). She goes on to teach PhD-level writing course for the first time soon after her participation in the academies. In it her students explore the roles of nurse scholars and nurse scientists. I collected her Teaching Artifacts in spring 2017. In the sections below, I first unpack how Pearl incorporates metacognitive writing activities in both of her writing courses. Then, I examine how Pearl uses various enabling practices from teaching for transfer by sequencing and scaffolding assignments for both her undergraduate and PhD-level courses.

Metacognitive Reflection.

Pearl continues to teach undergraduates in the RN to BSN option until she graduates with her PhD in spring 2016. In her undergraduate course, she made immediate changes, integrating metacognitive writing activities. Evidence of the impact the academies had on her instruction is found in her inclusion of the Draw Your Writing Process activity along with a Gallery Walks and reflective Writer Memos in her undergraduate writing course. She revises the Draw Your Writing Process activity from the academy for her online course, asking her student writers to submit their products on the course's Discussion Board, which is followed by a digitized Gallery Walk. In small groups of 3 to 5, students digitally review their group's drawings and post comments on the course discussion board. In addition to the drawing, Pearl adds two Writer Memos to encourage students to synthesize their reflections on their writing. The first memo was assigned following the completion and revision of an annotated bibliography, and the second was due after submitting their final paper to the instructor. Prior to the submission of their final paper, students received feedback in a peer review session and were required to meet with a writing consultant for an e-tutoring session (Writing Activities Models 1 & 2). Pearl revised the Writer's Memo to make it specific to the course assignments and activities, including an exploration of the intended audience.

Pearl frames her PhD students' learning with reflection as they begin the semester with a Personal Needs Assessment and maintain a Reflective Writing Journal throughout. The first and last assignment on their spring 2017 calendar is the Personal Needs Assessments, and students respond to specific reflective questions in handwritten or typed entries in their Reflective Learning Journal each week. Similar to the daybooks used in the academies, students use this writing to explore issues, capture ideas, dig deeper into readings, make connections, and track

personal learning and growth, composing at least one typed page (around 250 words) a week (Reflective Learning Journal assignment sheet Appendix A1). Pearl suggests, “You may even decide to maintain the journal across your program of study,” an idea that encourages students to see reflective journal as a boundary object (Tsui & Law, 2007) that could be a vehicle for facilitating vertical transfer within their PhD program and beyond (Melzer, 2009). General questions on the journal assignment sheet provides broad questions to help students find areas of focus or starting points for writing each week and think for the future.

Pearl crafts reflection questions that provide ill-structured problems for the writers to explore. In their journals, they reflect on past, current, and future knowledge and experiences while engaging forward- and backward-reaching transfer, both near and far. Seven sets of Reflection Assignment questions for the course accompany each week (see Appendix B1) requiring students to reflect on themselves as new PhD students, researchers, nurses, and writers. Reflection questions for earlier in the semester require students to consider some of the tougher questions related to being a PhD student with practical and more theoretical concepts. Similar to the exit slips used in the WAC Academy, the first questions encourage students to articulate general connections to new knowledge by asking questions like, “What sticks in your mind about a reading or a class session? Why? What was and was not comfortable and known?” and “What questions emerged for you from a reading, a speaker, or a class?” encouraging students to engage course content along with their own identities and ideologies. She asks her students big questions, like “Should your research interests revolve around funding or passion?” Pearl followed this question with a ‘believing and doubting’ type of thinking that requires students to consider both: “What are the issues I will face if I answer the question each way?” (Reflection Assignment for 5/31/17). Other ill-structured problems include one’s focused on students as

researchers like, “Am I asking the right questions, the right way?”, “Can I make a lifetime research trajectory from this topic?” (6/14/17), and what authors have been successful in their research domain (7/12/17). Questions about the students as writers ask about how they feel about giving and receiving criticism, not getting something right the first time, and how they feel overall about their writing (6/28/17).

Pearl integrates a number of metacognitive activities throughout her courses. This reflective writing helps students think through being an effective student, researcher, and writer. Draw Your Writing Process, an adapted digital Gallery Walk, Writer Memo, and a Personal Needs Assessment activities are also *boundary objects* as Pearl took these activities from the WAC Academy and used to facilitate interaction and across contexts (Tsui & Law, 2007; Tuomi-Grohn & Engeström, 2003; Star & Griesemer, 1989). They are tools that writing instructors can easily transfer into their classrooms across the disciplines because they are flexible and easily adapted for various contexts. Pearl structures and sequences questions in ways that model pedagogical and disciplinary ways of thinking while also encouraging students to make connections to prior knowledge and experience in and outside of the immediate context. These questions are mostly forward-reaching, ill-structured problems relating to the students as PhD students, researchers and nurse scientists, nurses, and writers. While Pearl includes certain writing prompts that may disrupt students’ cognitive states, they simultaneously create a space to address troublesome knowledge encountered while starting to develop identities and ideologies associated with doctorate-level nursing. By providing practice in addressing ill-structured problems, the reflective writing prompts Pearl crafted encourage students to consider not only what they are learning but also how they feel about those experiences.

Sequencing, Scaffolding, & Modeling.

Pearl integrates additional steps, activities, and resources in order to support student writing development. She uses assignments like an annotated bibliography, modeling ways of thinking with first-person language, and using assignment sheets to articulate the ways of thinking required for specific genres to encourage students to increase their meta-awareness about writing. Rather than students turning in a reference list as evidence of their engagement of credible sources, they were asked to go further by summarizing each source in an annotated bibliography assignment. She addresses some of the complexities of audience for her students by saying, “As the course instructor, I will be the primary audience (since I am reviewing your work). However, I want you to think about who your intended audience would be beyond the requirements for this course.” In addition to these changes, students were required to meet with a Writing Mentor to discuss their writing as they synthesized their work into the academic genre of a Literature Review. Pearl makes specific decisions in her PhD-level course to sequence and scaffold student learning by including a Research Matrix assignment, literature review, and peer review.

Pearl models an expert’s ways of thinking, making them explicit, with a first-person narration of her steps for narrowing scope and organizing information in the Literature Review assignment. She starts the linear narration by identifying her topic of broader interest. She explains, “I am interested in how nurse leaders influence patient, nurse, and organizational outcomes,” setting her rhetorical purpose for this research project. Next, Pearl identifies two specific decisions, limiting the scope of her topic to “how nurse managers positively influence the patient safety culture of a hospital unit”. Pearl describes her review of research in the process of determining how the topic has [not] been addressed in the discipline previously. “To do so,”

she explains, “I consider the key variables I am interested in because these will become my search terms”. In all caps, she instructs, “NARROW YOUR LITERATURE REVIEW TO 2-3 VARIABLES”. The terms she selects seems to reflect ethos (nurse manager), purpose (patient safety culture), and context (hospital). She then offers a nuanced tip, “By making the headers in the matrix content areas relevant to your research needs, you can capture the research you find by topic, not just by author...” assigning a Literature Review that focuses on synthesis, and integrating a specific peer review protocol. After narrating her process for topic selection, Pearl provides additional scaffolding on page 2 of the Matrix assignment sheet with a list of linear steps students can refer to throughout assignment 1.

Pearl continues to use the assignment sheet for Writing Assignment 2 as a space to make productive ways of thinking explicit and integrate rhetorical language throughout. She begins with attempts to situate literature reviews within the broader context of the research process, describing a sequence that includes reading the findings of experts in the field and comparing and contrasting those author’s reports to determine an informed answer. Similar to Writing Assignment 1, she assigns a Research Matrix, a spreadsheet where students log information found, seizing and helping to synthesize ideas for a literature review. This assignment is form-focused, composed of a systematic review flow chart, literature review matrix, and a reference manager software. Pearl explains that successful literature review begins with a focused research topic, and she sets the purpose of the Literature Review project as learning to identify gaps in the literature, practice writing about what is known on a topic using a research matrix, demonstrate the ability to sort and organize content, and show mastery of APA styles. She addresses some of the complexities of audience for her students by saying, “As the course instructor, I will be the primary audience (since I am reviewing your work). However, I want you to think about who

your intended audience would be beyond the requirements for this course.” Pearl expects students to build on their Matrix activity, using it as scaffolding to support the synthesis. Pearl also integrates rhetorical language, particularly into discussion of aspects of the quality of a literature review by directing writer attention to its purpose, focus, and topic while emphasizing thoroughness, objectivity, and reliability.

With the Literature Review assignment, Pearl articulates a change that needs to happen in writers’ ways of thinking in order to successfully synthesize ideas and compose an effective literature review. While listing steps that go into assignment 2, she explains, “You may have initially simply catalogued your articles using a matrix; however, now you want to group them by concepts.” She provides an example connected to the example provided for Writing Assignment 1: “...I found research on how nurse manager rounding influenced patient safety culture and I found research on how nurse managers promote positive team building that improves patient safety culture.” After classifying and sorting the articles in a meaningful way, she directs them to return to their research topic and consider how each relates to it, prompting them with the question, “Are the findings similar or do they report different research outcomes?” while continuing to emphasize the importance of analyzing articles as part of synthesis. The next three steps have students in process: drafting an outline, writing the review, and revising the review. Finally, students are encouraged to “do a final examination of your review” to polish the writing for lower-order concerns like spelling, sentence structure, transitions, and formatting. This construction of writing is linear in nature with specific ideas and resources for writers to supplement as needed.

Pearl uses matching and modeling in the Research Matrix assignment to teach for transfer. After setting the purpose of the Research Matrix, she uses first person narration,

increased focus on rhetorical aspects of writing, examples of a matrix, and a grading rubric on the assignment sheet. Such strategies are enabling practices for teaching writing that make previously implicit ways of thinking explicit and increasing the development of a meta-awareness about writing in nursing. While first person narration is contrary to disciplinary requirements or characteristics of success scholarly writing in nursing, she uses it in her PhD students' assignment sheets to exploit low-road transfer while modeling disciplinary ways of thinking, making implicit "expert" knowledge explicit for learners, integrating rhetorical language, and tending to student motivation. The Research Matrix is also a boundary object for student learners within this course and beyond. It structures an intellectually productive way of thinking as a research tool that facilitates the organized collection of research to facilitate argument-building and synthesis.

Pearl continues to use the assignment sheet for a Research Matrix as a boundary object to structure productive ways of thinking explicit and integrate rhetorical language throughout. She begins with attempts to situate literature reviews within the broader context of the research process, describing a sequence that includes reading the findings of experts in the field and comparing and contrasting those author's reports to determine an informed answer. Similar to Writing Assignment 1, she assigns a Research Matrix, a spreadsheet where students log information found, seizing and helping to synthesize ideas for a literature review. Pearl integrates rhetorical language, particularly into discussion of aspects of the quality of a literature review by directing writer attention to its purpose, focus, and topic while emphasizing thoroughness, objectivity, and reliability. She addresses some of the complexities of audience for her students by saying, "As the course instructor, I will be the primary audience (since I am reviewing your work). However, I want you to think about who your intended audience would be beyond the

requirements for this course.” Pearl expects students to build on their Matrix activity, using it as scaffolding to support the synthesis. Pearl asserts that the quality of a literature review is based on writer’s clarity of purpose, the focus and scope of the research topic, thoroughness of research, quality of sources, degree of synthesis, and writer objectivity. Pearl explains that successful literature review begins with a focused research topic, and she sets the purpose of the Literature Review project as learning to identify gaps in the literature, practice writing about what is known on a topic using a research matrix, demonstrate the ability to sort and organize content, and show mastery of APA styles.

Pearl uses the peer review protocol Critical Friends to simulate the academic process, matching, and problem-based learning to scaffold learning and encourage transfer. Such strategies are enabling practices to engage key concepts and ways of thinking that enable analysis of context-specific expectations for writing. Critical Friends invites learners by asking them to role-play as writers, responders, and facilitator to act out and embody the peer review protocol. As a writer, they speak, remain silent while listening, take notes, and briefly respond much like what scholars do when submitting an article for an academic journal. The protocol results in matching as it adjusts the learning to make it similar to a future, target situation. Critical Friends provides a specific and detailed protocol for a peer review format for collegial dialogue that engages a standard protocol. Through the give and take of feedback and collaboration, they problem-solve to help improve their peers’ writing, and they learn more about writing and build community.

Conclusion

Metacognitive reflection activities like Draw Your Writing Process, Writer Memos, Personal Needs Assessments, and a Reflective Learning Journal were integrated as bridging

activities, promoting high-road transfer by prompting, supporting, and evaluating their own thinking about what they've learned. Her focus on metacognition works to foster students' meta-awareness about writing and themselves as writers. Despite Pearl's initial concerns related to her undergraduate student writers' abilities to think metacognitively (Exit slip 2.2.15), she engages both her undergraduate and graduate students in multiple bridging activities, reflective writing activities to encourage student development of a meta-awareness about their own and other's writing processes and products, including asking good questions about context/audience. Most of these examples are near transfer, but the Gallery Walk was farther because it was adapted for a distance education context. Activities like Draw Your Writing Process and Writer Memos from her undergraduate courses along with Personal Needs Assessments and a Reflective Writing Journal in her PhD course promote high-road transfer, encouraging learners to abstract new knowledge while consider how previous experiences and future contexts related to what they are learning. In her PhD course, Pearl integrated bridging activities as liminal writing spaces where students writers track and confront how their learning is affecting them in and outside of the classroom as they explore and develop their ethos as a nurse scientist. Draw Your Writing Process, an adapted digital Gallery Walk, and Writer Memo activities are all bridging activities that promote high-road transfer for student writers. Most of these examples are near transfer, but the Gallery Walk was farther because it was adapted for a distance education context.

Pearl uses the Reflective Learning Journal to engage her graduate students as a *bridging* activity to encourage abstraction of new knowledge with connection-making by encouraging them to see new connections and sell those connections in a meaningful way. Nearer, low-road transfer of content and self-knowledge is supported by *hugging* in many of the opening questions of the writing prompts as learners are tasked with seeing connections within the context of the

course and program and making connections between new content and the broader topic. Other questions encourage far, high-road transfer with *bridging* questions that support connecting new disciplinary knowledge and ways of being outside the course to personal and professional experience or general observations of the world. She encourages near, vertical transfer by asking, “Has your reading or class work affected your workplace? How you view the behavior of others there?”

In the Research Matrix assignment, Pearl uses the hugging strategies of matching and modeling to scaffold learning and encourage transfer. The Research Matrix she includes is a hugging strategy for low-road transfer as she uses it to set expectations and model productive ways of thinking. The matrix itself can serve as a boundary object for students to use in research projects in the future. Pearl encourages learners to utilize a Research Matrix as a boundary object that encourages hugging that can be used in various research writing contexts as the needs assessment and journal encourage the development of metacognitive awareness. A peer review protocol called Critical Friends is also hugging activities that includes strategies like matching, modeling, and simulation strategies. Pearl also uses the peer review protocol Critical Friends as a hugging strategy of simulation, matching, and problem-based learning to scaffold learning and encourage transfer. This protocol simulates the peer review process in a way that brings their intended audience to life and reminding students that writing is a social and rhetorical activity.

Pearl's entrenched ways of thinking about academic writing initially limit her development as a teacher of writing in her discipline. Her moments of liminality, or cognitive dissonance reveal how Pearl begins to change her ideas about writing. Pearl's artifacts from the Advanced WAC academy show that her construction of writing expands, becomes more complex, and is embodied significantly. In section four, we see evidence of impact in the way

that Pearl approaches her plans for a faculty development workshop on teaching writing to deliver to faculty in her program, focusing on enabling practices associated with teaching for transfer. Finally, Pearl's teaching artifacts collected after her participation in both academies demonstrate evidence of impact with her integration of metacognitive writing, scaffolding of projects, and a more complex construction of writing. Taken as a whole, Pearl's case demonstrates how WAC PD is and can be troublesome in intellectually productive ways, emphasizing why WAC PD should be ongoing, embedded, and networked while recognizing that "success" isn't a simply linear progression from ignorance to enlightenment.

Chapter 5: I am not prepared

When Conor participated in the WAC Academy in spring 2017, he was new to the university as a first year Assistant Professor in Criminal Justice. As a self-described disorganized perfectionist who tends to write in “spurts” (WAC Academy pre-writing), he graduated with a PhD but little to no pedagogical experience, an idea that reverberates throughout this case. When he started as an Assistant Professor in the fall of 2016, Conor was excited but apprehensive to be working with student writers in face-to-face and online WI courses for the first time. He soon found himself teaching large writing courses (around 50 students, which is 25 over the UWP’s suggested cap for WI courses) and unsure how to approach it. He attended several WAC workshops that fall, including the Using Technologies to Teaching WAC workshop series and the Responding to Student Writing workshop series, and was then selected to participate in the WAC Academy. Entering the academy, Conor expressed interest in strategies to further integrate writing-to-learn activities, particularly in a distance education (DE) setting (Application). When asked in his WAC Academy pre-writing about what he wanted to learn, he wrote that he aims for a balance. He wants to meet student writers where they are in their development while challenging them to think. Throughout the academies, Conor was in a liminal state in multiple ways. As a new instructor, he was familiar with the content, but he was still getting to know the campus and his student population. While he had taught college courses in his doctoral program, he had no preparation for teaching writing.

With a structure similar to Pearl’s case, this case includes several short sections as snapshots of Conor at particular learning moments. In the first section, I look at artifacts that show how Conor’s lack of meta-awareness about writing and himself as a writer limits his development as a teacher of writing. I explore how his entrenched ways of thinking about

himself as a writer and teacher of writing are evident and troublesome during the academies. More specifically, I look at moments in his reflective writing from both WAC Academies to show moments of liminality where he repeatedly articulates his own deficits as a teacher. Conor's case shows how remix serves a valuable tool for disrupting some of his entrenched ways of thinking while reinforcing connections between ideas and individuals within a community of practice. Section four examines a metaphor for troublesome knowledge Conor creates in the Advanced WAC Academy, focusing his own ideas about writing instruction around cognitive dissonance. Finally, Conor's Teaching Artifacts demonstrate evidence of impact from professional development as his why-focused thinking along with his use of a rhetorical lens, metacognitive reflection, and remix activities are indications of a shift in his ways of thinking about writing instruction. Through his case, we see how engagement with WAC threshold concepts and a framework of TFT assist one participant's struggle to identify relevant prior knowledge and make it explicit for himself and others. Taken as a whole, Conor's case demonstrates how remix practices are 1. embodied practices of learning, 2. points of connection, and 3. tools of disruption. We see how remix and threshold concepts can be points of inflection for developing individual and shared agency, working to coproduce knowledge and minimize hierarchies.

Drawings & Differences

Conor's products from activities like Draw Your Writing Process and Writing Is Different show Conor struggle to make some of his implicit and tacit knowledge of writing in his discipline explicit. As the second week of the WAC Academy begins, Conor draws his writing process with his peers in the WAC Academy. There are markers, colored pencils, crayons, and highlighters spread across the conference room table, but he approaches the blank piece of paper

with just a pencil in hand. As he reflects on the dissertation he completed a year earlier, he turns the blank piece of paper horizontal and thinks about where he began: note taking. He draws a rectangular binder with NOTES written in the center and (RANDOM THOUGHTS) below. With an arrow pointing to the right, he draws a mug of coffee below the arrow and a clock above it, thinking back to the caffeinated work that stretched across days and months to his due date of July 2016. With another rectangle, he begins to organize his thoughts with bullet points and an outline. A gap in his memory of what came next is evident with an arrow faded by his pencil's eraser, as if he is asking himself *How did these ideas become sentences, paragraphs, sections, and a well-crafted argument?* He moves forward in his process and to the side of his drawing to the fine details of formatting: headers, font, margins, footnotes, and endnotes. At this point, he abandons words and turns to sketching images. He draws a large circle with Xs marking bits of floating knowledge and data waiting to be synthesized. He thinks about putting ideas together like puzzle pieces and organizing them with numbers on a grid. In a thought bubble below, he draws a straight-mouthed stick figure hovering over a desk and laptop. A thought hangs above his head, alluding to thinking but without specifics. As the only living creature in his process drawing, the writer requests silence with a *ssshhh*. With a mixture of texts and images, he leaves almost half of the pages blank. (See Appendix C1.)

Several months later, on day 2 the Advanced WAC Academy, Conor has another chance to explore writing in his discipline with the "Writing Is Different" activity. The activity asks him to consider the kinds of questions and problems writing in his discipline takes up, what counts as evidence, and the significant genres used to make knowledge. In his product, he organizes his discipline into two main branches: 1. Lady Justice with scales and a sword represents Criminal Justice and 2. a spirograph with what looks like an atom breaking from an elliptical groove and

the words “crime as a social problem” represents Criminology. In his curation, he explains that Criminal Justice involves the study of law enforcement, courts, and correctional institutions while criminology concerns itself with the study of the causes, consequences, and control of crime as a social problem. He also states that, “While they differ in many ways, they approach these questions in the same manner”. Under the two branches of Conor’s discipline, he places two arrows point down to common types of evidence. The word *quantitative* is positioned on the left in a green circle and *qualitative* sits in a red circle on the right. He lines the bottom of his page with genres that include police reports, briefs, technical papers, journal articles, and conference presentations. In his curation of the artifact, he provides additional examples, like policy memos, presentence investigation reports, and operational procedures. He explains that writing skills and ways of thinking that novice writers practice in his discipline include summarizing, identifying main ideas, and articulating reasons for making rhetorical decisions. In the center of the genres, there is a figure holding a piece of paper with 5 eyes peeking over their shoulder. Conor remarks that the eyes represent the varying and numerous audiences common to writing in his discipline. When reflecting in his exit slip from this day (6.7.17), he explains that he included a thinking man on the right side of his product “due to issues with data in our field (e.g., individuals not being honest, suspect of agency data)”. He explains that evidence must be closely scrutinized and questioned, as some of his peers “have been caught manipulating data which may introduce bias”. (See Appendix D1.)

