CHAPTER 11.

WHEN LEARNING OUTCOMES MASK LEARNING, PART 2: PROBING ASSUMPTIONS ABOUT ASSESSMENT VIA DISCIPLINARY GENRES

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Kathleen Daly Weisse's interrogation of learning analytics' (LA) unfulfillable promise in Chapter 10 opens an introspective space for us to reflect on the promise at the heart of WAC—that teaching with writing can deepen student learning in and across disciplines.[1] In this critical space, I ask: To what extent might disciplinary genres posit "algorithmic" assessments of their own? That is, to draw out the analogy in full, is it all that far-fetched to consider some of the prescribed conventions of disciplinary writing as themselves arbitrary indicators of student learning outcomes (SLOs), somewhere along the same spectrum as page views and timestamps? The significance of this question lies less in the exactness of the analogy than in the stakes that its comparison makes apparent: If we take seriously the concerns Kathleen raises about LA's capacity to capture the complex realities of student learning, we must also consider how the gap between student learning in the disciplines and student *writing* in the disciplines might likewise obscure or delegitimize some forms of learning and, in so doing, perpetuate inequities in higher education.

Consider, for instance, Asao Inoue (2015; 2019) and colleagues' (Inoue & Poe, 2012) demonstrations of how constructs like disciplinary convention can house white racial habitus and white language supremacy to the persistent exclusion of students of color. Further, as Dan Melzer (2014) reports in his study of assignments across the disciplines, even where instructors emphasize

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1   This chapter was conceived and written prior to OpenAI's public release of ChatGPT in late 2022. I encourage readers to consider, now, how the training of such generative artificial intelligence renders genre literally (not analogically) algorithmic, and how such generic reproduction affects student learning and writing in the disciplines.

"critical thinking" in their course learning outcomes, their evaluative focus often targets students' performance of academic writing—what Inoue refers to as students' performance of white English, or what Jamila M. Kareem (2020) refers to as students' performance of "linguistic respectability." Importantly, Kareem also reminds us that the expectation for such performance exceeds linguistic patterns and perpetuates exclusion on cultural levels, too. "A focus on disciplinary conventions is critical to current WAC principles," she writes, "yet without exploring or critiquing the cultural epistemologies embedded within the conventions, programs remain assimilationist" (2020, p. 304). Again, the algorithm analogy serves to underscore the stakes of assessment via disciplinary genres: Where LA codify digital behavior (e.g., page views) as indicators of learning, genre conventions codify linguistic behavior as indicators of learning. Assimilation of digital behaviors to fit LA assessment tools may not pose serious concerns to some, but assimilation of linguistic and cultural behavior to fit the assessment tool of formal academic writing should be more clearly problematic to all.

There is simply more to be said about WAC's role in prompting faculty to critically examine their use of disciplinary genres to assess student learning. This is especially true where course learning outcomes do not prioritize professionalization in the discipline, as in many introductory level undergraduate courses. While such courses' learning outcomes might include something like "clear academic writing," more often they will identify foundational knowledge and skills in disciplinary ways of thinking, reading, and researching. However, as observed by IWAC colleagues who attended my and Kathleen's panel presentation at the Fifteenth International Writing Across The Curriculum Conference, these latter outcomes often become "coded" in particular features of writing anyway. As one conference participant put it: "a piece of writing functions sort of like Canvas analytics—a potentially reductive extrapolation." Another chimed in, saying, "It's so easy for the assessment itself (the essay, the genre, etc.) to become the learning goal. They tend to subsume the teacher's hopes & dreams for the course" (Weisse & Zito, 2021).

In this chapter, I report findings from my scholarship of teaching and learning (SoTL) in literary studies that contribute to such a conversation in WAC. I discuss how a group of English literature instructors independently but universally agree on a core SLO for introductory level courses—"reading for complexity"—and how they use a disciplinary genre (the literary analysis essay) to assess student learning toward that outcome. My analysis reveals a pattern among some of these instructors to assume that student writing provides a transparent reflection of student thinking, such that the complexity of a student's writing serves as a proxy for their "reading for complexity." I argue that a student's

development of disciplinary reading practices (or research practices or thinking practices) is not necessarily transparent in their performance of discipline-specific genres, and that, as such, genre conventions are insufficient (if not exclusionary) as indicators of some SLOs. I propose that WAC practitioners might adopt a phrase like *writing reading* as a theoretical shorthand for this concept.[2] For example, while the literature instructors in my study identified *reading* as the core SLO in their introductory courses, some focused their assessment of this SLO solely in formal academic *writing*, which ignores or omits other indicators of effective disciplinary reading (thus, *writing reading*). In other contexts, WAC professionals might help faculty identify ways in which disciplinary genre conventions conceal as well reveal student achievement of thinking-oriented SLOs (*writing thinking*) and research-oriented SLOs (*writing research*) as well as reading-oriented SLOs.

STUDY CONTEXT AND METHODS

This IRB-approved study, conducted at the University of Wisconsin-Madison, focused on the assessment practices of introductory literature course (ILC) instructors. ILCs are general education literature courses open to all undergraduate students with no prerequisites. At this institution, they are offered in both high-enrollment lecture and small seminar formats. All the instructors interviewed as part of this study taught ILCs in the lecture format, which are taught by a combination of faculty (who design course assignments and facilitate lecture) and graduate teaching assistants (who design small discussion lesson plans and grade student papers). Enrollment can be anywhere from 50 to 200.

As part of a grounded theory approach, I conducted intensive semi-structured interviews with 18 ILC instructors, including five faculty (two assistant and three full professors), three faculty administrators (full professors who also hold administrative posts within the department), and ten graduate teaching assistants (TAs). The semi-structured design of my interview protocol promoted flexibility in these conversations, allowing them to develop around participants' perspectives, experiences, and reflections. Conversation generally moved from instructors' broad views about the purpose of ILCs toward increasingly specific considerations of their own goals and practices. I purposefully designed this conversational movement—from broad purpose to SLOs to means of assessment—in order to elicit participants' reflections on disciplinary, institutional, and departmental influences on their goals and practices.

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2   The visual representation of this phrase includes a line struck through the word *reading*, such that it is simultaneously legible and obscured.

I used a combination of process and *in vivo* coding in my initial analysis of interview transcripts (Saldaña, 2013). As I grew more familiar with the data and could see how smaller coded units coalesced into larger categories, my focused coding began the work of "raising concepts" (Charmaz, 2014, p. 247). One of the theoretical concepts developed through this iterative analysis I termed *writing reading*. The following sections of this chapter elaborate on the genesis of this concept and, more importantly, its implications for WAC.

IDENTIFYING "READING FOR COMPLEXITY" AS A DISCIPLINARY LEARNING OUTCOME

My analysis yielded six categories of SLOs that participating instructors identified for their ILCs: read literature, read the world, participate in academic discourse, participate in collective life, find pleasure (in literature and the humanities), and gain confidence (in personal capacities). Reading, in its complementary permutations as "read literature" and "read the world," is unique among these categories in its universal identification among participating instructors. The phrases "read literature" and "read the world" are in vivo codes that I used to track and categorize patterns in instructors' descriptions of reading-focused learning outcomes. The "world," in my coding, refers to any text identified as not literature by the interviewee, including texts like personal experience (e.g., "[students] themselves"), interpersonal relations (e.g., "situations in real life"), larger sociocultural phenomena (e.g., "social and cultural landscapes"), popular media (e.g., "things [students] see online"), and academic writing (e.g., "history texts," "psychology texts").

The remaining SLO categories ("participate in academic discourse," "participate in collective life," "find pleasure," and "gain confidence"), while not necessarily posited as vehicles for reading, were typically presented alongside reading literature and reading the world. I interpret this particular co-occurrence not as a hierarchy but as a continuum of outcomes (see Figure 11.1).