Evidence from Conor’s process drawing and Writing is Different activities suggest that his constructions of writing are incomplete, lacking elements of common rhetorical situations and other details. His successful defense of his dissertation proves Conor knows about and can navigate writing in his discipline, but that knowledge remains implicit and possibly

unacknowledged. The lack of color, large amount of blank space, and vague descriptions could reflect cognitive dissonance or be a lack of awareness about himself as a writer. The form of his process, overall, becomes more visual and linear, growing more recursive, as his drawing moves to the right until it explodes into images. But writing is reflected in concerning his process. The actual work of writing lacks detail with a mix of puzzle pieces he somehow fits together, floating ideas become text in his quiet writing space. There is no context, audience, or dialogue denoted, but there are specific rules and formatting details for an academic paper he articulates with specific headers, fonts, margins, and citation.

In his *Writing is Different* product, Conor shows more awareness and uncertainty about writing in his discipline. While he acknowledges that there are various contexts, audiences, and purposes for writing in his curation project, he does not include what or who they are. His types of evidence remain broad (qualitative and quantitative) as he focuses more on form and neglects the kinds of questions and evidence common to writing in his discipline. He divides his field into two branches, one that is more practice-based (criminal justice) and the other that is more theoretical (criminology), yet he concludes that, “While they differ in many ways, they approach these questions in the same manner”. He explains that, while there is definite overlap and connections between the two, they have different aims. Criminal Justice involves the study of what law enforcement and courts do to manage crime, while criminology seeks to determine why crimes occur. His incomplete construction of writing could be a result of what Russell (1990) refers to as the “transparency” of writing (p. 55-56). As experts in the disciplines, automaticity can erase the practices and ways of thinking central to writing. As a faculty member whose prior experience and knowledge are academic in nature, he learned to write in their disciplines by a slow process of acculturation rather than via direct instruction. As a result, he continues to see

writing as generalizable to all disciplines, making the articulation of such tacit knowledge, an essential aspect of teaching for transfer, a difficult task.

Lack of Prior Experience as Troublesome Knowledge

The interdisciplinary context of the academies along with difficult concepts like threshold concepts are sources of struggle for Conor, but his lack of prior knowledge and experience as a teacher of writing is an entrenched way of thinking he has to work through in order to progress. Conor explicitly articulates cognitive discomfort, confusion, and frustration at various points of both academies, offering insight into obstacles he faces as a learner in WAC PD. Eighteen chunks of text from Conor's Liminal Artifacts were coded for examples of articulation of cognitive dissonance (Appendix E1). These artifacts include nine Exit Slips from the WAC and Advanced WAC Academies along with two Writer Memos. The challenges that he encounters include contextual factors that come with interdisciplinary learning along with difficult content, specifically threshold concepts.

In his first exit slip from the WAC Academy, Conor commented that, "At times, readings felt too 'jargony' and English focused" (Exit 1.25.17 Q3). Later in the WAC Academy, Conor comments on the interdisciplinary nature of learning in WAC and his group's dynamic by saying, "At times, discussion seems to be more dominated from an English course perspective/individuals" (2.8.17 Q3). Conor references trouble with threshold concepts five times throughout his 9 exit slips. When introduced to threshold concepts in week four of the WAC Academy, Conor explains he is, "Still not 100% comfortable with threshold concepts and how I would incorporate them" (Exit slip 2.22.17). He brings this concern with him into the Advanced WAC Academy. In his pre-writing for the Advanced Academy he asserts, "I first heard of transfer in the first Writing Across the Curriculum Academy I attended this past

semester. However, this proved to me to be the most difficult to grasp and apply, particularly to writing and threshold concepts, which is why I wanted to participate in this session...”. He continues to struggle with them while in the Advanced Academy. After day two, he reflects he is, “Finally getting (but not there yet) with threshold concepts, but still having trouble seeing this (among others) from my POV of a non-English field” (Exit slip 6.6.17). While new contexts can be a source of troublesome knowledge, difficult content can compound learners’ cognitive dissonance. In his writer’s memo he returns to his obstacle by writing, “Since I have completed these workshops, I have progressed significantly but still need to continue learning in the area of transfer/ threshold concepts which should help improve the usefulness and effectiveness of my artifacts.” As a learner, Conor is able to recognize his bottlenecks in learning, even offering an explanation for why he struggles.

Conor’s lack of prior knowledge and experience related to teaching writing is the primary source of troublesome knowledge with his entrenched ways of thinking create obstacles for him as a learner. He mentions his lack of pedagogical training 15 times across his 12 Liminal Artifacts. While considering how to build on his prior knowledge in his pre-writing for the WAC Academy, he explains his “lack of training and having just started [his] career” and describes himself as “a brand new full-time professor with a low baseline”. In his Writer’s Memo after the WAC Academy, he explains, “As I had no formal pedagogical training when it came to university teaching and instead relied more so on what other instructors had used, regardless if it was empirically supported, my ideas evolved tremendously as I was introduced to various concepts and ways of learning that I was unaware of” (WAC Academy memo). In his exit slips, he also refers to his “very basic rudimentary knowledge” (Advanced WAC Academy pre-writing). Before the Advanced WAC Academy, he responds to a question about what he already

knows about teaching writing in general and teaching for transfer specifically by saying, “As a teacher of writing, that is a difficult question for me to answer as I have come from such a quantitative and statistical background in both research and teaching” (pre-writing Q1). He even provides a visual depicting his liminal state with a stick figure surrounded by floating question marks. He explains in his Writer’s Memo, “...the figure below depicts how I feel about transfer - unsure, a bit anxious, but excited to learn”.

Asking Conor to reflect on his own writing along with writing in his discipline sparks discomfort about his lack of relevant previous knowledge and experience. His first semester teaching, Conor found himself with a full course load and no direct instruction on how to teach writing. Before coming to ECU, the courses he taught focused on crime mapping, data analysis, and statistics in criminal justice and were more methodologically or statistically- based. In his pre-writing for the WAC Academy, Conor explained that while finishing his doctoral degree, there were few opportunities to learn how to be an effective teacher of writing, especially in the Criminal Justice classroom (pre-writing WAC Academy). He explains that this lack of prior knowledge has “made me less confident (and to a degree, less willing) to try new activities or am on top of the most recent literature as I would like to be” (WAC Academy pre-writing). Evidence of his entrenched ways of thinking about himself as a writing teacher are evident as he repeatedly returns to his own deficits as an instructor. Conor is new to and beginning to grow into a teacher-writer identity, in a liminal state of comparative uncertainty, he must work through this emotional bottleneck in order to progress (Robertson, Taczak, & Yancey, 2012; Reiff & Bawarshi, 2011).

Remix & Metaphor-Making to Disrupt Entrenchment

Working through bottlenecks in learning requires a shift in a learner's way of thinking. As discussed in Chapter 2, remix was added to the Advanced WAC Academy curriculum in 2016, after Pearl but before Conor's group. I sought to integrate remix by teaching about it and providing opportunities for participants to practice remix at the beginning and end of the Advanced WAC Academy curriculum. During the WAC Academy, Conor composed a Facebook post Exit Slip that appropriately explains, "In order for students to pass into the liminal state, there needs to be tolerant and accepting environment of confusions." After day 1 of the Advanced WAC Academy, Conor's group was still in the process of building a language for discuss teaching writing for transfer. Conor's key concept was threshold concepts. Remembering the importance of a tolerant and accepting environment for learners in liminal states, remix was a way for the group to make connections within the content and build community with the development of a language to talk about writing instruction. While each participant reviewed their concept from the first day, they worked to remix it into a meme or a trading card. Conor created a meme reflecting a threshold concept from his course curriculum related to data analysis: t-tests. Utilizing a familiar meme based on the movie *The Matrix*, Conor had Laurence Fishburne's character Morpheus asking, "What if I told you calculating a t-test is similar to QBR". He compared a t-test to a quarterback's passing rate in the NFL, explaining it as a way for students who may not like math to understand statistics. (See Appendix F1.)

On the fifth and final day of the Advanced WAC Academy, Conor creates a metaphor for transfer and troublesome knowledge, abstracting his new knowledge about threshold concepts and troublesome knowledge and remixing them into a metaphor. Conor compares troublesome knowledge to a popular Escher painting titled *Relativity*. Rather than including Escher's original

artwork, Conor's image is a remix of legos. The stairs, rails, arches, and doors emulate the structure of Escher's print with red-clad lego men walking the nonsensical corridors. In his curation, Conor explains that in order to master a threshold concept, learners have to acquire troublesome knowledge that leads to a bottleneck in learning. While referencing the painting and world that Escher creates, he explains that one must ignore the accepted laws of gravity and view the world from a different, unfamiliar lens. Conor comments, "Once they are able to do this and adopt an unfamiliar position or discourse, what is occurring in this image is more easily understood and grasped." (See Appendix G1.)

Conor's case shows us how remix can be a valuable tool for disrupting entrenched ways of thinking while also creating or reinforcing connections between ideas and individuals. Both his meme and metaphor show his attempts to re-see key concepts by abstracting new knowledge to find their potential and boundaries. On day 2 of the Advanced WAC Academy, Conor makes connections to the group's collaborative language for transfer by engaging a threshold concept from his discipline. The combination of the visual and the verbal aspects of memes and their ability to build up separate elements into a connected whole offers insights about how ideas replicate, mutate, and develop (Jenkins, 2014). This remix activity allows Conor to identify a threshold concept from his course and connect it to significant ways of thinking in and outside of his classroom.

Conor's metaphor on the last day of the Advanced WAC Academy reveals an emerging theory of writing instruction that includes the idea of disruption, acknowledging that confusion is part of learning. He relates his troublesome knowledge metaphor to threshold concepts, a source of troublesome knowledge for him throughout the academies. In order to master a threshold concept, learners usually must acquire troublesome knowledge that may seem counter-intuitive,

illogical, or alien. In terms of threshold concepts, this may mean embracing the fact that *threshold concepts are threshold concepts*. They take time, practice, purposeful reflection, and other enabling practices to be able to adopt an unfamiliar position to make threshold concepts easier to understand. His prior discourse and entrenched ways of thinking about himself as a writing instructor are disrupted by a non-academic genres of memes and metaphors, offering the chance to make a difficult concept easier for his students to understand by connecting it to pop culture and sports. As we see below, Conor leverages the idea of remix in his own writing classroom.

Transfer in Teaching Artifacts

The impact of the WAC Academy and Advanced WAC Academy is reflected in the enabling practices Conor integrated in his Teaching Artifacts. The artifacts analyzed in this case include the spring 2017 versions of Conor's writing-intensive course Syllabus, an Annotated Bibliography group activity, an Annotated Bibliography assignment, a Literature Review (also called Research Paper) assignment, a Peer Review activity with an exit slip and wrapper, and the Rubric and Checklist for their Research Paper (Appendix H1). Throughout his participation in the academies and after, Conor teaches a writing-intensive (WI) course for upper-level undergraduate Criminal Justice majors (JUST 4300 Criminal Justice Administration and Management). The course focuses primarily on the practical aspects of justice administration along with the significant policies and reforms that drive the criminal justice system. Evidence of transfer is found in his use of activities from the WAC Academy as scaffolding for creating assignments and activities for this WI course. In his Annotated Bibliography assignment, Conor explains that, in its entirety, an annotated bibliography serves a number of important purposes

including serving as a review of the literature on a particular subject, illustrating the quality of research done, and providing examples of the various types of sources available, among others.

Rhetorical Remix & Metacognitive Reflection

Conor brings the enabling practices of why-focused thinking, rhetorical remix, and metacognitive reflection to Teaching Artifacts. His course Syllabus, Annotated Bibliography assignment, and Rubric provide evidence of why-focused thinking. In the course syllabus, Conor explicitly models the application of rhetorical awareness for students, using it to frame and explain the ‘why?’ of writing in the course. The course description opens with the purpose of the course: “to help students better understand basic concepts of organization and management as applied to criminal justice organizations” (Appendix I1). He finishes by directly linking his approach to teaching writing to his course design by stating that it is his hope that his students’ writing skills will improve and that they will enjoy doing it. The Rubric that goes with the Literature Review defines “good writing” and provides additional scaffolding for learning. His rubric has 5 categories (thesis statement and research/evidence; understanding of the issue; mechanics, grammar, and language; argument and structure; and sources and APA formatting) that are broken down into 4 levels of competence (high competence, competence, emerging competence, and not competent). In this context, good writing is defined in academic terms, including a thesis statement, well-chosen evidence, understanding of the topic, little to no errors in grammar and mechanics, a logical structure, and academic sources in APA style integrated within the text and included in a works cited page.

Rhetorical awareness and remix are evident in his Syllabus, Annotation activity, and two remixes of their Literature Review. He addresses his audience directly in the course syllabus, referring to them as criminal justice majors and minors, and ends the first paragraph with the

scope of the topic of the course, describing it as “the practical aspects of justice administration as well as the significant policies and reforms that drive the criminal justice system” (Appendix G1). He goes on to describe writing as an ongoing part of criminal justice work, offering students a more complex theory of writing: “Although some individuals may be more naturally gifted than others when it comes to writing, no one is born with an inherent skill for the written word. Writing, like so many other skills, takes practice. Some of you may believe that you are not good writers and you may even dread the thought of a writing-intensive course”. He includes a collaborative, in-class Annotated Bibliography activity that requires students to practice citation and annotation (Appendix J1). In small groups, students read a common article and write their own citation, annotation, and 3 to 4 hashtags. Then, they remix their annotation to convey the main ideas in the form of a Tweet. After sharing their individual annotations, the group must come up with an agreed upon annotation in the form of a Tweet with at least 3 hashtags. Individuals are expected to be able to justify their product.

Step 4 of the Literature Review assignment includes two remix activities in which the topic stays the same but the context, purpose, and audience change (Appendix K1). This remix assignments ask students to utilize what they learned in their Literature Review policy paper and rework it into two different genres: an Agency Executive Memo and an Op Ed. The memo’s audience is identified as an agency executive, personnel in the criminal justice system, or external groups who are concerned with or affected by the policy. He invites students to pick an executive that makes sense for the policy they have analyzed: : “...if your chosen policy relates to how capital punishment is utilized, address it to a District Attorney. If it is related to law enforcement (such as the usage of body cameras), it could be addressed to the Chief of Police/Sheriff or even the Mayor”. Students are expected to remain unbiased, presenting both sides

of the issue. He ends this section with a rhetorical reminder for students to, “write this for your specific audience”. The second remix assignment asks students to compose something suitable for a submission as an op ed in a newspaper. The opinion piece asks students to present their own opinion and why it should be supported and criticized. Returning to audience, he reminds students to avoid jargon as it is being written for an audience who probably is not familiar with the policy and the details of their broader criminal justice system, “so using the correct language for your audience is critical”.

The importance of metacognitive reflection is highlighted in the courses Annotation activity and Peer Review Exit Slips, the assignment of a Writer Memo, and the Literature Review Checklist. Conor uses exit slips to encourage students to reflect on in-class activity related to annotations and peer review with exit slips. Following this activity, each learner completes an exit slip with 6 questions. Each writer shares their individual annotation and Tweet along with the group’s Tweet and hashtags, including why they selected each hashtag. Finally, they reflect on why the hashtags they came up with on their own were not chosen. The Peer Review Exit Slip asks students to reflect on the feedback received, including the strengths and weaknesses in their paper that their reviewers point out and aspects of the peer’s paper they read that were effective and how those aspects may be incorporated in their own paper (Appendix L1). He asks them what the review process taught them about their own writing, the skills they need to work on in the future, the kinds of feedback from outside of the classroom they received, and what feedback they did not use and why. The last three questions on the exit slip ask how many times they revised their paper, how many hours they spent developing their current draft, and the percentage of time they spent on various activities, including reading, taking notes, brainstorming, drafting, and editing. A reflective Writer Memo is also assigned to students after

they complete their literature review and remix into two different forms, which is discussed in more detail below. The Checklist for their Literature Review is written in first person, asks students to make sure they have completed each aspect of the assignment, with bridging statement that include descriptive characteristics along with the project's various parts. For example, students are asked to check off that their thesis statement would be clear and unambiguous to any reader. The rubric and checklist define good writing in terms of *what* to include without *why*.

Conor's why-focused thinking along with his use of a rhetorical lens, metacognitive reflection, and remix activities are indications of a shift in his ways of thinking about writing instruction. In the course syllabus, he models rhetorical awareness while attempting to engage his students' possible writing apprehensions and myths about writing in a welcoming way, rather than in a serious, academic manner, and he set expectations for learning. Why-focused thinking is evidence of Conor making previously implicit knowledge explicit for novice learners. Reflection is key enabling practice that fosters meta-awareness about writing and writers (Kaplan, Silver, Lavaque-Manty, Meizlish, 2013). Conor adapts the metacognitive tool of Exit Slips to engage students in why-focused thinking that is, at times, backward-reaching and, at other times, forward-reaching. In the Annotated Bibliography exit slip, students review the evolution of an annotation and hashtags of a common article. Conor uses exit slips, like those used in the academies, with the Annotated Bibliography in-class activity and Peer Review. Exit slips could also be considered a boundary object that Conor experienced in the academies and transferred into his course, fostering metacognitive awareness with questions that help students reflect on their peer review and writing process.

Conor uses the familiar cultural genres of tweets and hashtags as a way for students to think about annotation. Remixing their annotation into the constrained version of a written tweet requires students to strive for a concise and polished product. The accompanying hashtags help students categorize the texts while also commenting on the content of their annotation. This in-class activity uses familiar but constrained genres and metacognitive writing. In groups, students remix their individual annotations into one, group tweet with hashtags to go along with it. Conor engages high-road transfer as he takes an idea from the WAC Academy, the alternate exit slips of Tweet and Facebook posts, and re-purposed it in the context of his teaching. For students, the activity promotes low-road transfer as they practice writing annotations in multiple contexts and forms. He is asking them to connect prior knowledge of Twitter to the new idea of writing an annotation. In this context, tweets and hashtags are genres that serve as boundary objects, promoting deliberate abstraction and making connections between tweets and annotations. Asking students to speculate on why certain tags were or were not chosen by the group requires them to think of connections beyond the classroom as they imagine how social media users may engage and interact with the texts. In this context, remix serves as a tool for leveraging by repeatedly using a specific way of thinking in a new way (Smith, West-Puckett, Cantrill, Zamora 2016). The connections may be to the broader, academic conversation of the discipline, but they may also consider how the article fits into the current conversations happening on social media.

The remix and reflection activities require his students to make rhetorical decisions based on contexts and audiences that are from outside of the university. The Remix assignments integrates metagnres like memos and opinion pieces, students not only get to know the content in a new or different way but they also get to include their opinion. In the context of this assignment, student use of disciplinary discourse may be less important than their

engagement with the motives of the genre being assigned (Soliday, 2011). The Tweet and hashtags are extra-disciplinary assignments that address audiences beyond the university with specific genres that are atypical of the discipline. These genres may be viewed as boundary objects from the professional development, allowing Conor's role as audience is disrupted along with more restrictive notions of expertise. Such assignments are also platforms for bridging and hugging strategies for encouraging transfer. Students are expected to explore their topic in different ways for different audiences, like agency executives and the larger public.

Writing an opinion piece for a newspaper allows students to address the broader public in plain language and do what he has explicitly asked them not to do in their previous writing tasks, which is to include their own opinion on their policy they are focusing on. Writing for these audiences allows writers to practice using specialized language related to their field along with communicating with the public about complex topics. Unfortunately, while the audiences and genres are made explicit for both remix assignments, the purpose of the memo is left ambiguous with only vague adjectives describing their product. Unfortunately, their Writer Memo assignment only asks students to reflect on their writing of the literature review, missing out on an opportunity to reflect on how audience, genre, and context impact the way they present information about one topic, which could contribute to their bigger purpose of developing a dynamic, meta-aware theory of writing.

Scaffolding a Literature Review: Managing Hugging and Bridging Strategies

One the specific goals Conor expressed in his WAC Academy application was to better prepare student writers for the Literature Review assignment by integrating additional scaffolding with activities, resources, and assignment prompts. In order to do this, he uses scaffolding strategies including the use of metaphors along with Teaching Artifacts like rubric

Conor integrates great detail in his writing assignment revision, uses comparisons to prior knowledge when introducing assignments like the annotated bibliography as similar to a works cited list and a literature review as a longer abstract.

Conor uses metaphors to help students understand the form and rhetorical purpose of an Annotated Bibliography and an Abstract. Students annotated bibliography requires 7 sources, including the sources from assignment 1 (Appendix H1). Conor explains that an annotated bibliography is similar to a works cited page but “goes beyond that”. He describes an annotated bibliography as a succinct, informative description that both summarizes and evaluates the contents of the source. He compares an annotation to an abstract, explaining that the latter is only descriptive and does not provide a critical evaluation. Conor explains that, in its entirety, an annotated bibliography serves a number of important purposes including serving as a review of the literature on a particular subject, illustrating the quality of research done, and providing examples of the various types of sources available, among others. In Assignment 3, students start *Assembling the Findings* (Appendix I1). This assignment is broken down further into 3 parts: a tentative title and introductory paragraph for their paper along with a detailed outline. He encourages students to focus on organizing their findings, determining what fits together, determining what sources contradict each other, and synthesizing their sources. Step 3 Assignment 4 requires students to produce a Full Draft. Peer Review is Assignment 5, and Assignment 6 is a Revised Draft.