Conceptualizing instructors' desired learning outcomes in this way enables us to perceive various circuits through the continuum, highlighting some outcomes while keeping the others "in view," so to speak. This might mean, for instance, that one instructor traces a circuit among the outcomes "read literature," "participate in academic discourse," "read the world," and "gain confidence." Within this circuit, the instructor might expect that students will learn to write in academic prose appropriate to the literary studies discourse community ("participate in academic discourse"), specifically so that they might demonstrate their abilities to "read literature" and "read the world." I will return to this prioritization of outcomes in the following section.
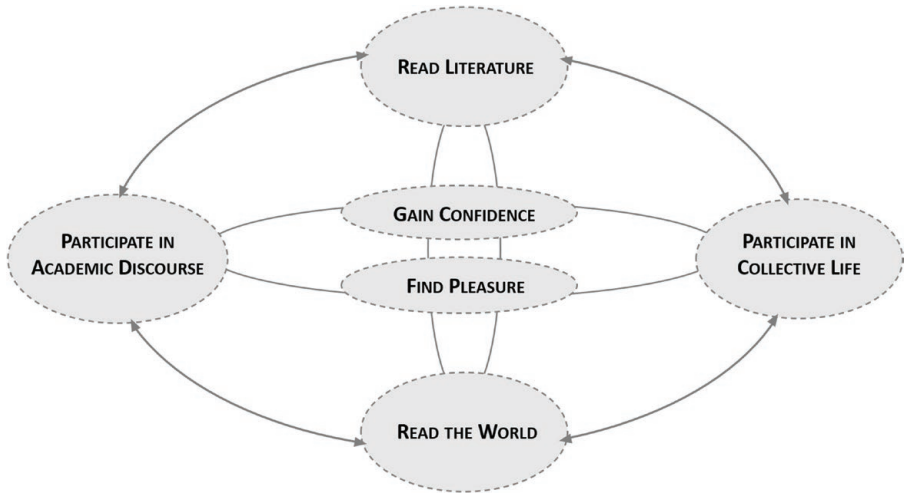
Figure 11.1. Continuum of student learning outcomes for introductory literature courses.

First, let me concede that it is unsurprising that reading would figure so prominently in these interviews—one naturally expects students to read in literature courses. What's interesting is that participating instructors emphasize not only *what* is read but *how*. The *how* of reading ties the two outcomes together in that instructors claim—vehemently—that one can and should read the world just as one would read literature. For example, faculty ILC lecturer Cameron says, "I'm teaching [students] to read the world by exploring and practicing methods of analysis in some of the most complex and sophisticated forms of cultural expression we can encounter. You get good at that, you get good at reading the world." The "methods" of reading taught in ILCs, Cameron implies, remain intact when transferred across objects of reading, be they worldly or literary. Within this hypothesis of transfer, Cameron and others seem to identify one particularly salient outcome of literary learning: Students will become better readers of whatever they encounter by practicing the methods of analysis unique to literary study.

The potential for transfer of reading methods between worldly and literary texts, as instructors perceive it, positions these kinds of texts as separate from one another. For many literary scholars, though (including those I interviewed), hard boundaries separating the world from literary imaginings of it are blurry if not specious. To account for this, I've attempted to capture both the close relation and distinction between reading *literature* and reading *the world* in their orientation on the continuum illustrated in Figure 11.1. The circular formation of and dotted lines around all the outcome categories are meant to visualize the fluid and provisional boundaries between them, as each is defined at least in part

by its relation to the others. "Read literature" and "read the world" mirror one another, each described by interviewees as some combination of "close reading skills," "critical reading skills," and "critical thinking skills."

The only real difference, it would appear, is *what* is being read. For many instructors, however, this difference contains within it a distinct sameness. For instance, one faculty instructor, Jesse, proposed that literature allows, invites, or otherwise prepares students to *also* read the world (conceptually separating the two objects), but then went on to suggest that it is the substance of literature and not just how it is read that makes it best suited to build this connection—specifically, because the substance of literature creates the *illusion* that it and not the world is being read (conceptually combining the two objects). Jesse said:

> [Literature] gives a little cushion to what you're talking about.
> […] We're not talking about what's going on in your life,
> we're talking about [a fictional world]. I mean, it's a little dis-
> ingenuous, but I think it's like the problems in literature that
> we discuss are life problems, and life problems are connected
> to literature. So, it is a bit of an illusion that it's a cushion, but
> I think that it becomes easier to talk about issues when we
> have a fictional world as the point of our discussion.

By figuring literature as an illusory "cushion" between the reader and the "real" world implicated in the fictional text, Jesse posits that these two objects of reading are simultaneously the same and different. "Reading literature" and "reading the world" are distinct but inextricable categories that define the reading practices characteristic of literary study.

Reading is thus theorized in these instructor interviews as a continuous oscillation between navigating complexity in literature and navigating complexity in the world, such that engaging in one practice either reflects or anticipates the other. *Reading for complexity*, as I articulate this shared learning outcome, requires the navigation of diverse perspectives, the exploration of many possible interpretations, and the active construction of meaning with (not merely of) the text. This learning outcome is consistent with what research in SoTL and writing in the disciplines (WID) has identified as the characterizing features of disciplinary reading in literary studies (Chick et al., 2009; Tinkle et al., 2013; Wilder, 2012; Wolfe & Wilder, 2016). This includes the analogous relation literary scholars draw between literature and the world through the shared traits of complexity, ambiguity, multiplicity, and difficulty (Bruns, 2011; Linkon, 2011; Rosenblatt, 1995; Salvatori & Donahue, 2005; Zunshine, 2006).

Though "reading for complexity" was not stated explicitly in their course syllabi or writing assignments, this learning outcome clearly informed what participating

ILC instructors taught, how they taught it, and how they designed their assessments. However, the disciplinary practice that defines successful reading for complexity (i.e., the conscious oscillation between reading literature and reading the world) can become obscured through the major genre used to evaluate it.

THE LITERARY ANALYSIS ESSAY; OR, WHERE STUDENT READING BECOMES (IN)VISIBLE

When asked how they can perceive and evaluate student learning in their courses, all participating instructors identified writing assignments as the primary means. They located evidence of students' reading for complexity most frequently and in most detail within a specific genre of writing: the literary analysis essay. The prevalence of this genre suggests that these ILC instructors perceived it to be their most effective assessment tool. What strikes me as more important still is that the majority of instructors did not identify the literary analysis essay as a disciplinary genre, nor as a genre chosen specifically to assess students' reading for complexity. Rather, most discussed students' literary analysis essays as "writing" generally, the assessment of which would simultaneously evaluate students' capacities to read for complexity and to write those readings out.

WID scholar Laura Wilder (2012) reports similar trends in her conversations with literature professors who use the literary analysis essay to assess students' acquisition of "domain knowledge" in literary reading practices. "The demonstration of this knowledge in writing," she reports, "is presented as a transparent transition: discover an understanding of literature and then 'show' that understanding in writing" (p. 71). Wilder also notes that, though her interviewees described their assignments as having some commonalities with the literary analysis they write professionally, "they do little to clarify the specific rhetorical purposes and strategies of this genre by insisting to students that the 'good writing' they seek defies genre and disciplinary contexts" (p. 63). Wilder's observation echoes those made in previous WAC research (for example, Thaiss & Zawacki, 2006).

Contrary to her interviewees' beliefs, Wilder (2012) characterizes literary analysis *as* a disciplinary genre by analyzing its rhetorical strategies, which she demonstrates are foundational to the construction of knowledge within the literary studies discourse community.[3] In undergraduate contexts, the literary analysis essay is an approximation of the literary criticism published by scholars in the field. The genre is argumentative in nature, making claims about the meaning of a text by using characteristic rhetorical strategies and

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3   See Wilder's (2012) discussion of special topoi in literary analysis.

supporting those claims through analysis of the text's formal, linguistic, and contextual features.