In his curation of the Literature Review assignment, Conor theorizes that by arranging assignments to build on each other will enable his student to write strong, research based literature reviews. The topic of the assignment is a policy or issue in Criminal Justice and the purpose is to explore arguments both for and against its implementation. In Step 1 Assignment 1,

students research the policy and write a problem statement to help readers understand the problem's significance and why it is important it is addressed. For each source in their Annotated Bibliography, students provide a complete citation in APA style along with 3 to 4 sentences on their assessment of the quality and credibility of the source, and how they think it will help construct their paper. His scaffolding results in a hefty assignment sheet with 5 pages of instructions, 4 steps, and 10 individual assignments.

Conor's Literature Review Rubric and Checklist offer a glimpse into how he constructs writing in his discipline for his students (Appendix M1). Conor explains that he intends students to use the rubric and checklist to assess their work, as a guide for peer review, and to determine when they have a presentable draft. The rubric includes 5 main categories for evaluation: Thesis statement & research/evidence; understanding the issue; mechanical, grammar, & language; argument & structure, and sources & APA formatting. For each category, there are 4 levels of success: high competence, competence, emerging competence, and not competent. While topic and voice are included in the evaluation, there is no mention of audience or context. Much of the language in the rubric is form-focused, pointing writer attention to defining and outlining main points, logical structure, transitions, and works cited pages. While he is hugging by setting expectations to encourage students to self-assess and make judgments about their writing based on the content and concepts while fostering metacognitive awareness, he does not provide everything they need to be successful. Conor integrates great detail in his writing assignment revisions, using comparisons to prior knowledge when introducing the annotated bibliography as similar to a works cited list and a literature review as a longer abstract. Backward-reaching transfer strategies along with various hugging and bridging activities serve as evidence of impact. Hugging activities include scaffolding, models, and drafting curations. Bridging

activities include remix assignments, metacognitive writing activities. While it includes careful detail in steps and assignment, the assignment sheet is five pages long.

Conclusion

Conor utilizes a mix of hugging and bridging strategies throughout his Teaching Artifacts. Hugging activities to teach for transfer include evidence of setting expectations, why-focused thinking, use of a model with demonstration, and encouraging connections among genres. In his syllabus, Conor displays near, forward-reaching, low-road transfer. He models rhetorical awareness and why-focused thinking in both the syllabus and Annotated Bibliography assignment for his students, setting expectations and rhetorical purpose while also highlighting the idea that the kind of writing they will be doing in his course has connections to future, workplace writing. The Literature Assignment, Conor utilizes why-focused thinking and modeling while setting expectations and rhetorical purpose for writing in the course and broader field. This is evidence of near, forward-reaching, and low-road transfer as he is applying rhetorical language and concepts introduced in the WAC Academy in the context of his WI course. He explicitly models the application of rhetorical awareness as a method for framing his course, creating writing assignments, and composing writing activities. While the assignment sheets and rubric set expectations for student writers, Conor uses why-focused thinking and modeling in the Literature Review assignment and Annotated Bibliography assignment to encourage low-road transfer with practice in various contexts. For example, students practice writing annotations in multiple genres and contexts. Models of citations, annotations, hashtags, a problem statement, an annotated bibliography, and a literature review are all provided and discussed in detail with students. The checklist he provides with the rubric provides a model of a way of thinking. Like Pearl, Conor uses first-person narration in the Checklist, not just showing

an example but walking students through a way of thinking about these aspects of the assignment.

There is also further evidence of Conor's teaching for transfer in his Literature Review Research Paper assignment, Annotated Bibliography assignment, and Rubric with Checklist. Bridging strategies include the use of particular genres, like Tweets and Exit Slips, as boundary objects that are found in both the academies and Conor's courses. He also uses bridging activities, including the scaffolding of the research paper, remix with reflection, and use of analogy. Conor constructs a series of writing assignments that build on each other, anticipating application of new knowledge in particular ways. Remix is a bridging strategy that he uses for students to make conceptual connections between contexts and genres. He uses an analogy when introducing their Annotated Bibliography, promoting high-road transfer as students consider how the bibliography is similar to and different than a works cited page. This also is an enabling practice that models transfer-based thinking and meta-awareness. With the Rubric, he encourages students to abstract their knowledge of writing by making connections between the Rubric, their paper, and their peer review paper. This activity promotes high-road transfer as students make judgments about their writing, fostering the development of meta-awareness and encouraging self-regulated learning based on the content and concepts included in the evaluation tool.

This case shows how one WAC PD participant struggles to make tacit, inert knowledge about writing explicit for himself and others. While the interdisciplinary context and his own lack of relevant prior knowledge and experience are troublesome, he engages the troublesome concepts of threshold concepts and remix to work through cognitive dissonance. His integration

of why-focused thinking, rhetorical remix, and metacognitive reflection serve as evidence of impact in his Teaching Artifacts. At first, Conor's entrenched ways of thinking about writing limit his development as a teacher of writing in his discipline. Looking specifically at his reflective writing from the two WAC academies which show moments of liminality where Conor is experiencing cognitive dissonance in a way that manifests in blank spaces and avoidance of certain types of work. As a tool to disrupt entrenched ways of thinking, the inclusion of remix activities assist Conor's articulation of theory of writing instruction that includes disruption and confusion as part of the process of learning. Taken as a whole, Conor's case demonstrates how remix can be a fruitful tool for learning in the context of ongoing, embedded, and networked learning.

Chapter 6

In preparation for a book group meeting with instructors from across the curriculum, I find myself reading Warner's (2018) Why They Can't Write while writing this chapter. In the final section of the book, I scramble to find my lime green highlighter because his text reminds me of emerging dilemmas in Pearl and Conor's cases'. Warner has laid out his argument and is bringing it home with "Unanswered Questions" he has yet to address. He recalls an obstacle, a semesterly challenge, he and many others face again and again: He has prepared his students as writers, taught them much about writing, and asked them to compose a research paper at the end of the semester. He laments the trouble that comes with this assignment, explaining its difficulty in the fact that it is "highly dependent on not just writing skills but existing subject knowledge and expertise" (p. 189). In the process, he cites Larson's (1982) assertion that assigning research papers, as a concept and a genre is indefensible. He then makes an argument for why research is an activity, not a form or format. A research paper is a platform for proving that students have done certain things, divorced from a larger rhetorical situation, instead of part of a larger analytical process. Correct form is emphasized. Meaning-making and originality lose their value.

While the work of WAC programs and faculty development can be challenging, they remain a cornerstone of many colleges and universities. Some models of faculty development flatten the dynamic and complex construct of writing, leaving faculty participants with the impression that academic writing is relatively simple and can be mastered in a few days. Good writing, however, is context-dependent. Context and other rhetorical factors are not static but continue to change as the world turns, and effective writers interact with and contribute to these concepts. The research in this dissertation confirms that, with the fluid and complex task of

preparing student writers for success, writing instructors need PD that is networked and engaging. In this chapter, I demonstrate how my research calls for us to carefully consider two core aspects of effective WAC PD for university instructors along with two specific strategies for how to achieve the depth and understanding needed to teach writing across the curriculum effectively.

Within higher education, WAC is unique as it sits at the intersections of the disciplines. It creates interdisciplinary spaces where different ways of thinking from different disciplines disrupt what is otherwise entrenched ways of thinking that come with disciplinary expertise. As discussed in Chapter 2, such boundary work can be troublesome at times, but such cognitive dissonance can also disrupt entrenched ways of thinking and contribute to meaningful learning. This research project provides a closer look at faculty as they are engaging, struggling with, and applying new ideas to their teaching of writing. Through a lens adapted from the National Writing Project, I identified and examined two participants' experiences to determine what impact, if any, the WAC Academy and Advanced WAC Academy had on how my research participants think about and teach writing. Using three rounds of coding along with rhetorical analysis, I examined their artifacts for their epistemological constructions of writing, student writers, and writing instruction to see if these concepts evolved or might provide evidence of a shift in discourse reflecting a change in ways of thinking. In this final chapter, I review the answers to the research questions that each case has provided, including broader takeaways and contributions to WAC, professional development, TFT, and threshold concepts scholarship. I create an argument for why WAC PD should be networked and troublesome. I offer recommendations for future WAC PD and its research.

Evidence of Impact

This project shows how TFT, TCs, rhetorical remix, and reflective writing combined with troublesome knowledge and attention to ways of thinking are key ways of thinking that can help faculty develop meta-awareness about writing and writing instruction. Overall, the case study participants transferred enabling practices from the WAC Academies, integrating specific enabling practices into their instruction while still struggling with the more nuanced aspects of writing and writing instruction. Their Learning Artifacts reflect limited constructions of writing focused on form more than anything else, lacking any of the rhetorical language and meta-awareness of writing I might have expected them to demonstrate as part of their participation in the academies. An analysis of their Liminal Artifacts provides evidence of cognitive dissonance that manifested as hedging comments and blank spaces with troublesome knowledge related to student writing abilities and a lack of preparation to teach writing. A shift in discourse is evident in Pearl's metaphor from the Advanced WAC Academy and Conor's remix meme and his metaphor for troublesome knowledge. Their Teaching Artifacts include evidence of impact with a mix of hugging and bridging strategies. Pearl uses hugging strategies like a Research Matrix to direct students' ways of thinking and doing writing in her classroom. She incorporates metacognitive reflection with assignments like a Reflective Learning Journal as bridging activities that provide opportunities for her students to build meta-awareness about themselves as writers. Conor incorporates hugging strategies like why-focused thinking and bridging strategies like remix and metaphor-making. He seems to use particular genres, like Tweets and Exit slips, as boundary objects for his transfer of knowledge from the academies into his classroom. Both of their constructions of writing become more complex and their teaching increasingly scaffolded.

Pearl and Conor both engage writing and construct it in relatively simple ways in their Learning Artifacts that include Draw Your Writing Process and Writing Is Different activities.

Early in both cases, we see writing being discussed strictly in academic terms with a lack of specific details that result in flat constructs that are incomplete. Pearl goes on to create a model of scholarly writing in her Dynamic Criteria Mapping product for a more complex and still evolving construction of writing. She uses the metaphor activity to explain rhetorical situations in a more concrete and embodied manner. Conor engages the idea of remix in the Advanced WAC Academy with the Meme activity, using it to articulate a threshold concept from his discipline. He also engages the concept of troublesome knowledge to create a metaphor for writing instruction that is centered around disruption. Their writing included evidence that some of the more traditional, academic genres of writing serve to reinforce entrenched ways of thinking about writing. Mediums and modes of writing that are less academic in nature, like social media posts and curation of artifacts, and metacognitive reflection encouraged them to engage different ways of thinking about writing.

Liminal Learning

Epistemological and emotional bottlenecks are sources of troublesomeness for Pearl and Conor, impeding and frustrating development. While Pearl struggles to resolve a disconnect between her own expectation of student writers and their perceived lack of writing abilities, Conor wrestles with his own lack of prior experience and knowledge related to teaching writing along with the interdisciplinary context of WAC PD. Both struggle with the complexity of threshold concepts. For example, Pearl's way of thinking about student writer development reflects the ways of thinking that are prevalent in her department and discipline. Pearl's linear approach to thinking about writing development limits how she sees students writers and their abilities. When examining how writing is situated in her department, we see how it is marginalized. With all writing-intensive courses taught online, over the summer, and in an

abbreviated semester, writing is constructed as something that takes place in liminal spaces instead of it being situated as a key way for making knowledge in their discipline. This disconnect between knowing, doing, and writing in their discipline could contribute to how Pearl thinks about students writers. She discusses student writing development as on a developmental continuum . She wonders if novice writers should be able to write strong summaries and build effective paragraphs before they can successfully engage in more complex ways of thinking, like those involved in metacognitive writing. She observes a disconnect between her expectations and student abilities, wanting to not only figure out what is going on but also why it is occurring in hopes of resolving her own conflicting frames and supporting student learning in more effective ways. She identifies possible bottlenecks in learning that are procedural (lack of clear benchmarks and alignment of vertical curriculums) and epistemological (lack of recent and relevant experience) but does not consider any that are emotional.

Conor's bottleneck in learning is epistemological, procedural, and emotional as he repeatedly reiterates the fact that he has had no prior experience not knowledge about how to teach writing. Unable to acknowledge his relevant and recent experience with writing as resources for teaching writing, he feels unprepared for his first year of teaching. Conor's experience is not unique as university faculty acknowledge the deficits of graduate programs across the country. In a 2013 piece from the Chronicle of Higher Education, Bok asserts that the most significant defect of graduate programs is how little they do to prepare their students to teach. Bok concludes that pedagogy has become a much more complicated process, evolving from an art that one can acquire on their own to a subject requiring formal preparation. Conor's case highlights this change. He is unsure how to approach teaching writing on his own, turning to WAC PD to access more formal development. Within the PD, he engages in remix activities that

disrupt his entrenched ways of thinking about himself as an ill-prepared teacher and the broader possibilities of writing. More playful genres like memes and metaphors disrupt his ways of thinking about writing in academic context, opening the possibilities for how writing can be used in his classroom.

Teaching Artifacts

Pearl and Conor's Teaching Artifacts provide evidence of impact with a mix of hugging and bridging strategies with particular attention to genres and remix activities coupled with metacognitive reflection to scaffold learning and direct students' ways of thinking. Evidence of impact for Pearl was found in the professional development she developed and facilitated, immediate inclusion of metacognitive writing and scaffolding in her undergraduate courses. She also integrated opportunities for feedback on their writing with a protocol that focuses on the social and academic aspects of peer review called Critical Friends. Pearl's proposal and plan for WAC professional development for faculty in her program offers evidence of impact when compared to her experiences in the WAC Academies. Her approach to WAC PD also aligns with a teaching for transfer approach (2019), particularly the ideas that a reflective and informed community of practice is in the best position to design and develop comprehensive writing programs.

Pearl made immediate changes to integrate metacognitive writing activities in her undergraduate writing course. Evidence of the impact the academies had on her instruction is found in her inclusion of the Draw Your Writing Process activity and reflective Writer Memos. She revises the Draw Your Writing Process activity from the academy for her online course, asking her student writers to submit their products on the course's Discussion Board, which is followed by a digitized Gallery Walk. Pearl adds two Writer Memos to encourage students to

synthesize their reflections on their writing, revising the assignment the Writer's Memo to make it specific to the course assignments and activities, including an exploration of the intended audience. Pearl focuses on integrated sequencing and scaffolding along with key rhetorical concepts to support undergraduate student writers by setting up a sequence of tasks that build toward the final project. She identifies herself as their primary audience and requires students to complete an annotated bibliography in an effort to scaffold their final paper. In her graduate course, Pearl integrates a number of metacognitive activities throughout her courses, helping students think through being an effective student, researcher, and writer. These activities include a Personal Needs Assessment, Reflective Writing Journal, and the Draw Your Writing Process activities. She also includes additional scaffolding for her PhD student writers, including a Research Matrix assignment, literature assignment, and peer review.

Conor uses particular genres, like Tweets and Exit slips, as boundary objects for his transfer of knowledge from the academies into his classroom. Conor's why-focused thinking along with his use of a rhetorical lens, metacognitive reflection, and remix activities are indications of a shift in his ways of thinking about writing instruction. Conor explicitly models the application of rhetorical awareness for students, using it to frame and explain the 'why?' of writing in the course. Rhetorical awareness and remix are evident in his Syllabus, Annotation activity, and two remixes of their Literature Review. He assigns a collaborative, in-class writing activities that require students to practice citation and annotation. They remix their annotation to convey the main ideas in the form of a Tweet. After sharing their individual annotations, the group must come up with an agreed upon annotation in the form of a Tweet with at least 3 hashtags. Individuals are expected to be able to justify their product. Additional remix activities are also part of their final project.

After students have written their Literature Review, they engage in two remix activities in which the topic stays the same but the context, purpose, and audience change. This remix assignments ask students to utilize what they learned in their Literature Review policy paper and rework it into two different genres: an Agency Executive Memo and an Op Ed. The importance of metacognitive reflection is highlighted in the courses Annotation activity and Peer Review Exit Slips, the assignment of a Writer Memo, and the Literature Review Checklist. For example, the Peer Review Exit Slip asks students to reflect on the feedback received, including the strengths and weaknesses in their paper that their reviewers point out and aspects of the peer's paper they read that were effective and how those aspects may be incorporated in their own paper. In an effort to better prepare student writers for the Literature Review assignment, Conor integrated additional scaffolding with activities, resources, and assignment prompts. His scaffolding results in a hefty assignment sheet with 5 pages of instructions, 4 steps, and 10 individual assignments. In his curation of the Literature Review Rubric, Conor explains that he intends students to use the rubric and checklist to assess their work, as a guide for peer review, and to determine when they have a presentable draft.

Both Pearl and Conor's constructions of writing became more complex and their teaching increasingly scaffolded. The genres included in the academies became more diverse and intentional, including metacognitive writing opportunities. Both cases highlight how including extra-disciplinary genres - like memes, tweets, and metaphor-making - in WAC faculty development can disrupt participants' entrenched ways of thinking that are ingrained in the ways of thinking and genres of their disciplines. While there were indications that they were thinking differently about writing, practices from their classrooms also show a resistance to change. I recognize that as early-career faculty, both Pearl and Conor may have been trying to balance

trying new things with expectations that senior colleagues may have had for their teaching.

While smaller projects throughout the semester serve as evidence of impact, the genre of larger writing projects may reflect a limited construction of writing for both cases. Pearl and Conor continued to assign literature reviews as the central genre in their writing-intensive courses while including additional scaffolding and modeling. One goal of the academies is to get participants to think differently about writing. Participants may still assign traditional assignments, but they may also get students to engage prior and relevant knowledge and experiences with rhetorical remix and other forms of extra-disciplinary writing. While we may not see these non-traditional genres in teaching artifacts in an obvious way, by paying attention to them directly, future research might discover connections between extra-disciplinary and traditional genres.

Contributions to the Field

Pearl and Conor's cases along with the email above demonstrate, faculty want and benefit from support transferring concepts from PD to their classrooms in a meaningful way. In order to provide such support, my research suggests that WAC PD should stretch beyond particular times and spaces, building community and networks of writing instructors and writers in a deliberate manner. As faculty developers, we should also consider how new and different frames of reference may conflict with previous knowledge and experience in the PD curricula we design. In the sections below, I argue that WPAs and faculty developers should focus on a broader view of their programs to an enactment of a culture with particular social practices and plan for cognitive dissonance in order to support participants as they engage different frames of reference.

Effective WAC PD...

Making connections and building community are key aspects of impactful WAC PD. Writing programs have been described as hubs for connections. Banks (2017) addresses writing programs' content and purpose while stating, "Because we are a discipline and at the same time cannot be contained by ideas of disciplinarity, we can be a model and connecting point for the hard work of interdisciplinarity and transdisciplinarity we often hear talked about across campus, but rarely lived out... It is precisely because we do discourse, in all its messiness, that we have the chance to be this kind of hub for intellectual work, and for justice work, on campus and off" (p. 279). A network theory of WAC PD should consider the behaviors (transfer) and objects (genres) of the ecologies surrounding WAC PD. Stringing together a set of WAC workshops to make PD curricula is not what made Pearl and Conor's experiences meaningful. Their faculty development experiences stretch beyond the academies. Pearl and Conor both participated in a broader, local network beyond a particular kind of PD that aims to support faculty as teachers and writers. Each of these teachers participated in faculty writing retreats (Pearl in one, and Conor in two), other WAC professional development workshops (both stand alone and series), and programmatic writing assessment.

These cases demonstrate that WAC/WID PD, in general, is not enough for transformative learning; faculty need additional support with transfer and transformation beyond a traditional PD context. What we know from network-based thinking is important. It is the network itself, the larger writing program's ecology, that is significant and needs more attention. Yet, as discussed in chapters 1 and 2, liminal learning along with its particular genres and affective elements deserves more attention. The current model of PD in our program does not address programmatic sustainability of our WAC program; therefore, participants could benefit from a networked

model of WAC PD. As I noted in chapters 4, it was endeavors like Pearl's development of PD that highlighted the need for a networked models of PD that also pay attention to its affective components. Participants from her PD event went on to form a Writing and Learning Community whose inquiry was focused on writing in their discipline. Pearl facilitated and the group met for a semester with support from the University Writing Program, but the group did not continue past their initial academic year. Neither Pearl nor Conor have been as connected to and active in WAC PD since their completion of the Advanced WAC Academy. In addition to thinking about PD in terms of the number of contact hours and satisfaction surveys, programmatic networking should be considered in terms of community- and relationship-building that can contribute to sustainability.

...Is Networked.

Higher education can be an insular experience, to the point that we stop seeing sources of support in our disciplines and larger institutions (Gumbs, 2011). WPAs benefit from ideas from Networked Feminism and the NWP in order to encourage programmatic sustainability. Networked Feminism connects and supports faculty while tending to affective aspects of learning and disrupting the traditional hierarchy of mentoring. In this model, co-mentoring or networked mentorship becomes a key element of success, developing sustainable nodes. One reason that this works is because individuals' affective economies are tapped into in ways that are rare in the academy. In the event of troublesome knowledge and cognitive dissonance, faculty can support and see each other as parts of a larger network of knowledge and experiences. With additional support, we could support Pearl's community-building within her program and with the writing program. The network itself could be a vast constellation of connections among individuals, scholarship, and information. While no one person in a network

has all of the pieces of the puzzle, everyone does have something to contribute to the bigger picture. Networks function as equal parts, in-reach and out-reach.

WPAs can also learn from a NWP networking model that offers professional development opportunities, develops resources, produces research, and aims to improve the teaching of writing on the school and community levels. There is a national program model with principles and practice for teacher development along with the knowledge and resources of a broader network while maintaining flexibility and responsiveness to their local context (nwp.org). “The work” of this organization is less about teaching techniques or a foundational belief system and more an *enactment of a culture* (Lieberman & Wood, 2002). Their set of social practices are part of an organizational frame built on the foundational idea of teachers teaching and nurturing each other with opportunities for growth. (See Appendices N1 for a list of NWP social practices.) It is this organizational framework that could contribute to a writing program’s network. Such a network focuses less on one-time workshops and more on community-building. Based on the NWP mission statement, these networks can become a constellation of connected and engaged learning, encouraging faculty to have ongoing and frequent opportunities to write, engage writing studies research, reflect, and discuss writing instruction with peers. It is in the context of an ethical and organizational framework that participants engage troublesome knowledge and liminal learning. While I designed the WAC Academies based on this model, what’s clear from Pearl and Conor’s experiences is that where the academies were most effective it was where they were functioned as part of a larger WAC ecology, a networked set of activities, events, and explicit learning situations that allowed each discrete moment or space to co-inform the others. In this way, the networked became strong enough to effect the sort of positive transfer that most of us want when we design any sort of WAC PD.

... Is Troublesome.

Finding ways to re-see the familiar (writing, self as writer, student writers) is essential in disrupting faculty's entrenched ways of thinking about writing. Traditional, academic forms of writing reflect and perpetuate entrenched ways of thinking about writing. Halberstam (2011) and Berlant (2012) argue for the potential in engaging and studying silly objects because with the frivolous come alternative ways of thinking not previously possible with high art objects. Faculty developers should anticipate entrenched ways of thinking and the transparency of writing (Russell, 2002) that come with expertise in a discipline. We can't change the way that faculty think about writing unless we disrupt the supremacy of certain academic genres that have been the writing assigned to students for a long time (Russell, 1997). Both Pearl and Conor engage rhetorical language in their Learning Artifacts, but that language did not consistently transfer to the classroom in part, I would argue, because the academic genres that they utilize in their teaching and which are valued in the academy have their own internal logics not rooted in the rhetorical values currently central to Writing Studies.

While Desimone has argued for *coherence* as a core feature of effective PD, troublesome knowledge can be a way to disrupt entrenched ways of thinking that come with expertise. During Week 1 of the WAC Academy, participants are emerged in an interdisciplinary context, digging into writing pedagogy, a topic that most participants know little about. They are novices again. Confused by the specialized discourse of acronyms (WAC, WID, WI, TFT, TCs, WAW) and concepts (apprenticeship genres, metacognitive writing, and meta-awareness), they are forced to engage conflicting frames together. For example, the Draw Your Writing Process activity focuses on the actions, objects, and places of one of their own writing and physically placing them next to each other to compose a conference-room gallery, participants' construction of

writing begins to expand. What was THE writing process is an individual person's process in a specific context. Week 3's focus on grammar in the context of Dunn and Lindblom's (2011) article "Why Revitalize Grammar?" offers a different way of thinking: language influences culture and culture influences language. Some participants find renewed energy with new ideas while others feel uncertainty. A two-page reading on threshold concepts from week 4 introduces threshold concepts. As Pearl and Conor demonstrate, this new framework can be a point of frustration for participants. Pearl is confused by them at first but dug into them after the academies by including them as a key concepts in her research, but they still do not make it into her classroom. Conor is frustrated by them, eventually gaining a better understanding conceptually, but still not taking them up after the academies.

The cases included in this project are the beginning of an exploration into troublesome knowledge in WAC PD. Pearl and Conor's cases show how WAC PD itself is troublesome considering its interdisciplinary approach in a system of disciplinary silos. One aspect of this troublesome work should relate to the ways that texts function, reinforce, disrupt, and impact entrenched ways of thinking. Deliberate and ethical disruptions of coherency with genres that are not traditionally considered academic can disrupt participants' ways of thinking about writing and writing instruction in new ways. Effective WAC PD makes room for liminality while building networks of support in which everyone is an expert and a novice with sustainable nodes where affective concerns are tended to and participants are free to not know, dwelling in liminal spaces.

Strategies & Support in Times of Trouble

As asserted by transformational learning theory, meaningful learning can take place as we inhabit uncomfortable spaces where building understanding is more important than just

getting the work done. It allows us to grow cognitively, socially, and emotionally (Cranton & King, 2003; Grabove, 1997). Pearl's entrenched ways of thinking about student writers was disrupted as she developed a model for scholarly writing in her discipline for the Writing Is Different activity and metaphor for rhetorical situation toward the end of the Advanced WAC Academy. Conor's entrenched ways of thinking about his lack of preparation for teaching writing enacted one constraint on his thinking, but engaging in Remix and metaphor allow him to consider how he could take and use certain genres to help direct learners' ways of thinking. As Pearl and Conor's cases show, those who successfully work through this kind of liminal space have the right kind of support to see what they can't see, challenge assumptions and narrow ways of thinking, reveal new truths, and carefully encourage progress through the in-between. It is in this liminal space where exciting and meaningful learning happens as individuals' frames of reference are broadened, discarded, or revised. Identifying tools for naming ideas with learners and making room to play both support learners' uneasiness. While threshold concepts can be a source of troublesome knowledge for learners, they can also be a tool for supporting learners in liminal states.

Threshold concepts allow naming while engaging bottlenecks in learning, seeing and selling connections between ideas and contexts (Nowacek, 2011), identifying and clarifying boundaries, making implicit knowledge explicit, revealing the nature of a discipline, and providing broader view of the complexities of writing in the university. Successful learning involves demonstrating particular ways of thinking to be supported through deliberately sequenced learning opportunities (Adler-Kassner & Majewski, 2015). Meyer (2012) offers a four phase trajectory for faculty engagement of threshold concepts as they 1. describe threshold concepts from their disciplines, 2. use TCs concepts as an interpretive framework to consider in

teaching, 3. reflexively incorporate them into teaching and practice, and 4. conduct research on teaching and understand teaching as research. In the cases from this study, both Pearl and Conor engaged TCs, described at least one TC from their discipline, and used TCs as an interpretive framework to use in teaching for transfer. While Pearl did not incorporate them into the professional development for her department or her courses, she did use TCs as a framework for researching writing in her discipline. Conor chose not to engage these concepts beyond the PD.

While TCs of writing studies and professional development have been discussed (Adler-Kassner & Wardle, 2015), the topic is still in its infancy. To contribute to previous discussion, this study has identified 3 emerging TCs for WAC PD that are worth additional study. Based on preliminary data from this study, WAC professional developers should consider how the following threshold concepts impact faculty learning:

WAC TC 1: Genres can restrict or expand faculty's thinking about writing;

WAC TC 2: Why-focused thinking is more important than how-focused thinking; and

WAC TC #3: Identifying as a writer is key to shifting entrenched ideas about writing.

Below, I unpack each TC and identify strategies for addressing them in the context of WAC PD.

WAC TC 1: Genres can restrict or expand faculty's thinking about writing

Genres can restrict or expand faculty's constructions of writing and are, therefore, an important aspect of the curriculum. As we see with both Pearl and Conor, genres can serve as boundary objects. Conor's use of a tweet and hashtags to teach annotations shows how extra-disciplinary writing genres can become boundary objects that help facilitate transfer. WAC PD should engage writing teachers in broader and more creative spaces, in order to open up and possibly shift their thinking. Traditional, academic forms of writing reflect and perpetuate entrenched ways of thinking about writing. Genres are normative social contracts tied to ideology, power,

and relational action, recursively helping to enact and reproduce communities, disciplines, and institutions. But, as we see in these cases, genres can also reinforce entrenched ways of thinking about writing, causing faculty to remain in a liminal state.

Halberstam (2011) and Berlant (2012) argue for the potential in engaging and studying silly objects because with the frivolous come alternative ways of thinking not previously possible with high art objects. In the context of WAC PD, silly objects might be genres and activities that are outside of traditional, academic genres and that thus encourage faculty to think in more playful and open ways, allowing them to re-see writing in their disciplines. Based on the data presented in this dissertation, playful genres are essential in helping faculty across the disciplines re-see and teach writing in new and productive ways. Examples of such genres in this study include Draw Your Writing Process, tweets, memes, and curations. These activities are “silly,” in part, because they unsettle some of the more serious ways in which we talk about scholarship and science. But they also get at serious work in a way that can spark a different way of thinking about writing and writing instruction. Activities and products that are common in NWP and WAC PD — like Draw Your Writing Process — that are often seen as silly can be powerful in conceptual ways (Dunn, 2001).

Identifying metagenres for WAC PD that can also serve as boundary objects can help facilitate transfer. Basgier (2014) addresses a disconnect between knowing, doing, and writing with Carter’s (2007) idea of meta-genre as a way for faculty to make connections across assignments and contexts by emphasizing disciplines’ common ways of building and shaping knowledge. As discussed in Chapter 2, metagenres are broader patterns of language and social action with similar kinds of typified responses to relate to recurrent situations. These coordinate multiple genres according to similar ways of knowing, doing, and writing (Carter 2007). WPAs

and faculty developers can use metagenre's coordinating characteristics to make explicit otherwise tacit knowledge about individual genres' salient rhetorical features and the larger inter-generic connections across the classroom. They are particularly useful in WAC PD focused on transfer and transformation. Metagenres can be points of connection for writing across the curriculum by helping faculty see similar ways of writing even in an interdisciplinary contexts. Such a perspective can assist their making connections among common aspects of rhetorical situation, style, role of reader to ideas central to writing in the discipline like what counts as evidence, common research questions or problems, and components of an effective ethos. They can assist faculty in identifying genres that can function as boundary objects in their own and their students' learning. In his article on way of knowing, doing, and writing in the disciplines, Carter (2007) identifies four metagenres as structures of similar ways of doing that point to similar ways of writing and knowing: problem solving, empirical inquiry, research from sources, and performance. Metagenres in the WAC PD studied here include reflection or metacognitive writing that works to build participants' meta-awareness, remix, and collaborative meaning-making.

WAC TC #2: Why-focused thinking is more important than how-focused thinking

A teacher-writer stance positions genres and metagenres as *hows* in a classroom that then leads to bigger *whys*. In WAC PD, why-focused thinking is just as if not more important than how-focused thinking in WAC PD, and it requires a significant shift in thinking. Reflecting on themselves as writers speaks to the core of my primary research question. The why-focus of the thinking revealed in their artifacts positions them as teacher-writers instead of teachers who assign writing. Faculty come to WAC PD with a how-focused approach. How do I improve my writing assignments to get better student products? How do I construct a rubric that can support

student learning and teacher evaluation? Do I grade for grammar or content or both? How do I connect my students' prior knowledge to the material be discussed? These questions from faculty seem to want WPAs to tell them, “*What rules should I be following? What do the rules mean?*” They often want to know which rigid rules should be following or how to fix a specific problem. But why-focused instructors realize that a quick fix doesn't exist, or if it does, it will rarely transfer from one context to another.

For example, Conor uses genres like his course syllabus, Annotated Bibliography, and Literature Review to model disciplinary ways of thinking, connect the writing they do in his course to workplace writing, and facilitate transfer. For instructors who tend to engage in how-focused thinking, a research paper is a platform for proving that students have done certain things, outside of a larger rhetorical situation. Correct form is emphasized in their thinking; meaning-making and originality are lost. Why-focused thinking helps make implicit knowledge explicit for student writers. Seeing themselves as teacher-writers allows Pearl and Conor to speak from places of how and why in terms of writing.

WAC TC 3: Identifying as a writer is key to shifting entrenched ideas about writing

It is important for WAC PD participants to consider themselves as writers as well as specialists in their disciplines. While those of us in writing studies tend to think of writing and texts themselves as part of the discipline, this idea positions instructors from a particular perspective. They are not looking for a quick fix when it comes to writing pedagogies. Situating instructors to reflect on themselves as writers as well as specialists in their disciplines can open new ways of thinking. Seeing themselves as both writers and teachers of writing, they are able to access the knowledge that they have as a writer and knowledge maker in their fields. While those of us in writing studies tend to think of writing and texts themselves as part of the content of the

discipline, other faculty may not have this experience. A teacher-writer identity positions instructors as part of a larger picture. Instead of looking for a quick fix when it comes to writing pedagogies, they are able to make broader connections. While this idea can be applied in Writing Foundations, the identity of *writer* is commonly a role many English and writing teachers have embraced previously. Most traditional writing instructors at the university level have already thought of themselves as having the ability to write. The entrenched ways of thinking places some WAC faculty in a different space. More than their Writing Foundations counterparts, faculty from other disciplines have not necessarily developed the meta-awareness around writing that is so valuable with a teaching for transfer approach. While most of them write on a regular basis, they do not always stop to reflect on how this work gets done. Making the shift, developing a different frame of reference as a writer teaching writing, requires more work from faculty across the disciplines.

Future Research

The findings from this project suggest a number of additional research possibilities. Future research on WAC professional development grounded in disruption should continue to inquire into and construct an ethical approach to its creation and implementation. Additional research into the emotional aspects of liminal learning will be a key aspect of this work. While ideas from Networked Feminism, feminist mentoring, and the NWP are starting points, creating of a heuristic or framework for designing and implementing such a curriculum is required. Additionally, the threshold concept framework presented in this project needs to be reconsidered to be more inclusive. While it is a useful framework for faculty who are involved in the research of their discipline, it can marginalize adjunct or contingent faculty whose important and primary role is in the classroom. One option for thinking through this challenge could include a Decoding

the Disciplines approach that starts with identifying students' bottlenecks in learning and systematically working through them together. While this project identifies several threshold concepts in WAC PD, further inquiry into those TCs as well as related metagenres and threshold practices.

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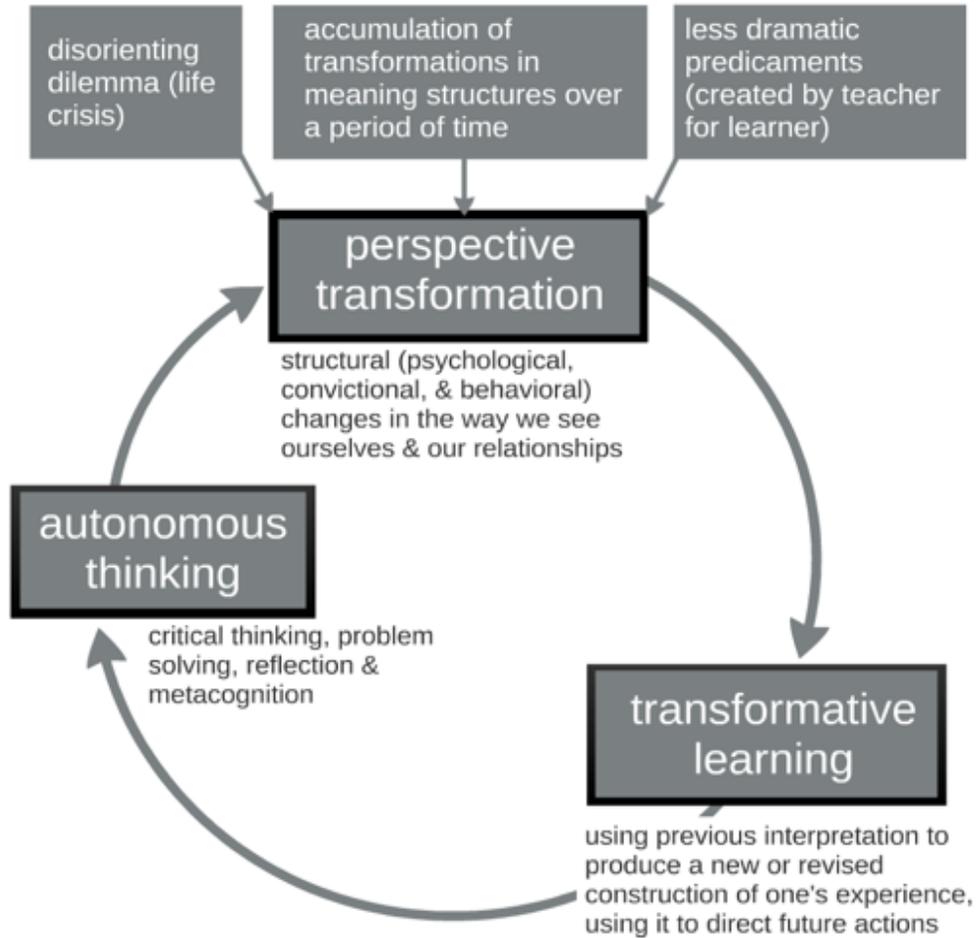
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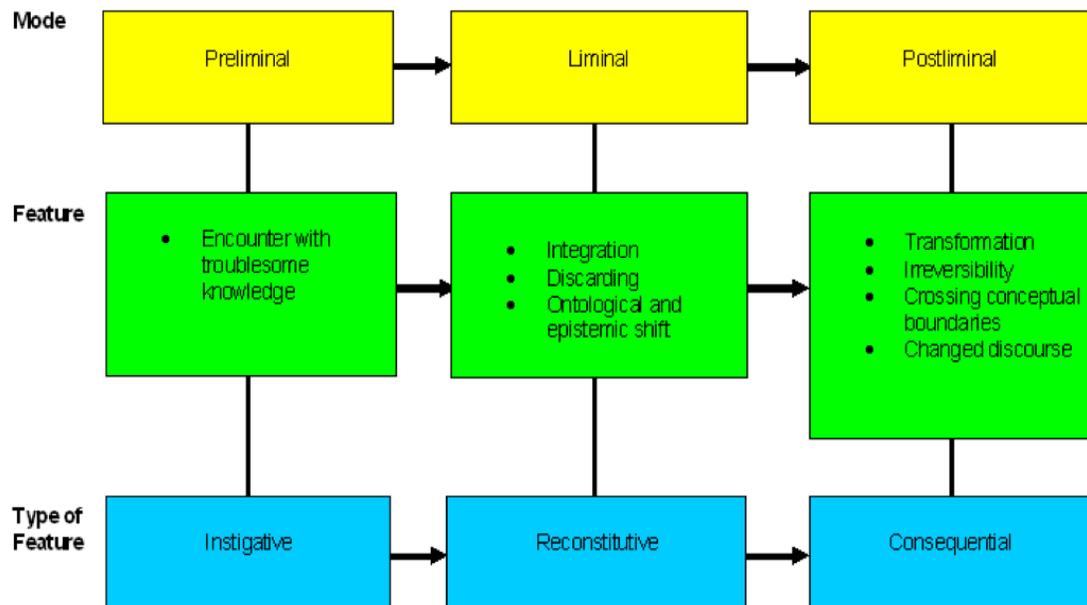
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APPENDIX A: TRANSFORMATIVE LEARNING THEORY



Transformative Learning Theory

APPENDIX B: A RELATIONAL VIEW OF THE FEATURES OF THRESHOLD CONCEPTS
(MEYER, LAND, & BAILLE, 2009)



APPENDIX C: KEY TERMS FROM TEACHING FOR TRANSFER

Re	Definition
Transfer	an act of application; studying how previous learning influences current and future learning along with how past or current learning is applied or adopted in similar or new situations; rhetorical and cognitive activity in which genre plays a significant role as sites of integration and inquiry
Integration	an act of intentional, positive, and successful transfer and purposeful reconstruction
Positive transfer	New knowledge improves or embellishes a learner's understanding of current knowledge
Negative transfer	Prior knowledge can interfere with new learning, hurting a learner's performance on a related task
Near transfer	Knowledge or skill used in situations similar to the initial context of learning
Far transfer	Knowledge or skill used in contexts that may intuitively seem vastly different from the original context of learning
High road transfer	Mindful abstraction of new knowledge is required to apply in new contexts
Low road transfer	Similarities between a new context and prior situations trigger extensively practices (almost automatic) skills
Forward-reaching transfer	Deliberate abstraction of new knowledge in preparation for application elsewhere in the future; a form of high-road transfer

Backward-reaching transfer	Deliberate abstraction of key characteristics of a new context to compare to prior knowledge or experience
Bridging	Instruction that makes connections to exploit high-road transfer; detect, elect, connect; abstraction, metaphors, mindfulness, metacognition
Hugging	Instruction that uses approximations of desired performance to exploit low-road transfer; repeat specific practices in similar contexts; simulations, role-playing, apprenticeship genres

APPEDIX D: TEACHING FOR TRANSFER ACROSS THE DISCIPLINES: HUGGING & BRIDGING

Hugging: using approximations of desired performance to exploit low-road transfer; making the learning experience more like the context in which it will be applied.

Bridging: making conceptual connections between what has been learned and other applications to exploit high-road transfer; more cerebral and less experiential as learners generalize and reflect.