While the rhetorical strategies Wilder identifies work to categorize literary analysis as a discipline-specific genre, the structural similarities between literary analysis and other academic writing allow it to be categorized more generally as what John Bean and Dan Melzer (2021) term "closed-form, thesis governed writing" (p. 74). They observe that this kind of writing is "prototypical" for most academic prose (p. 74) and identify the following characteristic features:

- An explicit thesis statement, usually in the introduction;
- Clear forecasting of the structure to follow;
- Unified and coherent paragraphs introduced by topic sentences;
- Clear transitions and signposts throughout (in some cases facilitated by various levels of headings); and
- Coherently linked sentences aimed at maximum clarity and readability (p. 48).

Bean and Melzer describe this kind of writing as "closed" because its structural features promise a reading experience with no digressions, gaps, or other surprises. "Because its structure and style aim for maximum clarity," they write, "the value of closed-form prose rests on the quality of the ideas it presents. The closed-form structure aims to make those ideas as clear and transparent as possible" (p. 48).

This assumption that closed-form writing provides a clear view into student learning and thinking is strikingly similar to Wilder's observation about the "transparent transition" her interviewees assumed take place in students' literary analyses. Here we begin to see the potential for disciplinary genre conventions—or the structural expectations of closed-form academic writing more broadly—to pose problematic "algorithms" for the assessment of student learning. An algorithmic approach to assessment uses a prescribed set of variables to indicate the quality of students' ideas or the advancement of their learning. Compare the characteristics of closed-form prose listed above (e.g., explicit thesis statement, clear transitions) to learning analytics data (e.g., page views, time per page). What train of logic connects the prescribed indicator to the intended learning outcome? What assumptions must we make to expect that an effective topic sentence will indicate a student's ability to read for complexity?

In my own interviews, ILC instructors often connected the kinds of reading they were looking for to similar structural indicators in students' literary analysis essays. Specifically, instructors identified "sophistication of analysis" as evidence of reading for complexity. The way many of them described the kinds of sophistication they hope to see in student writing echoes how they characterized literary reading. For instance, Jaime, an assistant professor, perceived evidence of

student learning in the increasingly nuanced questions students ask of texts over the course of multiple literary analysis assignments:

> [S]tudents often start [by] asking questions that are universalizing: "How does this text say something about what it means to be a good mother? Or what it means to live a good life?" Instead, they later start to ask questions like, "How does this [text] provide a variety of ways of understanding responses to environmental crisis?" They start asking questions that are more historically focused, and actually more interesting for that. [...] You can [also] start to see students do more generous analyses. Initially, most students want to take one of [two] polarizing approaches: they either buy into the ideology of a [text] completely—and so they are trying to make a convincing case for why the most messed up ideologically bad elements of a text are good—or they're complete ideology readers—they're like this whole text is evil, and it's evil to its core, boom. You can tell that students are becoming more [skilled readers] when they begin to really engage with the fine-grained nuances of a text as itself being contradictory, having multiple ideologies operate at once, and doing different things for different viewers. Like, you can just see that in the analysis.

What Jaime looks for in student writing is evidence of a reading process that precedes and reemerges through the student's process of composition. Students' pursuit of more advanced, nuanced questions evinces a mindset that expects and seeks to parse complexity in the text, and students' increasing engagement with paradox ("a text as itself being contradictory") evinces a process of rereading and exploration of multiple possibilities for making sense of the text. Through these aspects of students' development across multiple literary analyses, Jaime sees artifacts of students reading for complexity.

However, how instructors use the term "analysis" to describe what they look for in student writing seems split: Some instructors tie together sophistication *of thought* and sophistication *of expression* under the term "analysis," whereas others seek to extricate the two. For instance, TA instructor Riley seems to use the terms "argument," "analysis," and "belief" interchangeably when describing where she wants to see students' heightened sophistication as evidence of their literary reading: "Something that I look for is a shift or some sort of development in sophistication in the ways that [students] make arguments, or the sophistication of the analysis that goes into coming to that position, or that belief, which you can definitely see in their writing." While sophistication in "the ways

that [students] make arguments" might suggest a facility for articulating thesis statements and topic sentences, sophistication of "the analysis that goes into coming to that […] belief" points to the process of actively exploring several "positions" before identifying a particularly compelling interpretation around which to articulate a thesis.