Hugging	Bridging
<p>Setting Expectations: Tell students, and remind them regularly, how something they learn in your course can be used in the target context - i.e at university or workplace.</p> <p>Examples: ‘Paraphrasing will be important in your university assignments.’ Elicit ‘why?’^[SEP] According to a graduate survey, 85% of the students in their first semesters had to give presentations.’</p>	<p>Anticipating Applications: Ask students to predict possible applications for the skills they are learning.^[SEP]</p> <p>Example: ‘When do you think you might have to write a formal e-mail in your future workplace?’ ‘Why is formality important?’ ‘When might you have to give peer feedback?’</p>
<p>Simulating: Use simulation or role-playing to approximate the intended application of the learning.</p> <p>Example: Q and A, taking notes from an authentic lecture, MOODLE discussion board, debate.</p>	<p>Generalizing Concepts: Ask students to generalize from their experience to produce widely applicable principles, rules, and ideas.</p> <p>Example: Ask students to brainstorm tips for new international students about giving effective presentations, academic writing style, effective discussions, etc...</p>
<p>Modelling: Demonstrate rather than just describe or discuss.</p> <p>Example: Modelling how to revise or edit, using video of authentic tutorial discussions, providing mentor texts.</p>	<p>Using Analogies: Engage students in finding and elaborating an analogy between a topic under study and something rather different from it. Example: Show students an assignment from a higher-level course. Ask, ‘How is this task similar to what you are doing in this course?’ ‘What could you do to cope with this task?’</p>

<p>Problem-based learning: Ask students to work through problem-solving tasks that are similar to problems in the target context. Example: Using case studies to make a recommendation or take a course of action, creating and summarizing surveys in groups.</p>	<p>Parallel Problem-Solving: Work on problems in different areas but have similar structure.^[1]_{SEP} Example: Analyze problems and solutions in different contexts or disciplines. Ask students to think about discussion skills in a presentation.</p>
	<p>Metacognitive Strategies: Prompt and support students as they plan, monitor and evaluate their own thinking about what they learned. Example: Prompt students to reflect on success and failure in their own learning and plan for improvements in future tasks. i.e. after an exam, presentation, writing task, etc..</p>

APPENDIX E: PREWRITING FOR THE WAC ACADEMY

To engage prior knowledge and allow the facilitator to get to know individual participants in more depth, participants are asked to respond to five questions about what they already know and do. They email the response to the facilitator prior to the first meeting. Questions included in this activity include

- What do you already know about yourself as a writer? A teacher of writing?
- What do you already know about teaching writing in your discipline? The university writing outcomes?
- What sources of evidence can you offer to indicate your current knowledge and practice(s) of teaching for transfer?
- What do you want to learn and do to support student writers, their writing knowledge and practices, and/or the achievement of the university writing Outcomes? and
- How may we be able to build on what you already know?

Note: Pre-writing was added to the curriculum in 2016, after Pearl but before Conor.

APPENDIX F: DIALOGIC JOURNAL ASSIGNMENT
FROM THE WAC ACADEMY

Dialogic Journal (aka Daybook Dance)

While reading...

1. Create four a piece of legal size paper or two pages in your daybook. 1 2 3 4
2. Title the first column *My Ideas & Notes*. Use this space to respond to the following questions while reading.
 - a. What ideas are interesting or significant? What are some golden quotes you noticed?
 - b. What would you want to share with your students? Why?
 - c. What would you like to share with your colleagues? Why?
3. Title the second column *My Questions/Concerns*. Use this space to respond to the following questions.
 - a. What broad or specific questions or concerns do you have about the readings?
 - b. What questions would you like to talk about in more depth?
4. Column three should titled *Response #1* and column four *Response #2*.
 - a. Let's Dance!
 - i. Round 1: When your neighbor passes you his or her daybook, read through the first two columns and then respond in column three (*Response #1*). Try to focus on one or two specific ideas rather than trying to address many.
 - ii. Round 2: Read through the first two columns along with Response 1
 1. Write your response to both people's ideas in column 4.

Reflection...

At the top of the next page, write *What I'm thinking now...*

1. What ideas do you feel are now solidified?
2. What new questions have been raised?
3. What questions do you feel like you have answers for?
4. What new ideas do you have?

APPENDIX G: WEEKLY THEMES & READINGS
FROM THE WAC ACADEMY

Week 1: WAC, WID, & WI

- Ways of knowing, doing, & writing in the disciplines by Michael Carter
- Reading & writing rhetorically by Susan Miller-Cochran, Roy Stamper, & Stacey Cochran
- We know what works in teaching composition by Doug Hesse

Week 2: Writing to Learn

- Writing for learning – Not just for demonstrating learning by Peter Elbow
- What is metacognition by Michawl Martinex
- Knowing how to write: Metacognition & writing instruction by Barbara Sitko

Week 3: Grammar & Writing Instruction

- Why revitalize grammar? By Patricia Dunn & Ken Lindblom
- TED Talk: Txtng is killing language. JK!!! By John McWhorter

Week 4: Transfer of Writing Skills

- Understanding ‘Transfer’ from FYC:Preliminary Results of a Longitudinal Study by Elizabeth Wardle
- An introduction to threshold concepts by Glynis Cousin

Week 5: Writing Goals, Outcomes, & Objectives

- WPA outcomes and revised outcomes by Council of Writing Program Administrators
- ECU FYC and writing foundation outcomes by ECU’s Writing Foundations Program
- ECU WI course outcomes by ECU’s QEP Council

Week 6: Response, Evaluation, & Assessment

- Formative Assessment and Self-Regulated Learning Practice by David J. Nicol and Debra Macfarlane-Dick

APPENDIX H: DRAW YOUR WRITING PROCESS ACTIVITY FROM WAC ACADEMY

As a metacognitive writing activity, participants create drawings of their writing processes as the second week's Writing into the Day. Participants are instructed to

1. Think of the last formal writing project you worked on. It could be a grant, an article, a syllabus, a research proposal... But not something like an email. Determine the tools, steps, and strategies that went into your finished product. The steps may have been linear, recursive, or something all your own.
2. Using a piece of legal-sized paper and the arts and crafts materials, draw your writing process. It could be a timeline, a road, a specific image... whatever makes sense to you. You can use pictures, words, and any other materials that will help convey the details of your process.
3. I have found that considering things like your essential tools/objects for writing and/or your writing habitats along with things like the shapes and colors you associate with this process can help think through this activity.
4. Consider both the big picture and smaller details. Don't worry about your drawing skills. Just do the best you can. None of us are Picasso. J
5. When you are done, find a space within our room to display your writing process.

(A gallery walk and reflective discussion follows.)

APPENDIX I: SAMPLE COMMON READING LIST
FROM THE ADVANCED WAC ACADEMY

- “How Do Students Develop Mastery?” by S. A. Ambrose et al. (2010). *How Learning Works: Seven Research-Based Principles for Smart Teaching* (below)
- “Communities of Practice and Social Learning Systems: The Career of a Concept” by E. Wenger (2010) *Social Learning Systems and Communities of Practice*
- “Ways of Knowing, Doing, and Writing in the Disciplines” by M. Carter (2007) *College Composition and Communication*
- “The Role of Curricular Design in Fostering Transfer of Knowledge and Practice” K. B. Yancey, L. Robertson, & K. Taczak (2014) *Writing Across Contexts: Transfer, Composition, & Sites of Writing*
- “Threshold Concepts and Troublesome Knowledge: Linkages to Ways of Thinking and Practicing Within the Disciplines” by J. H. F. Meyer and R. Land (2003) *Improving Student Learning*
- “Transfer Theory, Threshold Concepts, and First-Year Composition: Connecting Writing Courses to the Rest of the College” by M. Blaauw-Hara (2014) *Teaching English at the Two-year College*
- “Perceived Roadblocks to Transferring Knowledge from First-Year Composition to Writing-Intensive Majors Courses: A Pilot Study” by G. Nelms & R. L. Dively (2007) *Writing Program Administration*.

APPENDIX J: UNIVERSITY WRITING OUTCOMES

1. Use writing to investigate complex, relevant topics and address significant questions through engagement with and effective use of credible sources.
2. Produce writing that reflect an awareness of context, purpose, and audience, particularly within the written genres (including genres that integrate writing with visuals, audio, or other multi-modal components) of their major disciplines and/or career fields.
3. Demonstrate that they understand writing as a process that can be made more effective through drafting and revision.
4. Proofread and edit their own writing, avoiding grammatical and mechanical errors.
5. Assess and explain the major choices that they make in their writing.

APPENDIX K: RESEARCH QUESTION MATRIX

What impact, if any, does a teaching-for-transfer approach to WAC/WID PD have on how faculty think about writing, student writers, and writing instruction?

Research Question	Artifacts analyzed to address RQ	Data Collection Method(s)	Method of Data Analysis
<p>What concepts and strategies do participants engage and construct in their Learning Artifacts? How do concepts central to the writing classroom (like good writing, student writers, effective instruction, and self as writer) emerge in participant Learning Artifacts?</p>	<p>Learning Artifacts [WAC Aca] Draw your writing process WitD- writer-author [Adv WAC Aca] Language poster Remix DCM WID Metaphor</p>	<p>Collected as part of normal practice. PDFed and emailed, picture taken on iPhone Email</p>	<p>Selective, open, and axial coding with rhetorical analysis</p>
<p>In what areas do participants struggle? At what points of the process? Which concepts, practices, and artifacts offer evidence or indications of troublesome knowledge or cognitive dissonance? Why may they be bottlenecks? What ideas emerge or evolve from these troublesome times?</p>	<p>Liminal Artifacts Application Exit slips Writer memos CCP curations</p>	<p>Collected as part of normal practice. Application - Qualtrics Exit slips- PDFed and emailed CCPs - curations and memos were emailed</p>	<p>Rhetorical analysis</p>
<p>How do participant Teaching Artifacts evidence the impact of PD? What</p>	<p>Teaching Artifacts Syllabus, writing assignment, rbrics, WTL activities</p>	<p>Emailed participants and asked them to share more recent TAs. Gave them</p>	<p>Selective, open, and axial coding with rhetorical analysis</p>

<p>threshold concepts, enabling practices, and pedagogical approaches seem to transfer beyond the context of the PD to inform participants as teachers, researchers, or writers?</p>		<p>option of how I would collect. I met with Pearl and she had them printed Conor emailed. Others put docs on a flashdrive that I brought with me.</p>	<p>Rhetorical analysis</p>
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APPENDIX L: WAC ACADEMY SUMMERY OF APPLICATION

Like the National Writing Project Invitational Summer Institute, participants are nominated and apply to be selected for the WAC Academy. While collecting contact information, departmental home, WI courses taught, and how long they have been teaching; the application asks participants to

- describe a writing activity or assignment from one of their courses that either didn't go as expected or that the participant is interested in researching in more depth, including why this topic is of interest to them; and
- describe a writing-related activity the participant has used or is considering using in a course that they would be interested in sharing

APPENDIX M: DATA COLLECTED

Learning Artifacts: Activity Descriptions

When	Activity	Description
Before Week 1	Pre-writing	<p>To engage prior knowledge and allow the facilitator to get to know individual participants in more depth, participants are asked to respond to five questions about what they already know and do. They email the response to the facilitator prior to the first meeting. Questions included in this activity include</p> <ul style="list-style-type: none"> ● What do you already know about yourself as a writer? A teacher of writing? ● What do you already know about teaching writing in your discipline? The university writing outcomes? ● What sources of evidence can you offer to indicate your current knowledge and practice(s) of teaching for transfer? ● What do you want to learn and do to support student writers, their writing knowledge and practices, and/or the achievement of the university writing Outcomes? and ● How may we be able to build on what you already know? <p>Note: Pre-writing was added to the curriculum in 2016, after Pearl but before Conor.</p>

<p>WAC Academy: Week 2</p>	<p>Draw Your Writing Process</p>	<p>As a metacognitive writing activity, participants create drawings of their writing processes as the second week’s Writing into the Day. Participants are instructed to</p> <ol style="list-style-type: none"> 1. Think of the last formal writing project you worked on. It could be a grant, an article, a syllabus, a research proposal... But not something like an email. Determine the tools, steps, and strategies that went into your finished product. The steps may have been linear, recursive, or something all your own. 2. Using a piece of legal-sized paper and the arts and crafts materials, draw your writing process. It could be a timeline, a road, a specific image... whatever makes sense to you. You can use pictures, words, and any other materials that will help convey the details of your process. 3. I have found that considering things like your essential tools/objects for writing and/or your writing habitats along with things like the shapes and colors you associate with this process can help think through this activity. 4. Consider both the big picture and smaller details. Don’t worry about your drawing skills. Just do the best you can. None of us are Picasso. J 5. When you are done, find a space within our room to display your writing process. <p>A gallery walk and reflective discussion follows.</p>
<p>Before Day 1</p>	<p>Pre-writing</p>	<p>See information above. Questions:</p> <ul style="list-style-type: none"> ● What do you already know about transfer of skills/knowledge? Teaching writing for transfer? The university writing outcomes? ● What sources of evidence can you offer to indicate your current knowledge and practice(s) of teaching for transfer? ● What do you want to learn and do to support student transfer, their writing knowledge and practices, and/or the achievement of these outcomes? ● How can we build on what you already know?
<p>Advanced WAC Academy: Day 1</p>	<p>Language for transfer</p>	<p>After responding to a Writing into the Day that asks them to reflect on what ideas and concepts from the readings were particularly interesting or troublesome, participants select one of the key concept and draft a definition that includes key theories, related terms, an example or application, a golden quote, at least two big questions, and at least one</p>

		<p>image that can help others understand the concept. This activity is followed by a gallery walk and reflective discussion in which the goal is to make connections between concepts.</p>
<p>Advanced WAC Academy: Day 2</p>	<p>Remix of language for transfer</p>	<p>Participants create a remix of their key term into a meme.</p> <p>Note: This activity was not added to the curriculum until 2016.</p>
<p>Advanced WAC Academy: Day 3</p>	<p>Dynamic Criteria Mapping(-ish)</p>	<p>As a reflective activity, participants collect two or three substantial sets of responses to student work with teacher comments included on them. First, participants generate a list of qualities, features, or elements of their work that you have shown you value. Next they analyze the data with a form of open coding that asks them where certain statements of teacher values belong together as they begin to create clusters of values and figure out how they relate to other clusters. Once all statements are sorted, participant makes a map to represent the criteria discovered they value and the relationships among them. The map can be shared with students and revised across time.</p>
<p>Advanced WAC Academy: Day 4</p>	<p>Writing is different...</p>	<p>Participants start by brainstorming responses to three key questions:</p> <ul style="list-style-type: none"> ● What are the questions or kinds of problems your discipline takes up? ● What kind of evidence counts and is valued in your discipline? ● What are the genres or types of writing your discipline uses to make knowledge? <p>They then remix their responses in some kind of visual format, using shapes, images, text, and other resources to convey often implicit knowledge about writing in their discipline. After participants write curation statements and create tags, their products are hung for a gallery walk. This is followed by a reflective discussion that asks they to act as a museum curator to consider how these different disciplines, types of writing, and kinds of evidence could be arranged to relate to each other in various ways.</p>

Advanced WAC Academy: Day 5	Transfer metaphor	Participants abstract new knowledge by considering the key concepts about transfer from the week and selecting one concept to create a visual metaphor.
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Liminal Artifacts: Activity Descriptions

When	Activity	Description
Semester prior to participation in the WAC Academy	Application	Participants complete a brief survey as an application to the WAC Academy that includes responses about their home department, WI courses taught regularly, length of time teaching at ECU, and a description of a writing activity they would want to share.
The month before participation in the WAC Academy	Pre-writing for WAC Academy	Participants briefly respond to five questions reflecting on their knowledge of themselves as writers, themselves as teachers of writing, writing in their discipline, student writers, and university writing outcomes.
At the end of meetings in the WAC Academy and Advanced WAC Academy	Exit slips	Participants complete exit slips at the end of each meeting that ask them to respond to three questions that include at least one thing they learned that was interesting or useful, any lingering questions or concerns, and anything else they would like to share with the facilitator.

<p>After completing each academy</p>	<p>Writer memo</p>	<p>Each participant writes a one-page, reflective writing memo that is submitted with their final project for each academy that includes descriptions of the process, what makes it effective, and how it could be improved.</p>
<p>After completing each academy</p>	<p>Curations</p>	<p>Participants curate each artifact in their final project that includes information on what it is, the context from which it came, how it is used, and how it aligns with research and theory.</p>

APPENDIX M: SOCIAL PRACTICES OF THE NATIONAL WRITING PROJECT

Social Practices Leading to Professional Community (from Lieberman & Wood, 2003)

- Approaching every colleague as a potentially valuable contributor
- Teachers teaching other teachers
- Creating public forums for sharing, dialogue, and critique
- Turning ownership of learning over to learners
- Situating learning in practice and relationships
- Providing multiple entry points into learning communities
- Reflecting on teaching through reflection on learning
- Sharing leadership
- Adopting a stance of inquiry
- Rethinking professional identity and linking it to professional community

APPENDIX N: WRITING IS DIFFERENT ACTIVITY
FROM THE ADVANCED WAC ACADEMY

Writing in different disciplines is different: Exploring Writing in Our Disciplines

Take a few minutes to think through and respond to these three questions:

1. What are the questions or kinds of problems your discipline takes up?
2. What kind of evidence counts and is valued in your discipline?
3. What are the genres or types of writing your discipline uses to make knowledge?

Remixing Writing in Our Disciplines

1. Doodle, sketch, collage, or create some other representation of your response to these questions. Ideas to consider can include key words/concepts, common methodologies, your own research and/or writing process(es), your knowledge of others' processes, common tools and resources, locations or places, time, big picture, smaller aspects...
2. Use shapes, images, words, cut outs, black outs, and any other resources or materials that you think will help convey your ideas about writing in your discipline.
3. Take your time. It's not a race, and we promise not to judge artistic abilities.

APPENDIX O: DYNAMIC CRITERIA MAPPING ACTIVITY (BROAD, 2009)
FROM THE ADVANCED WAC ACADEMY

Dynamic Criteria Mapping (DCM) is a process by which you and your students can discover what you, the instructor, value in student work. DCM yields a more empirically grounded, more detailed, and more useful account of your values than traditional rubrics can. The process is a streamlined form of grounded theory (Strauss and Corbin, 1998). Below is a brief set of instructions by which you can try DCM.

In *What We Really Value: Beyond Rubrics in Teaching and Assessing Writing*, Bob Broad offers historical and theoretical background for DCM, a detailed example of DCM in action, and more specific instructions on how to undertake the process at both the classroom and programmatic levels.

1. Collect data. Gather together two or three substantial sets of responses to student work. Note specific comments you have made in response to specific aspects of their work. Remember that those comments show something(s) you value. Note: you show what you value *both* in those qualities whose presence you praise and in those qualities whose absence you lament.
2. Generate a list of qualities, features, or elements of their work that you have shown you value. Include illustrations or quotations that demonstrate each value you identify. Identify passages or excerpts from their work that demonstrate those values.
3. Analyze the data. After you have created a large “pile” of evaluative statements and indicators, analyze the data to create a representation (“map”) of your values. The key is not to rush this process, allow the generalizations to build slowly and organically, from the most specific level to the most general. The most straightforward way to begin is to ask yourselves whether certain statements of value belong together. You can then begin to compose clusters of values and figure out how they relate to other clusters. You might notice that some values are in tension with others, or lie along a spectrum. You might notice that some values are related sequentially or thematically.
4. It is very helpful to cross-reference the various criteria you are mapping with the specific examples of student work that demonstrate (or fail to demonstrate) the qualities you value. The examples and samples from students’ projects help to clarify and inform the more abstract statements of what you value (criteria).
5. Create the map. Find a way to represent the final analysis of your data, the criteria you discovered that you value and the relationships among them. Such maps sometimes take the form of diagrams, charts, graphs, or other visual representations. Sometimes the best you can generate is a list of criteria, and even just a list is quite valuable.
6. Share your map. Reproduce the map, and find ways to work it into your processes of assigning, responding to, and evaluating student work. Don’t feel that every assignment

needs to draw on every criterion on the map. In fact, no single project will invoke every criterion; in any given situation, only certain parts of the map will be relevant.

7. Revise the map. From time to time, repeat the process to update the map, add detail and nuance, and make it more accurate and useful.

APPENDIX P: *WHAT IS YOUR METAPHOR?* ACTIVITY FROM
THE ADVANCED WAC ACADEMY

- Consider the key concepts and terms about transfer we have played with and discussed this week. Which ones are more relevant to your teaching, curriculum, and/or student learners? Select at least one key concept or term and create your own image metaphor.
- Possible key concepts: genre, transfer, threshold concept, troublesome knowledge, metacognition, mastery, and/or community of practice.
 - Be sure to finish your metaphor's sentence with a 'why' explaining your metaphor.
 - Create or locate a visual representation of your metaphor to help add meaning and understanding.
 - A metaphor that corresponds with your discipline/field would be great! If not, what other kind(s) of metaphor(s) could assist students in their understanding of the concept?

APPENDIX Q: PEARL'S TEXTUAL ARTIFACTS FROM THE WAC ACADEMY
& THE ADVANCED WAC ACADEMY

Learning Artifacts

Learning Artifact	Produced individually or with others?	Data Collection Methods	Level in Informed Consent	When artifact(s) were collected	Identification: Letter/number Color/shape
Writing into the Day: Draw Your Writing Process Activity	Individual	Photo & PDF	Limited-Release	During Week 2	Orange/B
Content Curation Project: Writing in Nursing Research Proposal	Individual	Email	Broad-Release	Post	Pink/G
Examining Constructs (language poster): Transfer	Collaborative	Photo & PDF	Limited	During Day 1	Orange/I
Writing is different with curations	Individual	Photo	Limited-Release	During Day 2	Orange/K
DCM product	Individual	Photo & email	Limited-Release	During Day 3	Orange/J
Metaphor: Rhetorical Context	Individual	Email	Limited	During Day 5	Orange/L
Content Curation Project: Retreat Proposal & Plan	Individual	Email	Broad-Release	Post	Pink/N1
Content Curation Memo	Individual	Email	Private	Post	Pink/N2

Liminal Artifacts

Textual Artifact	Produced individually or with others?	Data Collection Methods	Level in Informed Consent	When artifact(s) were collected	Letter/number Color/shape
Application for WAC Academy	Individual	Qualtrics Survey Software	Private	Pre	Pink/A
WAC Academy Exit Slips	Individual	PDF	Private	During	Pink/F1-F4

				Weeks 1-5	
Content Curation Memo	Individual	Email	Private	Post	Pink/H
Advanced WAC Academy Exit Slips	Individual	PDF	Private	During Days 1-4	Pink/M1-4
Content Curation Memo	Individual	Email	Private	Post	Pink/N2

Teaching Artifacts: Spring 2017

Textual Artifact	Data Collection Methods	Letter/Number
NURS 4905 (spring 2016) syllabus	Hard copies made PDF	TA 49 1
Module 1 Study guidelines & writing activities: Intro to Global Health	Hard copies made PDF	TA 49 2
Module 2 Study guidelines: Issues in Global Health	Hard copies made PDF	TA 49 3
Final paper composition memo 1	Hard copies made PDF	TA 49 4
Final paper composition memo 2	Hard copies made PDF	TA 49 5
Syllabus: NURS 8205 (summer 2017)	Email	TA 82 1
Course calendar: NURS 8205	Email	TA 82 2
Personal Learning Needs Assessment assignment		TA 82 3
Reflective Learning Journal Assignment with grading rubric	Email	TA 82 4
Writing Assignment #1: Research Matrix	Email	TA 82 5
Writing Assignment #2: Literature Review	Email	TA 82 6
Critical Friends: Peer Review activity	Email	TA 82 7

APPENDIX R: CONOR’S TEXTUAL ARTIFACTS FROM THE WAC ACADEMY
& THE ADVANCED WAC ACADEMY

Learning Artifacts

Learning Artifacts	Produced individually or with others?	Data Collection Methods	Level in Informed Consent	When artifact(s) were collected	Letter/number Color/shape
Writing into the Day: Draw Your Writing Process Activity	Individual	Photo & PDF	Limited-Release	During Week 2	Orange/B
Examining Constructs (language poster): Transfer	Collaborative	Photo & PDF	Limited	During Day 1	Orange/I
Remix product	Individual	Photo & email	Limited-Release	During Day 2	Orange/J
Writing is different with curations	Individual	Photo	Limited-Release	During Day 3	Orange/K
Metaphor: Rhetorical Context	Individual	Email	Limited	During Day 5	Orange/L

Liminal Artifacts

Textual Artifacts	Produced individually or with others?	Data Collection Methods	Level in Informed Consent	When artifact(s) were collected	Letter/number Color/shape
Application for WAC Academy	Individual	Qualtrics Survey Software	Private	Pre	Pink/A
WAC Academy Exit Slips	Individual	PDF	Private	During Weeks 1-5	Pink/F1-F4
Advanced WAC Academy Exit Slips	Individual	PDF	Private	During Days 1-4	Pink/M1-4
Content Curation Project	Individual	Email	Broad-Release	Post	Pink/N1

Content Curation Memo	Individual	Email	Private	Post	Pink/N2
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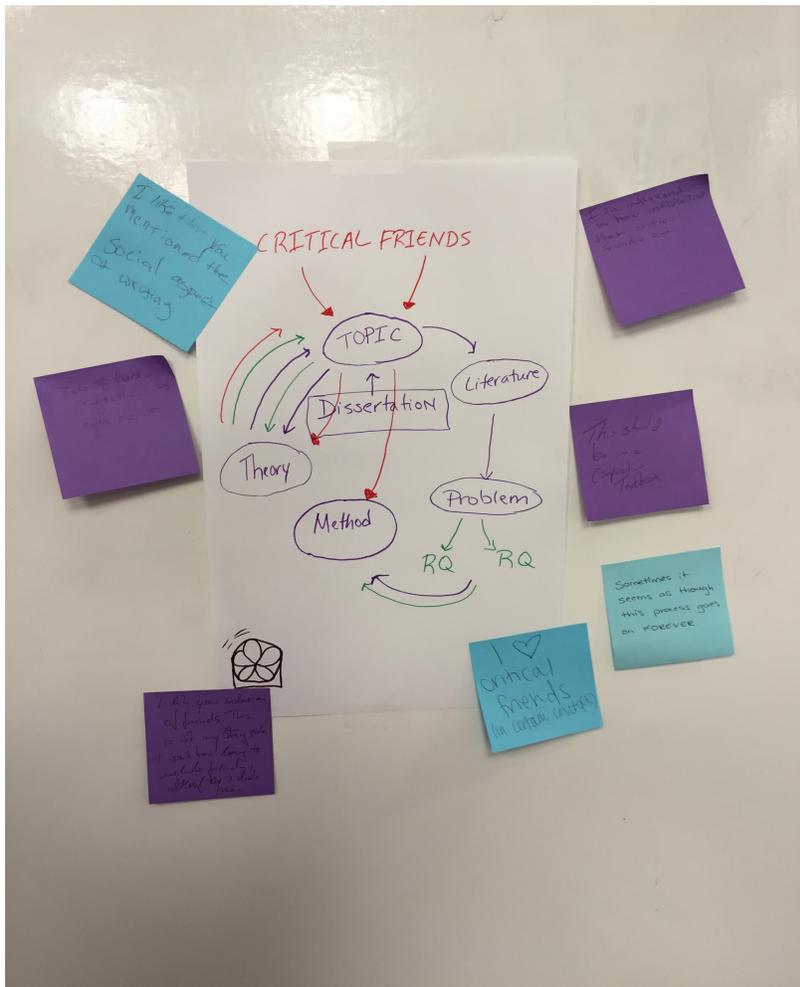
Teaching Artifacts: Spring 2017

Textual Artifact	Data Collection Methods	Letter/Number
Course Syllabus	Flash Drive	TA 49 1
Annotated Bibliography activity	Flash Drive	TA 49 2
Literature Review assignment	Flash Drive	TA 49 3
Peer Review activity	Flash Drive	TA 49 4
Rubric & Checklist	Flash Drive	TA 49 5

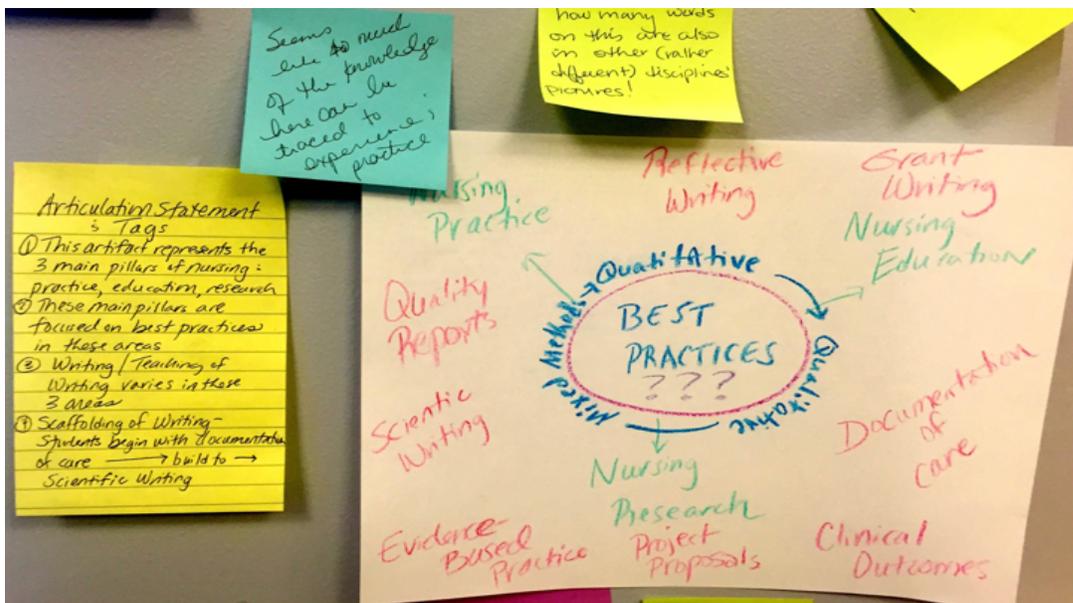
APPENDIX S: DATA ANALYSIS

Four Rounds of Coding	Result	Example
Selective coding	Category [text in matrices]	Student writers
Open coding	Emerging themes	Teacher expectations, student writing abilities, & student writer's prior knowledge & experience
Axial coding	Constructs	Student writers as troublesome knowledge in WAC PD
Rhetorical analysis	Evidence to support construction	Student writers are troublesome knowledge is evident in hedging comments, explicit articulations of frustration, and questions posed.

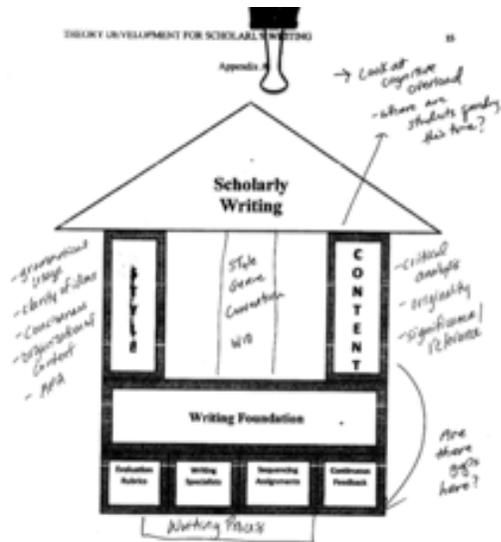
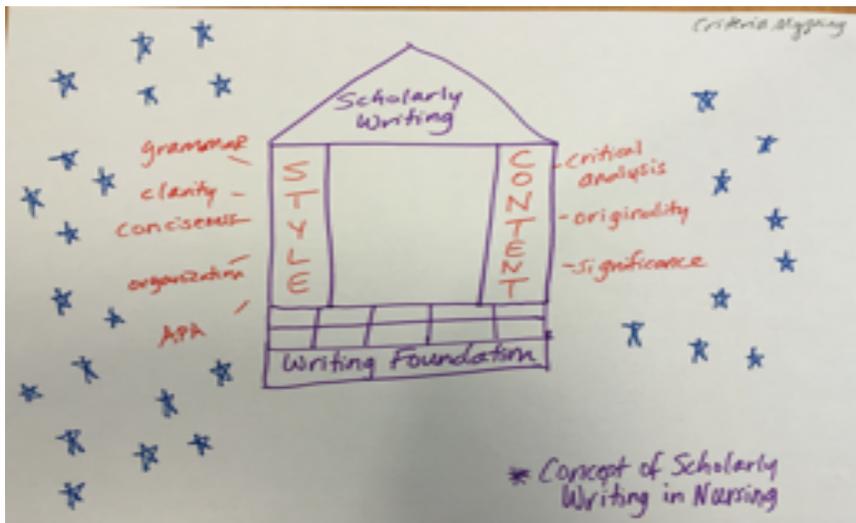
APPENDIX T: PEARL'S DRAW YOUR WRITING PROCESS PRODUCT FROM THE WAC ACADEMY



APPENDIX U: PEARL'S WRITING IS DIFFERENT FROM THE ADVANCED WAC ACADEMY



APPENDIX V: PEARL'S DYNAMIC CRITERIA MAPPING PRODUCTS
FROM THE ADVANCED WAC ACADEMY



APPENDIX W: PEARL'S ARTICULATION OF COGNITIVE DISSONANCE

Artifact	Quote	Content & Interpretation
Exit slip Week 1	Interesting to hear the different perspectives on various disciplines about values/issues with writing development in students.	Student writers Hedging
Exit slip Week 1	Still processing... interested in learning more about Writing Mentor program for my course. Students need support.	Writing program resource Student writers Hedging
Exit slip Week 2	Interesting ways to incorporate metacognitive activities.	Teaching writing Hedging
Exit slip Week 2	Interesting comments on view of teaching WI course in 7 weeks.	Her program's curriculum Student writers Hedging
Exit slip Week 2	Still figuring out how to enhance writing in short amount of time.	Student writers Time Program's curriculum Hedging
Exit slip Week 2	Can metacognitive activities be used with my student population? (besides writing portfolio)	Student writers Question
Exit slip Week 3	Interesting discussion on grammar!	Content Hedging
Exit slip Week 3	How can we transfer knowledge thru the curriculum?	TFT Question
Exit slip	Still thinking of curation project.	Final project

Week 3		Hedging
Exit slip Week 3	Interesting discussion about drafts and revisions and how to make them effective for my student development.	Student writers Hedging
Exit slip Week 4	Threshold concepts are interesting alternative or addition to benchmarks and outcomes. Not sure if I could use with my students.	Threshold concepts - difficult concept Student writers Hedging
Exit slip Week 4	Interesting feedback from a different audience on the format of my CCP.	Final project Feedback Hedging
Advanced WAC Academy Pre-writing	I feel like right now I am all over the place with trying to incorporate activities to enhance transfer of knowledge. I am in the process of understanding this concept myself while “testing out” what is working. What can students actually do? I would like to reign in my erratic teaching behaviors so the students have a more streamlined experience in the course.	Self as learner Student writers Explicit frustration
Advanced Academy Exit slip Day 1	Interesting approaches to thinking about teaching writing! [reference to language dev activity] Could work with my students?	Student writers Hedging
Exit slip Day 1	“I am still working on my comfort zone with the articulation of these concepts within nursing”	When asked what she learned today, she responded, “More clarification of terminology for writing: transfer, genre, threshold concepts, metacognition.” Hedging

Exit slip Day 1	More clarification on terminology for writing: transfer, genre, threshold concepts, metacognition. I am still working on my comfort zone with articulation of these concepts in nursing.	Rhetorical language Hedging
Exit slip Day 2	It is interesting how many starting and ending points there are for writing and being a writer.	Writing Hedging
Exit slip Day 2	Transfer within a course vs. transfer within a program – Are they possible? Related? With my students?	TFT Student writers Questions
Exit slip Day 3	I am still finding my footing with threshold concepts for writing in nursing.	Threshold concepts Hedging
Exit slip Day 3	Am I scripting the writing ‘process’ too much (ie outline, draft, writing center)... Is this helpful to students... Does it box in students? My process vs. Their process	Student writers Teaching writing Scaffolding Question
Exit slip Day 4	Hoping to work thru the constructs so I have a better understanding of the concept (scholarly writing). [in reference to the conceptual model with rhetorical context, style, genre, and content above]	Same day as DCM Model of scholarly writing Explicit
Exit slip Day 4	Can construct of ‘transfer’ be added to model? [in reference to the conceptual model with rhetorical context, style, genre, and content above]	Transfer Model of scholarly writing Question

APPENDIX X: PEARL'S METAPHOR FROM THE ADVANCED WAC ACADEMY



Rhetorical Context

The concept of *rhetorical context* in writing studies can be compared to the field of performing arts. Where “artists” use their voice and movement of their bodies to convey artistic expression, we as writers use our pens to convey our creative expressions. In both writing and performing arts, the writer/artist has to consider purpose, audience, and focus. Acknowledgement of purpose, audience, and focus can lead to a standing ovation. However, failure to acknowledge purpose, audience, and focus can result in booing from the audience.

APPENDIX Y: AGENDA FOR PEARL'S WAC FACULTY DEVELOPMENT FOR HER PROGRAM AS A FINAL PRODUCT FOR BOTH ACADEMIES

9:00 – 12:00 : Developing Our Common Language

- Writing into the day
- Determine language and key terms for writing and writing in nursing
 - For example: audience, voice, context, mode, format, topic...
 - Why these terms? How do they speak to each other?
- Explore common definitions of terms
- Create collaborative, general definitions for terms
- In groups of two or three
 - Reconsider general definitions to craft a definition specific to RN-BSN context
 - Brainstorm examples appropriate for the RN-BSN context
 - Record group's ideas on a giant sticky note to share in gallery walk
- Gallery walk
 - Consider each term's definition and example(s)
 - On a sticky note, provide feedback on their ideas
 - After responding to each group's term, return to your own and read through the feedback you received
- Group discussion
 - Why these terms?
 - How do they speak to each other?
 - Definitions and examples? Other terms that have emerged
 - Other ideas?
 - Finalize (for now) our common writing language
- Mid-day reflection slip

12:00 – 1:00: Lunch

1:00 – 2:00: University Writing Outcomes

- Our focus question for this section of the workshop: How and why can the outcomes and our common language be used to support student learning?
- Review and unpack the QEP/University Writing Outcomes
- Dialogic journal activity
 - Column 1: What do they mean? Why are they significant? How are they helpful?
 - How do they already fit in with what we do?
 - Column 2: Questions, concerns, lingering questions...
 - Exchange, exchange, reflect
- Discussion on outcomes
 - Connections to our common language
 - Unpacking the outcomes
 - Questions and concerns
 - How can we support students in achieving these outcomes?
- Explore activities, tools, strategies and how they may fit into the curriculum
- Share out and discuss

2:00 – 3:00: What do we want to happen next?

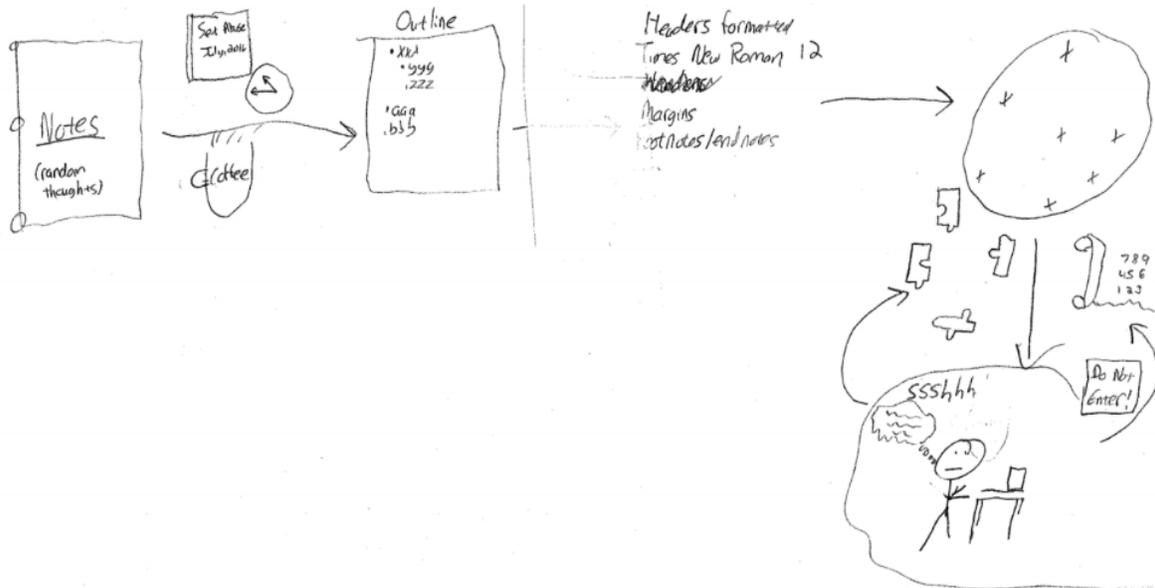
- Writing & Learning Community, UWP, other support
- Exit survey

APPENDIX Z: PEALR'S TEACHING ARTIFACTS AS EVIDENCE OF IMPACT

When/where	What	Hugging or bridging	Low- or high-road transfer	Enabling practice(s)	Where in Academy?
Immediately – in undergraduate course(boundary objects from academies)	Draw your writing process	Bridging with metacognitive strategy	High-road	Fostering the development of metacognitive thinking to develop meta-awareness about writing and self	Week 2 WAC Academy
	Gallery walk	Bridging			
	Writer Memo	Bridging			
PhD course	Personal Needs Assessment	Bridging with bookended metacognitive strategy		Metacognitive awareness	
	Reflective Writing Journal	Bridging			
	Research Matrix	Hugging with setting expectations and modeling	Low-road		Boundary object
	Literature review				

	Critical Friends	Hugging with simulation and matching			
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APPENDIX C1: CONOR'S DRAW YOUR WRITING PROCESS PRODUCT
FROM THE WAC ACADEMY



APPENDIX D1: CONOR'S WRITING IS DIFFERENT PRODUCT
FROM THE ADVANCED WAC ACADEMY



This remixed info-graphic describes the main problems/questions my discipline takes up, valued evidence, and the associated genres used to produce knowledge. Criminal justice as a broad discipline can be thought of having two main schools: criminal justice and criminology. The former is the study of law enforcement, the courts, and corrections whereas the latter, put simply, is the study of crime, the causes, consequences, and control of crime which is viewed as a social problem and has a heavy emphasis on theory. While they differ in many ways, they approach these questions in the same manner. Data, both quantitative and qualitative, are valued evidence but it must be closely scrutinized and questioned, particularly in this field where research questions quite often involve illegal behaviors or acts, various agencies have been caught manipulating data, and how criminal justice organizations operate, which may introduce bias. Most students initially do not realize how much writing is in this professional discipline across a wide range of genres: various types of reports (e.g., arrest, evidentiary, probation), briefs, technical/white papers, peer-reviewed publications, presentations (e.g., at academic conferences, a town hall meeting), press releases, and much more.