Scott, another TA participating in this focus group interview, more explicitly values sophistication of thought over sophistication of expression, leading others in the group to ascribe value to the level of difficulty students' analyses achieve:

> SCOTT: It's really difficult, these sorts of learning goals that we're talking about [i.e. reading for complexity]. They're ones that even we still are kind of learning, right? And, so, it's the idea that first starting to grapple with it— Even if the student stumbles, so long as they made the effort and are living sort of within the text itself, I'm happy with that. Even if the reading is kind of goofy.
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> RILEY: Yeah, I definitely will value sort of quirkiness and grappling—very highly actually.
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> JENNY: It's like in gymnastics or whatever, the difficulty points. Yeah, I give huge points for difficulty.

These TAs want to see their students push beyond their initial understandings of a text by "grappling" with increasingly sophisticated ideas in and derived from the text. They recognize these increasingly sophisticated ideas as evidence of successful reading for complexity (through "difficulty points"), even where the expression of those ideas is not yet itself sophisticated (the "reading" as it is presented in writing is "kind of goofy").

Those instructors who located "sophistication of analysis" in quality of expression as well as ideas did so by pointing to logically organized and evidence-based argumentation as the primary indicator. As such, sophistication of expression included adherence to the structural conventions of closed form, thesis-governed writing, as well as to the linguistic conventions of standard edited American English. For example, Marion, a TA, posited that sophistication in written expression leads to and/or exemplifies sophistication in thinking. "Those things function together," she said, and continued:

> No matter how great your ideas are, if you can't communicate them effectively no one will know what they are, and you'll never be able to share them with anyone. So, the idea is that if you get good at one you'll get good at the other, right? If

> you don't feel like you have great big original ideas, if you just
> practice at crafting a specific enough argument you'll learn
> how to come up with those ideas. Or, if you feel like you have
> lots of great ideas, if you work at crafting/explaining them
> well those ideas will get better and better.

By positing that writing and rewriting arguments leads not only to the gener-
ation but the increased sophistication of ideas, Marion seems to imply a process
of reading and rereading for complexity as well. Marion suggests that students'
logically organized, evidence-based argumentation serves to guide, support, and
ultimately visualize reading for complexity—whether that is rereading their own
writing with an eye toward "communicating more effectively" (i.e., by observing
the structural and linguistic conventions of the assignment's genre) or rereading
the literary text with the conventions of literary argumentation in mind (i.e., by
sifting through passages that might better support an interpretive claim).

Lee, a full professor, proposes a similar theory about the reciprocal nature
of sophistication in thought and expression—practice one (i.e., writing within
disciplinary conventions) and get better at the other (i.e., reading for complex-
ity). Lee describes reading for complexity as "an ability to step back from one's
own ideological assumptions and look at one's own culture with more analytic
perspective." When asked how such an outcome might be assessed, Lee replied:

> Most of the grading reflects written work, and good writing
> requires clear thinking, and it requires logical thinking and
> logical presentation of ideas, and if you can get students to
> make headway in effectively organizing paragraphs and ef-
> fectively organizing arguments, you really have changed their
> thinking skills. […] I think [stepping back from one's own
> ideological assumptions] would be reflected in the analytic
> work that students did. But it's not as easy to [pause] I think
> it's easier to just look at a paragraph and say, "Look at the
> flow, does this logically follow from this, has this been defend-
> ed?" […] Whereas this kind of conceptual growth— It's going
> to be there in the sophistication of the thinking, but harder to
> pinpoint.

Lee proposes a transparent transition between students' reading for complex-
ity and the sophistication with which that reading is expressed. The structural
features of the genre—thesis statement, topic sentences, systematic quotation
and analysis—are presumed to be the best available means of assessing students'
ability to read for complexity.