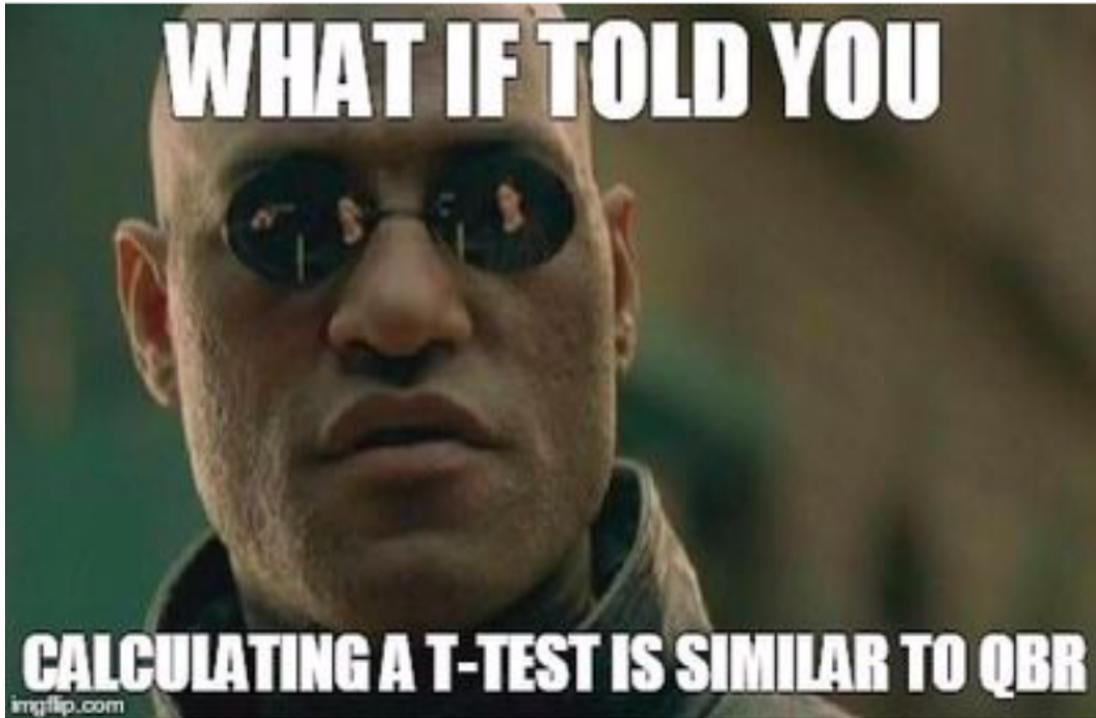
APPENDIX E1: CONOR'S EXPLICIT ARTICULATIONS OF COGNITIVE DISSONANCE
FROM BOTH ACADEMIES

Artifact	Quote	Content & Interpretation
<p>Pre-writing for WAC Academy</p> <p>[Q1]</p>	<p>Dealing with the perfectionist in me when it comes to writing has been more challenging. For instance, when I initially started academic writing, the writing process for my first article took approximately 18 months. More dedicated time to consistently writing and less 'spurts' have also made the writing more organized which I recognize its importance in the classroom as well for the students' benefit.</p>	<p>Content - Self as writer</p>
<p>[Q1]</p>	<p>As a teacher of writing, that is a difficult question for me to answer as I have come from such a quantitative and statistical background in both research and teaching.</p>	<p>Lack of prior know</p> <p>Content - TFT</p>
	<p>Earlier, I indicated I did not have much pedagogical training besides any reading and the workshops I attended in the fall. This has made me less confident (and to a degree, less willing) to try new activities or am on top of the most recent literature as I would like to be. With that said, as a brand new, full-time professor with a low baseline, I am very excited to learn how others approach teaching writing, particularly those that have significant experience and training in this area.</p>	<p>Lack of prior know – pedagogical training</p>
<p>1.25.17</p>	<p>At times, readings felt too 'jargony' and English focused.</p>	<p>Conflicting disciplinary frames</p> <p>Readings from week 1</p>

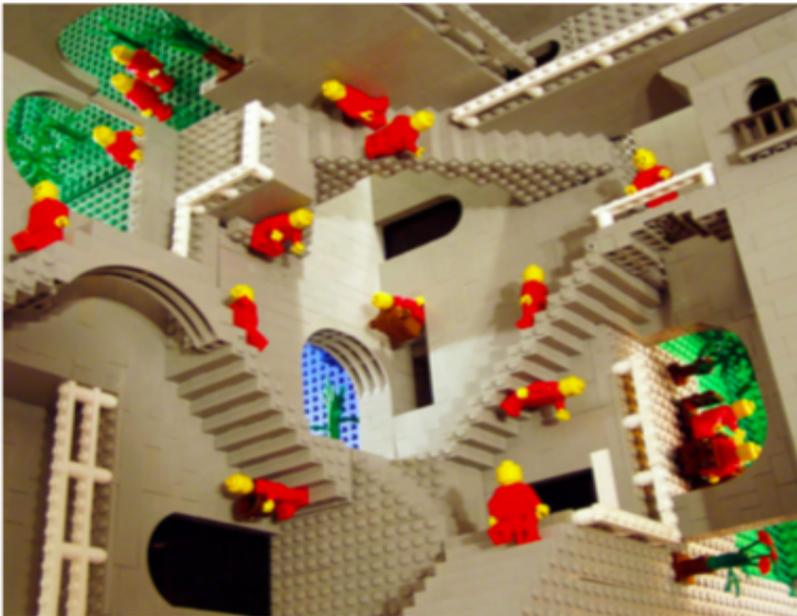
2.1.17	[When asked what I can help with] Incorporating some of what we're learning for DE/online courses.	DE Content – WTL + metacognitive writing
2.8.17	At times, discussion seems to be more dominated from an English course perspective/individuals.	Local context - 2 adjuncts from English (unusual circumstance for the WAC Academy) Content – meta-linguistic approach to grammar
2.22.17	Still not 100% comfortable with threshold concepts and how I would incorporate them.	Content - TCs
6.5.17	[Q1] The first I learned about transfer was at the WAC Academy in February so it is still quite novel to me.	WAC Academy Content - TFT
	[Q3] threshold concepts/ troublesome knowledge	TCs Content – building language
	Applying this in an online course	DE
6.6.17	Finally getting (but not there yet) with threshold concepts, but still having trouble of seeing this (among others) from my POV of a non-English field.	Discipline TCs
[Q2]	Lingering still some on TCs but more than where I was on Sunday.	TCs
[Q3]	A lot of this is new so can't compare (not counting WAC 1) – looking forward to implementing activities like this in my F2F next as I tend to lecture.	WAC Academy Content – remix, theories of difficulty, expert-novice interview

[Q4]	Using ideas in my online course	DE
	More on TCs?	TCs
6.7.17	The concept of “knowledge transforming” was new to me – at least I don’t remember it from the first academy.	WAC Academy Content – WAC v WID, writing is different
	As I mentioned, DE teaching is my primary mode so attempting to translate these in-class activities to the online environment would be great.	DE
[Q3 – How may you use any of this in the future?]	Not sure yet.	Forward reaching
[Q4]	Cognitive overload today. L	Writing is different

APPENDIX F1: CONOR'S MEME REMIX PRODUCT
FROM THE ADVACNED WAC ACADEMY



APPENDIX G1: CONOR'S METAPHOR FROM THE ADVANCED WAC ACADEMY



Troublesome knowledge is like understanding the work of Escher. In order to master threshold concepts, individuals usually must acquire 'troublesome knowledge' which is counter-intuitive, illogical, and/or alien. It is at this point that students experience difficulty in learning. In this case, to understand *relativity*, one must ignore the accepted laws of gravity and view the world from a different lens that is unfamiliar to them. Once they are able to do this and adopt an unfamiliar position or discourse, what is occurring in this image is more easily understood and grasped.

APPENDIX H1: CONOR'S TEACHING ARTIFACTS AS EVIDENCE OF IMPACT

When/where	What	Hugging or bridging	Low- or high-road transfer	Enabling practice(s)	Where in Academy?
Syllabus	Rhetorical awareness and language	Hugging with why-focused thinking and modeling because he is setting expectations and purpose for student writers	Near, forward-reaching, low-road transfer because Conor is utilizing rhetorical language introduced in the WAC Academy in the context of his WI course	Explicitly modeling the application of rhetorical awareness as a conscious and explicit part of teaching and learning	CRAFT
Annotated bibliography assignment	Rhetorical awareness and language (assignment sheet)	Hugging with why-focused thinking and modeling because he is setting expectations and purpose for student writers	See above	See above	CRAFT
	Tweet remix	Bridging with backward-reaching transfer – somewhere between near and far	For Conor – high-road transfer as he took an idea from the Academy (alt exit slip) in a different context – in class but also as an	Connecting to prior knowledge and experiences via genre (genre as boundary object)	Twitter exit slip from WAC Academy – constrained writing as a type of scaffolding

			<p>annotation (remix)</p> <p>For students – Low-road – practicing annotations in a variety of contexts</p>		
Annotated Bibliography	Exit slips	Bridging with metacognitive strategies	<p>For Conor – near, low road transfer because it is a similar teaching/ learning context</p> <p>For students – low-road transfer because they practice metacognitive thinking in a writing context</p>	Fostering metacognitive awareness with questions that help students reflect on their peer review experience and writing process	Each meeting ends with an exit slip
Peer Review	Exit slip	Bridging with metacognitive strategies		Boundary object	
Writer’s memo	After remix assignments	Bridging with metacognitive strategies			

Integration: Evidence of teaching for transfer

When/where	What	Hug or bridge	Encouraging low-road or high-road	Enabling practice(s)	
<p>Literature review research paper</p> <p>Format is emphasized but the assignment sheet does not explicitly state who the audience of the texts are not explicitly stated</p>	<p>Scaffolding of assignments - assignments build on each other</p>	<p>Bridging with anticipating applications of previously composed texts</p> <p>Hugging with why-focused thinking and modeling</p>	<p>High-road transfer as students are encouraged to make connections between and among assignments</p> <p>Near, low-road because practice in the context in which they learn and apply are within his course also</p>	<p>Propagation of knowledge – not too much of a cognitive load at once</p> <p>Explicitly modeling transfer-based thinking and the application of metacognitive awareness as a conscious and explicit part of learning</p>	
	<p>Remix assignment with different rhetorical contexts</p>	<p>Hugging because he is making the learning experience more like target application with various audiences, contexts, and genres</p> <p>Bridging because students</p>	<p>Low-road because they are practicing writing different genres</p> <p>High-road because students must mindful abstract what they learned in their literature</p>	<p>Study of and practice with key concepts from rhetoric, composition, and pedagogy that enable the analysis of context-specific expectations for learning, writing, and teaching</p>	

		must make conceptual connections between the topic of their literature review in other contexts and genres with metacognitive reflection after	review and applies it in a new context (Genre as a boundary object?)		
Annotated bib activity	Analogy of works cited vs annotated bib	Bridging with analogy (backward-reaching) Hugging with why-focused thinking and modeling	High-road transfer as students are encouraged to make connections between prior knowledge (works cited) and new concept Low-road because students practice writing annotations in multiple contexts, knowing 'why?', and with models	Explicitly modeling transfer-based thinking and the application of metacognitive awareness as a conscious and explicit part of learning	
	Hashtag	Bridging with	Encourages backward,	Connecting to prior	Twitter exit slip from

		metaphor and backward-reaching transfer	high-road transfer	knowledge - hashtags are like key terms	WAC Academy – constrained writing as a type of scaffolding
Rubric	Rubric defines qualities and characteristics of no competence to high competence	Hugging by setting expectations that (he describes as his curation of this artifact) to encourage student to use this information to “make corrections as they go” Bridging as students are asked to make connections between the rubric and their research paper	Low-road because it encourages ways of thinking about their writing in a critical manner High-road because it asks students to make judgements about their writing based on the content and concepts included in the evaluation tool	Fosters the development of metacognitive awareness Encouraging self-regulated learning Making implicit knowledge explicit ***lack of rhetorical language included in rubric	
Checklist (written in 1 st person)	Checklist written in first person	Hugging with modeling a way of thinking, composing	Low-road because it encourages students to be mindful of their actions	Activity that fosters the development of metacognitive awareness	

			in the form of a checklist	Checklist as a genre can also be a boundary object as students could create and use checklists in other writing projects	
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APPENDIX II: CONOR'S WRITING-INTENSIVE COURSE SYLLABUS WITH CURATION FROM THE WAC ACADEMY

Curation Statement

The course, Criminal Justice Administration and Management, is for upper level undergraduates in the criminal justice major only. This course focuses primarily on the practical aspects of justice administration as well as the significant policies and reforms that drive the criminal justice system. As such, the term paper is an analysis of a specific policy, which students choose from a list, that administrators and managers may have to implement (e.g., dashboard cameras) or follow (e.g., sex offender residence restrictions) in their professional duties.

Course Description:

The purpose of this course is to help students better understand basic concepts of organization and management as applied to criminal justice organizations. The course will focus on management principles, supervision, and leadership areas within the criminal justice system. As criminal justice majors and minors you, presumably, want to have a career in criminal justice or an affiliated field. Many of you may also hope to one-day serve as a leader in your agency or organization. In order to be effective as a leader, however, it is necessary to have an understanding of (and appreciation for) the methods used, and challenges faced, by criminal justice administrators. As such, this course focuses primarily on the practical aspects of justice administration as well as the significant policies and reforms that drive the criminal justice system.

Similarly, as future criminal justice professionals, writing will be an ongoing part of your job. Although some individuals may be more naturally gifted than others when it comes to writing, no one is born with an inherent skill for the written word. Writing, like so many other skills, takes practice. Some of you may believe that you are not good writers and you may even dread the thought of a writing-intensive course. However, it is my hope that, through the design of this course, you will not only improve your writing skills but will enjoy doing it.

Course Objectives:

The objectives of this course are to:

1. Outline the concepts of organization, management, and leadership;
2. Appreciate the complexity of the goals of criminal justice administrations;
3. Explain the major environmental influences on the different criminal justice agencies;
4. Define motivation and evaluate the ways in which personnel are motivated;

5. Explain the theories of leadership in an organization and the importance of leadership development; and
6. Define effectiveness in an organization and evaluate why attempting to measure effectiveness can result in ethical problems.

Why Should You Want to Study Criminal Justice Administration and Management?

As criminal justice majors and minors you, presumably, want to have a career in criminal justice or an affiliated field. Many of you may also hope to one-day serve as a leader in your agency or organization. In order to be effective as a leader, however, it is necessary to have an understanding of (and appreciation for) the methods used, and challenges faced, by criminal justice administrators. As such, this course focuses primarily on the practical aspects of justice administration as well as the significant policies and reforms that drive the criminal justice system.

Why Should You Want to Study Writing?

Similarly, as future criminal justice professionals, writing will be an ongoing part of your job. Although some individuals may be more naturally gifted than others when it comes to writing, no one is born with an inherent skill for the written word. Writing, like so many other skills, takes practice. Some of you may believe that you are not good writers and you may even dread the thought of a writing-intensive course. However, it is my hope that, through the design of this course, you will not only improve your writing skills but will enjoy doing it.

Course Catalog Description

P: JUST major or minor; JUST 2004. Basic concepts of organization and management as applied to criminal justice organizations including management principles, supervision, and leadership.

Student Resources:

Please be aware that the following services are available to ECU Students.

1. Center for Counseling and Student Development (252) 328-6661
2. Pirate Tutoring Center (PWC) (252) 737-3009 / tutoring@ecu.edu
3. University Writing Center;(252) 328-2820 / writingcenter@ecu.edu

Communication:

The best way to reach me is through ECU email. However, you can try to reach me by phone during my office hours. If you encounter an issue submitting assignments, please notify me so that I can resolve the problem or refer you to the ECU Blackboard Administrator team. I will try to answer emails within 24 to 36 hours during normal working hours during the work week though often it is much sooner. Please keep in mind that, like you, I have other work and family responsibilities too. So, while you can anticipate no more than a 36-hour delay in a response from me during the work week, I will not guarantee a response at any time of the day on a

weekend or after 5pm or before 9am on a weekday although they may and do occur based on my availability. If you do not hear from me within 36-hours, please send a follow up e-mail as I most likely inadvertently missed it.

Writing Intensive

This is a writing intensive course in the Writing Across the Curriculum Program at East Carolina University. Several years ago, ECU's University Writing Program instituted the WI graduation requirement (6 hours of WI coursework beyond English 1100 and 1200/2201, at least 3 hours of which must be in the major) with the goal of preparing students to be effective writers. As a university, we want to see how well we are doing in meeting that goal.

As part of campus writing assessments, you will submit one major writing project, along with a description of the assignment for that project and brief responses to four questions about your writing, near the end of this course. These materials will be uploaded to your "University Writing Portfolio," which you will access and create (if you have not already done so in a previous WI course) through the "student portfolio" link in Pirate Port (<https://pirateport.ecu.edu/portal/>). Instructions for creating your University Writing Portfolio and uploading your materials are available online (www.ecu.edu/QEP) and in person at the University Writing Center (www.ecu.edu/writing/uwc, located in Joyner Library).

Each year, representatives of ECU's University Writing Program will randomly select a set of University Writing Portfolios from recently graduated students to assess how effectively ECU's writing programs meet the needs of ECU students. The assessment work of the University Writing Program has no bearing on your grades: assessments will be done after a student graduates. Moreover, results of University Writing Portfolio assessments will only be used to improve instruction for future students and will never be reported in any way that connects those results to individual students.

This course will focus on the development of writing skills. Upon completion of the course students will:

1. Use writing to investigate complex, relevant topics and address significant questions through engagement with and effective use of credible sources.
2. Produce writing that reflects an awareness of context, purpose, and audience, particularly within the written genres (Including genres that integrate writing with visuals, audio or other multimodal components) of their major disciplines and/or career fields.
3. Demonstrate that they understand writing as a process that can be made more effective through drafting revision.
4. Proofread and edit their own writing, avoiding grammatical and mechanical errors.
5. Assess and explain the major choices that they make in their writing.

This course contributes to the twelve-hour WI requirement for students at ECU. Additional information is available at the following site: <http://www.ecu.edu/writing/wac/>

Assignment Guidelines

Quizzes (10%)

There will be 12 quizzes this semester that will consist of Multiple Choice and True/False. You are required to do a minimum of 9. For each additional quiz, the lowest grade will be dropped (e.g., if you complete 11, the two lowest quizzes will be discarded). These are open notes/book and students will have a maximum of 20 minutes, with each quiz worth 10 points. Quizzes are only open for two full days from Friday morning and closes at midnight, Saturday. There are no makeups and late quizzes are not allowed without prior permission. The quiz is based on the material covered that week. Quizzes require the use of LockDown Browser.

Research Paper (40%)

In this course you will write a research paper by completing a series of nine (9) intermediate assignments. You will also use that finished research paper to develop two additional pieces that present the information from your research paper in different formats to different audiences. The ten writing assignments in this course focus on the process of writing and also allow you to consider how context, purpose, and audience affect how and what you write. Each assignment is due by midnight. Students may submit work up to **two (2)** days late at partial credit before the grade is a 0. As such, it is important that you submit your work on time.

Throughout this course we will also use a variety of means for you to not only receive feedback, but to also reflect on the feedback that you receive. Additional information on the writing assignments will be provided in a separate document. Note that you must submit your final research paper (assignment #6) to your University Writing Portfolio in order to receive credit for your final paper (see additional details about the UWP above). Additionally, you need to ensure that I, as your WI instructor, have permission to view your portfolio.

Exams (40%)

There are **three (3)** exams throughout the semester. The exams are designed to evaluate your understanding of the concepts as well as your ability to apply these concepts in a critical fashion. The exams will be composed of multiple choice, true and false, and short answer questions. Prior to each exam, we will be having a review session and a short study guide will be distributed. The first two exams will be held during the semester and will be taken on Blackboard using LockDown Browser. For those two days, we will not be having class.

Once you start the exam, you must complete it within 2 hours (120 minutes)! If you accidentally close the browser, experiences a computer crash, the network/browser times out, or your Internet provider you, the timer will still run. For example, if you exit the test for whatever reason, then

resume it 5 minutes later, the timer will have continued for those 5 minutes while you were away. The final exam will be held in-class in accordance to the university schedule.

Attendance & Participation (10%)

Attendance and participation are required. My assumption is that since you have chosen to be in this course, you will handle your presence in the class responsibly and courteously. Please contact me if circumstances arise that cause you to miss class. You are responsible for all material that is discussed or assigned during the class. If you miss a class session, it is your responsibility to get that information from another student and to review any materials posted on the course site. Attendance is mandatory and will be taken randomly throughout the semester. After the second unexcused absence, each absence will result in a 1% deduction from your final grade. Students registering late are expected to make up all missed assignments.

Grading

Item	Perc ent
Attendance/Participation	10%
Quizzes	10%
Research Paper	40%
Exams (3)	40%
Total	100 %

APPENDIX J1: CONOR’S ANNOTATED BIBLIOGRAPHY ACTIVITY WITH CURATION

Curation Statement

The course, Criminal Justice Administration and Management, is for upper level undergraduates in the criminal justice major only. This course focuses primarily on the practical aspects of justice administration as well as the significant policies and reforms that drive the criminal justice system. As such, the term paper is an analysis of a specific policy, which students choose from a list, that administrators and managers may have to implement (e.g., dashboard cameras) or follow (e.g., sex offender residence restrictions) in their professional duties.

Annotated Bibliography

An annotated bibliography is similar to a works cited page but goes beyond that. It is a list of citations that are relevant to your research topic and policy. This includes journal articles, books/book chapters, government/organizational reports, and other similar appropriate sources (no newspaper articles, films, editorials, etc.; see the PowerPoint for a reminder on appropriate sources for this assignment). For this writing assignment, each citation is done in accordance with the 6th edition of APA. The citation is followed by the annotation which is typically 1 to 2 paragraphs. This is a succinct, informative description that both summarizes and evaluates the contents of the source. An annotation is different than an abstract (found in academic articles) as the latter is only descriptive and does not provide a critical evaluation of it.

When creating an annotated bibliography, it calls for the application of a variety of intellectual skills that you have obtained in prior courses here at ECU: concise exposition, succinct analysis, and informed library research (recall our visit to the library at the start of the semester). In its entirety, an annotated bibliography serves a number of important purposes including serving as a review of the literature on a particular subject, illustrating the quality of research done, and providing examples of the various types of sources available, among others. Each annotation usually addresses the majority of the following items:

- Critically evaluates the content for authority, reliability, and potential bias
- Evaluates the usefulness of the source
- Describes the methods utilized
- Highlights both the strengths and weaknesses of the findings
- Summarizes overarching themes
- Relates it back to the overall topic/field and how it fits

See the “Course Resources” on Blackboard for more than three examples of annotated bibliographies (e.g., “Sex Offenders and Internet Crimes”) in addition to the course resources on APA formatting/annotated bibliographies. Below is an example journal article in proper APA format followed by an annotation.