Reading for complexity requires students to wrestle with unfamiliar language, investigate multiple interpretive possibilities, and contend with worldviews significantly different from their own. When instructors frame the disciplinary writing done in ILCs as general "academic" writing, these reading practices become more difficult for students to perceive (hence, *writing ~~reading~~*). Further, when instructors adopt structural and linguistic features of student writing as indicators of their engagement with textual complexity, *writing assessment* can easily and tacitly displace writing as an *assessment of reading* (also, *writing ~~reading~~*).

IMPLICATIONS FOR WAC AND (IN)EQUITY IN STUDENT LEARNING

Kathleen's discussion of LA illuminates the necessity of interrogating our systems of assessment so that we think twice before relying on prescribed indicators of learning. I propose that WAC practitioners and the instructors they work with exercise similar caution when adopting the prescribed conventions of disciplinary genres. Used as an assessment of non-writing SLOs, disciplinary genre conventions can conceal as well as reveal aspects of student learning. Of greater concern, by assuming that students' performance of closed-form, thesis-governed writing provides a transparent indicator of their thinking, we risk perpetuating the exclusion of already marginalized students by expecting—and rewarding—assimilation into dominant (i.e., White, colonial, ableist, etc.) discourse.

WAC provides a critical venue for wrestling with these issues of assessment. When consulting with instructors on course design and scaffolding writing assignments to assess course SLOs, WAC professionals might discuss the limitations of using disciplinary genre conventions as a default measure of student learning. A phrase like "writing ~~reading~~" or "writing ~~research~~," with the non-writing SLO partially obscured with a strikethrough, might serve as a shorthand reminder of these limitations. WAC practitioners can describe how an instructor's evaluative focus on students' formal academic writing skills can actually obstruct their perception of whether and how well students achieve their target SLOs. Instructors might then be encouraged to make more conscious, purposeful decisions about what disciplinary genres or genre conventions (if any) to adopt as indicators of non-writing learning outcomes. Or, those non-writing learning outcomes might be more intentionally woven into these consultations, encouraging faculty to consider how an SLO like reading or research is approached in their course as a disciplinary practice, how it is scaffolded alongside other course content, and how it is assessed.

Of course, individual consultations aren't the only way in which concerns about equity in assessment might be broached. Angela Glotfelter, Ann Updike,

and Elizabeth Wardle (2020) make a strong case that cross-disciplinary conversations among faculty—more so than being lectured at by WAC consultants—can lead to increased awareness of how deeply connected academic genres are to disciplinary ways of thinking. From their program assessment of such a WAC faculty seminar, Glotfelter et al. (2020) report that faculty began to break large writing assignments into smaller parts, provide more scaffolding, and allow more time for students to write. For example, one faculty survey respondent shared that, "While I used scaffolded writing in the past, I have increased the number of low-stakes assignments, and become more deliberate in tailoring them to specific, initially limited objectives" (p. 182). Participants' increased intentionality in aligning assignments and outcomes shows a movement away from "algorithmic" structures of assessment. In other words, by engaging in cross-disciplinary conversation with other faculty, these instructors began to more carefully *select* indicators ("tailoring [assignments] to specific, initially limited objectives") rather than uncritically adopt those indicators prescribed in disciplinary genres.

More important still, WAC—as a profession and as a community of individual practitioners—might choose to enact Culturally Sustaining Pedagogy (CSP) in the ways Kareem (2020) suggests. Incorporating CSP into WAC would mean, according to Kareem, "resist[ing] practices that aim to assimilate the blackness and brownness out of students and instead see raciolinguistic diversity as a strength" (p. 295). Further, she writes, "CSP affords the means to study, understand, and learn to use writing in disciplines through the lens of complex discursive practices of communities of color, by decentering Eurocentrism in the curriculum" (p. 299). In this way, CSP perhaps offers a framework for instructors (for literature instructors, especially) to "read for complexity" the texts of their discipline—that is, to navigate diverse perspectives, explore many possible interpretations, and actively construct meaning with (not of) their students.

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