Wakeling, H. C., Howard, P., & Barnett, G. (2011). Comparing the validity of the RM2000 scales and OGRS3 for predicting recidivism by Internet sex offenders. *Sexual Abuse: A Journal of Research and Treatment*, 23(1), 146-168. doi: 10.1177/1079063210375974

Researchers from the National Offender Management Service, a U.K. government department, examined the ability of a modified sex offender risk measure (the Risk Matrix 2000) to predict sexual, violent, and general recidivism in a sample of nearly 1,400 Internet offenders in the United Kingdom in a longitudinal study. Though the base rate of sexual recidivism was low after two years of follow-up (3.1%), scores on the Modified Risk Matrix 2000 appeared to predict sexual recidivism; three-quarters of these new sexual offenses were internet-related. Looking more closely at the results, the prediction of recidivism was driven by a small number of internet offenders who were assigned to the very high risk category of the Risk Matrix 2000. Rates of any type of reoffending were 7.5% at the 1-year follow-up, and 10.6% at the 2-year follow-up, which is in concert with other similar studies examining similar populations though public opinion believes rates to be higher and sex offenders to be similar in nature. While it did accurately predict very-high-risk offenders, it did not do so for the other three categories which suggests the measurement is in further need of refinement and testing on other populations. The tool, while useful, has been shown to be less effective than other instruments, such as the STATIC-99R, and could use further refinement.

Assignment: On your own, utilizing the article distributed last class, write an annotation for it, an approximate 140 to 180-character tweet that succinctly summarizes the article, and 3 to 4 hashtags. The hashtags do not count towards the character limit. As a group, you must then come up with an agreed upon annotation, a tweet, and 3 hashtags. Be creative! Why were the terms that you selected chosen? What terms did not make the cut and why? Make sure to justify your answers as we will be discussing this as a class at the end of the activity. At the end of class, you will have to submit an exit slip which will contain your annotation, tweet, and hashtags, in addition to a few open-ended questions.

Here is what I came up with from the above article:

The Risk Matrix 2000 accurately predicts sexual/non-sexual recidivism for very high risk offenders but has little validity for other risk categories. #SexOffenderRiskAssessment #LowRecidivism #DispellingMyths #SexOffendersAreHeterogenous

When submitting your annotated bibliography as part of your policy paper assignment, make sure to review the rubric on Blackboard and the example provided. Recall that you will need seven acceptable sources (examine the prompt for a reminder of what constitutes an 'acceptable' source). Of these, five must be academic sources and two empirical, academic sources.

Annotated Bibliography – Exit Slip

Name _____

Sec _____

1. What is the annotation you came up with?
2. What is your tweet?
3. What was the group's tweet?
4. What are your three hashtags and why?
 - 1)
 - 2)
 - 3)
5. Why do you believe the hashtags you created were and were not chosen?
6. As a group, what were the hashtags that were chosen? Why?

APPENDIX K1: CONOR'S LITERATURE REVIEW ASSIGNMENT SHEET WITH CURATION

Curation Statement

Scaffolding refers to breaking up a complex assignment into smaller components with the earlier portions being used to help students develop skills for a subsequent task as students develop greater mastery and sophistication (Ambrose et al., 2011; Bean, 2011; Bodrova & Leong, 1998; Greene & Land, 2000). Scaffolds work within a learner's "zone of proximal development" and have been shown to be effective and help prompt metacognitive processing (Salomon, Globerson, & Guterman, 1989; Vygotsky, 1978). Applied to the following writing assignment, the research paper is broken into nine distinct components which by building on each other and providing timely and consistent feedback enables students to write a strong, research based literature review (D'Errico & Griffin, 2001). When students finish the assignment, they have written for three distinct audiences using appropriate rhetorical styles for each which has shown to be beneficial and more cognitively demanding, a process referred to as "knowledge-transforming writing" (Bereiter & Scardamalia, 1987; Galbraith & Torrance, 1999; Gunel, Hand, & McDermott, 2009).

Literature Review Research Paper

In this course, you will write a research paper by completing a series of intermediate steps. You will also use that finished paper to develop two additional pieces that present the information in different formats to various audiences. The nine writing assignments in this course focus on the process of writing and also allows you to consider how context, purpose, and audience affect how and what you write. Throughout this course, we will also use a variety of means to practice writing and for you to not only receive feedback, but to also reflect on the feedback that you receive. The assignments are described below – more information regarding each one will be distributed throughout the semester. See the syllabus for when each assignment is due.

You will choose a criminal justice policy or issues to investigate and discuss arguments both for and against implementation and use of the policy. There are numerous areas to choose from so pick something that you find particularly interesting or may be useful for your professional career/pertinent to your internship. No matter your personal view regarding the policy, you need to critically evaluate it from both perspectives – support and against. This is NOT an opinion piece. Critically evaluate means you have information from credible sources upon which to base your arguments. You will need at least 7 acceptable sources of which 3 must be empirical sources. Thus, utilizing available academic, government, and organizational research, your paper should critically evaluate both the benefits and drawbacks of the policy. You will also need to note the limitations to the research and what gaps remain. Do not let your opinion guide you; follow the evidence.

Topics to Choose From

· Specialty (problem solving) courts	· Alternatives to incarceration‡
· Three strikes law	· Mandatory minimum laws
· Truth in sentencing laws	· Solitary confinement
· Sex offender residence restrictions	· Sex offender registration & notification
· Body/dashboard cameras	· CCTV
· Gun control‡	· Zero tolerance
· Privatization of prisons/jails	· Domestic violence arrest policies
· Police and immigration	· Stop & frisk
· Sexual assault nurse examiners (SANE)	· Decriminalization, medical, OR recreational marijuana†
· Zero tolerance and juveniles	· Capital punishment
· Restorative justice	· Forensic evidence
· CJ Harm reduction policies‡	· Broken windows policing
· Stand your ground / Castle doctrine	· CompStat

‡As these topics are quite broad, you should choose specific aspects of it to analyze while providing a general overview.

†You may only do one of these three if you decide to do marijuana. You must approach it from a criminal justice perspective (e.g., rather than solely a public health approach on the medical marijuana as treatment)

There are a number of components and steps involved in creating this paper and I highly encourage you to maintain notes of the overall process. Near the end of the course you will complete a “writer’s memo” assignment in which you will have to reflect on (among other things) how you used particular pieces of feedback to structure your final paper and why you made the decisions you did when crafting and revising your paper.

All components for paper should be in 12-pt Times New Roman, double-spaced, with one-inch margins (unless noted otherwise, such as assignment 7). Use page numbers for both the draft and final version of the paper (7-10 pages). You will need a title page and works cited page; this does not count towards the length of the paper. APA style (6th edition) is required. Please make sure to utilize the writing resources folder on Blackboard including in-text citations, works cited page, finding references, and much, much more. You will need at minimum 7 acceptable sources, though many students utilize more (and are encouraged to do so). Of these, 5 must be academic sources (in other words, peer reviewed journals) and 2 must be empirical, academic articles. These are explained below and in much more depth in the PowerPoint presentation.

Pre-Assignment – Library Session & Modules

Next week, we will be visiting Joyner Library as a class – attendance is required and will be taken. This instructional session is taught by a librarian who will be tailoring the content specifically to our class and criminal justice policies. You will have some time to do a preliminary search on your topic and receive help, if needed, following the session.

Afterwards, you will need to complete two modules created by Joyner Library to help students with academic research: Plagiarism/Academic Integrity Module and Criminal Justice Research. It is recommended you do these in the order above. As part of this, you will complete a series of mini-quizzes to test your knowledge as you go (e.g., “Citation – Check for Understanding”, “Library Resources Quiz”). However, only these two quizzes will count towards your module grade: “Plagiarism Post Test” and “Introduction to Research Quiz.” The other practices quizzes are meant to assist you prior to taking these. Again, while they are not required, I do encourage you to do them first. The two required quizzes must be completed by the due date for assignment 1 and is worth 5% of your overall grade. You will have 2 opportunities for each quiz; the higher grade will be used. If you have not taken it by the assignment 1 due date, the grade is a 0.

Step #1 – Research Topic and Justification

Assignment 1 – Problem Statement & Empirical Sources

For the first component, you will compose a 1-page problem statement (double-spaced) in addition to a short assessment of three (3) acceptable sources, of which two (2) must be empirical, academic sources, which must be cited in the problem statement. This helps the reader realize why the problem(s) is important, clearly and concisely identifies what the problem(s) is, and discusses why it is important that it is addressed. A problem statement has to be something that can be resolved! There are three parts to this problem statement: 1) a vision statement, 2) an issue statement, and 3) the solution statement (Ferre & Pfeifer, 2012). In addition to the class activity we will be doing in preparation for this, you can find an example on Blackboard and an in-depth explanation in the writing prompt presentation.

You will also use this assignment as an initial foray into the research on your topic. Your sources should be academic in nature, so you should stick primarily to journals, research reports, chapters in books, monographs, etc. Web sites are typically not appropriate. As indicated above, you will need to provide two (2) empirical, academic sources. These sources are defined as research based on observed and measured phenomena and are published in academic journals through a peer-review process. In essence, it is research that derives knowledge from actual experience rather than from theory or belief. This includes primary data collection and meta-analyses but systematic / literature reviews do not count towards these two as empirical, academic sources (though you may use them for third source and in your annotated bibliography). For each source, provide the full citation (APA style) and provide your assessment of the quality and credibility of the source, and how you think it will help you construct your paper (3 to 4 sentences for each source). Utilize the resources provided on Blackboard (particularly this paper's prompt on what are considered acceptable sources) to ensure you have selected quality sources.

Step #2 – Literature Synthesis

Assignment 2 – Annotated Bibliography

You will need to write an annotated bibliography consisting of seven (7) acceptable sources including the three sources from Assignment 1. Make sure to correct your mistakes from that assignment, including replacing any sources that cannot be used (e.g., if you used a newspaper article or a book review, it must be replaced) and issues with APA formatting. An annotated bibliography is not simply a works cited/bibliography page but a short assessment, of one to two paragraphs per source, how it contributes to your topic. You cannot use the abstract nor can you use any quotes at all. See the course resources on what is and is not an acceptable source. Again, five of these must be academic sources.

Assignment 3 – Assembling the Findings

This assignment should include three things: a tentative title for your paper, an introductory paragraph for your paper, and a detailed outline (not a draft) of the structure of your paper. Use

this as an opportunity to organize the findings and determine what fits together and what sources contradict each other. Your outline should help you compare and contrast the findings and synthesize your sources. Your final paper should NOT just be a list of the findings from each source. You should start to work now on weaving and integrating them together. Do not worry about perfecting your introductory paragraph yet – you most likely will revise it multiple times.

Step #3 – Literature Review Research Paper

Assignment 4 – Full Draft

Based on my feedback for your outline, develop a full draft of your paper (7 to 10 pages). This should not be a first or second draft and should be presentable as it will also be used for our peer review session when class next meets. Incomplete papers will be penalized and you will receive less relevant and helpful feedback from your peers. You will need to submit this to Blackboard and bring 3 copies to class.

Assignment 5 – Peer Review

Students will be assigned to groups of 3 to 4 which means each group member will read two to three papers for this peer review session though all four papers will be discussed. Given the peer review prompt, you must read and respond to both papers prior to our class meeting. In-class, you will be discussing each of the papers within your group. Afterwards, you will write a 2-page paper responding to both my and your peers' comments on your draft.

Assignment 6 – Research Paper

Finalize and submit a final draft of your paper (7 – 10 pages). Make sure to have reviewed the handouts on editing and proofreading, and strategies for revising your writing. You must submit Assignment #6 to your University Writing Portfolio, and grant me permission to view it, by the due date or you will not receive credit for it.

Step #4 – Changing the Context, Purpose, and Audience

Assignment 7 – Writer's Memo

All writers "luck up" once in a while, do a little something special in their writing that's unexpected, or that has unexpected results with readers without intending to. But for the most part, writers work hard at drafting and revision, and each change seems part of a slow and arduous process of figuring out where to go, what to do, what to say. "Good" writers can also, then, talk about what they've done, taking responsibility for the choices they have made, articulating the reasons for those choices, recognizing the effects those choices may have on certain readers.

For the Writer's Memo, I want you to demonstrate your abilities as that second type of writer. If we spend a number of weeks investigating relevant sources, drafting possible versions of a text, responding to each other, revising our texts, etc., then we should be able to talk about the

processes we went through to get to this finished draft. To that end, please draft a memo to me to help me see your particular processes. A template will be provided to you. You should be able to produce this memo in one single-spaced page. You must be able to say it in a single page.

Assignment 8 – Agency Executive Memo

Utilize what you have already drafted for your policy paper, and rework and present the information as if you were preparing a memo for an agency executive (4 pages, double spaced). This could be an agency executive (e.g., chief of police, sheriff, prison warden, state attorney general, district attorney), personnel in the criminal justice system (e.g., law enforcement officers, probation/parole officers, prison guards) or external groups that would be either concerned or affected by this (e.g., government agencies, legislators/elected officials, special interest groups). Pick an executive that makes sense for the policy you have analyzed. In other words, if your chosen policy relates to how capital punishment is utilized, address it to a District Attorney. If it is related to law enforcement (such as the usage of body cameras), it could be addressed to the Chief of Police/Sheriff or even the Mayor. Your memo should remain unbiased, and present both sides of the issue. Remember to write this for your specific audience.

Assignment 9 – Op-Ed

In this last assignment, rework and present what you have drafted previously into something suitable for submission as an article for an op-ed in a newspaper (3 pages, double spaced). For this assignment, you will take a side and present your opinion as to why your particular policy should be either supported or criticized. Remember, using jargon may complicate readers who may not be familiar with the policy or the criminal justice system so using the correct language for your audience is critical.

Extra Credit Opportunity

You can earn a half-letter increase (e.g. from a B to a B+) on your final paper grade by attending a session at the University Writing Center. Sessions are available both in-person and through their Online Writing Lab (<http://www.ecu.edu/cs-acad/writing/uwc/OWL.cfm>- this link also shows you how to make an online appointment). The session must be at minimum **40 minutes long** and you must have developed a full draft (7 pages) of your paper for them to review with you.

When you set up an appointment, you must provide them with a copy of the assignment and let them know that it is specifically for this class. If you do not provide them with the latter information, I will not get a confirmation e-mail from them. Additionally, you must also write up a 1 to 2-page document that demonstrates how you took their feedback into account (be specific) in addition to other feedback you have received (e.g., peer review, the instructor, and/or other individuals). You must do both in order to receive the extra credit points.

APPENDIX L1: CONOR'S PEER REVIEW ACTIVITY WITH CURATION

Curation Statement

At the end of the in-class peer review session in which students review three to four drafts, they are given 5 to 10 minutes to complete a short, low stake writing activity, referred to as an exit slip (Lance & Lance, 2006). Exit slips help to document and emphasize the process of learning while allowing for students to engage in meta-cognition immediately following a major activity in class (Ambrose et al., 2011; Bafle, 2004; Fisher & Frey, 2004; Leigh, 2012). As Writz (2012, p. 12) explains, an additional advantage of exit slips during peer review is that “they provide in terms of informally assessing peer review – as well as a check against students not staying on task during the peer review session.” Furthermore, an assignment wrapper is provided at the end to help improve students’ self-regulation, to allow them to reflect on their preparation and whether it was appropriate, and to help make adjustments to their own writing strategies and time management (Lovett, 2013; Winkelmes, 2013).

Part V. Peer Review Exit Slip & Wrapper

Name _____ Sec _____

Please note this is double sided.

1. Identify areas of strength in your paper as noted by your peers and yourself. What did you do well? Why do you think so?
2. What areas did you struggle with as identified by you and your peers? Why do you think this is the case? What can you do to improve upon it?
3. What did you find most effective in your peers’ papers and how could you use that in yours or do something similar?
4. What did you learn about your own writing? What skills do you need to work on?
5. Discuss the kinds of outside feedback you received (including your peer reviews, myself, from the Writing Center, other friends, etc.). Was it useful? Why and how? How would you prepare differently or approach the final paper based on feedback across the semester?
6. What feedback did you think was irrelevant? Why? Did you ignore that feedback? Why?

How many times did you revise your paper? _____

How many hours did you spend developing this draft? _____

What percentage of your preparation time was spent on each of these activities?

- Reading _____
- Reading and taking notes _____
- Re-reading _____
- Finding online content/sources _____

- Thinking _____
- Brainstorming/conceptualizing _____
- Sharing ideas with others _____
- Preparing _____
- Researching _____
- Drafting _____
- Editing _____

APPENDIX M1: CONOR’S RUBRIC & CHECKLIST FOR LITERATURE REVIEW

	High Competence	Competence	Emerging Competence	Not competent
	13.5 to 15 points	11.5 to 13 points	9 to 11 points	< 9 points
Thesis Statement & Research / Evidence	Thesis statement clearly defined and outlines the main points to be discussed and names the topic; Thoughtful use of well-chosen evidence, demonstrating a profound understanding of sources to support the thesis	Demonstrates effective presentation of the thesis; Mostly good use of sources, showing a general understanding of their argument and relevance to the thesis	Thesis statement outlines some of the main points to be discussed but does not name the topic; Some use of evidence, not clearly demonstrating relevance of source to argument	Thesis statement not supported throughout the essay or absent; Lacking support for argument, or misuse of sources (misunderstanding sources, using sources that are not relevant to argument); Evidence is irrelevant or not explained
Understanding of the Issue	Exhibits defined and clear understanding of the topic; Comprehensively discusses both sides of the policy/issue; Summarizes relevant legislation/laws and future implications; All sources are accurately represented	Exhibits above average usage of subject matter; Displays a good comprehension of the topic and addresses both sides; Summarizes most of the relevant legislation/laws and implications; Sources are generally reported accurately	Exhibits a basic understanding of the topic; Does not adequately address both sides; Misses important legislation/laws; Supportive facts, statistics, and sources are reported somewhat accurately	Exhibits a lack of understanding of the topic; Only addresses one side; Supportive facts, statistics, and sources are reported mostly inaccurate or misrepresented or ‘cherry picked’
	9 to 10 points	7.5 to 8.5 points	6 to 7 points	< 6 points
Mechanical, Grammar, & Language	Flawless paper, or an occasional minor error; Free of mechanical / grammatical / spelling issues; Written in the academic voice (no 1st/2nd person); Clarity/conciseness of language; Clear evidence of proofreading	Well written paper; Almost no mechanical / grammatical / spelling issues; Written in the academic voice; Evidence of proofreading	Distractions due to grammatical / punctuation / spelling mistakes; Writer seems careless; Uses first/second person; Difficult to read and follow	Paper seriously marred by grammatical / punctuation / spelling mistakes; lack of editing is evident; Utilizes first/second person; Uses conversational tone/slang; Key terms and concepts are vague and/or unexplained
Argument & Structure	Well organized, with a logical structure that develops the ideas one paragraph at the time, with appropriate transitions between segments; Includes an appropriate introduction, well developed paragraphs, and conclusion; Demonstrates student’s ability to organize material in a logical and easy to follow sequence	Mostly well-organized with each paragraph containing one idea, each idea related to the thesis, but with some elements vague, or minor links missing; Well-developed introduction and conclusion; Demonstrates a good skill level in organizing material in the paper to follow the author’s train of thought	Shows some organization, most ideas related to thesis, some parts of the argument muddled or contradictory; Introduction and/or conclusion need significant work; Does not have a continuous pattern of logical sequencing in an expected or logical order, distracting the reader and making the paper seem a little confusing	Limited evidence of organization, several elements lacking connection to thesis and each other; Lacks an introduction and/or conclusion; Many of the support details or arguments are not in an expected or logical order, distracting the reader and making the paper seem very confusing
Sources & APA Formatting	At minimum 7 acceptable sources of which 5 are academic sources and 2 are academic, empirical sources; In-text citations and works cited page are in APA format with none or minimal errors; All sources cited in-text & all in-text citations are in the works cited page	1 or 2 sources are inappropriate; All sources are accurately documented but a few do not follow APA formatting; A few sources are not cited and/or in-text citations are missing in the works cited page	3 or 4 sources are inappropriate; Sources are accurately documented but many do not follow APA formatting; Some sources are not cited and/or in-text citations are missing in the works cited page	5 or more sources are inappropriate; Majority of the sources do not follow APA formatting requirements; Most sources are not cited and/or in-text citations are missing in the works cited page

Please make sure to complete this checklist to ensure you have a completed paper:

- I have addressed all parts of the assignment.
- My thesis statement would be clear and unambiguous to any reader.
- My sources and evidence are used to support my thesis statement.
- My paragraphs are organized in a logical manner and advances my argument. Transitions are used between paragraphs.
- I have both an introduction and a conclusion. The latter does not only restate the topic paragraph but summarizes the argument and its implications.
- I have incorporated feedback into my paper (e.g., peer review, the instructor, ECU’s OWL).
- I have revised my paper multiple times to improve its organization, argument, sentence structure, and style which is evident to the reader.
- The paper is formatted correctly (Times New Roman, 1” margins, size 12 font, double spaced, title page, page numbers).
- The title is relevant.
- The paper is 7 (full) to 10 pages excluding the title page / works cited page.
- No quotes are used.

- I have at minimum 7 acceptable sources, of which 5 are academic sources, and 2 are empirical, academic sources.
- All of my sources in the works cited page are cited in the text.
- All of my in-text citations are in the works cited page.
- APA format is utilized for both in-text citations and the works cited page.
- I have read the plagiarism statement in the syllabus, understand it, and agree to abide by the definitions and penalties described there.

