

Introduction

Conversations on Composition

Teachers Talking Writing (TTW) is a collection of conversations about the theory and teaching of writing in postsecondary contexts. It might also be considered a composition anthology focused on practices and pedagogies in the 21st century. What makes such anthologies appealing are the overviews and insights they provide teachers who want to better understand approaches to teaching. And yet we are all aware of the issues such anthologies produce. For instance, many anthologies include single-authored chapters around a theory or practice. For example, 84 of the 95 essays (88.4%) in *Strategies for Teaching First-Year Composition* are single-authored. In *Cross-Talk in Comp Theory* (2011), 36 out of 42 (85.7%) are single-authored. Eleven of the 13 chapters (84.6%) in *First-Year Composition: From Theory to Practice* are written by a single author. Many anthologies also include established scholars in the field, or teachers who are tenured. This orientation offers a limited range of perspectives, especially when it comes to teaching writing in the 21st century. For example, every contributor (100%) in *First-Year Composition: From Theory to Practice* is either a professor or associate professor, so tenured faculty. Twenty-six of 30 (86.6%) contributors in *A Guide to Composition Pedagogies* are professors or associate professors. Thirty of 33 (90.9%) are professors or associate professors in *Naming What We Know*. Twenty-one of 22 (95.4%) are professors or associate professors in *Exploring Composition Studies: Sites, Issues, Perspectives*. And as is well known, almost all anthologies exist as printed words on (increasingly thin) paper.

TTW is structured and designed as a conversation on composition. As such, this book diverges from traditional constructions of rhetoric and composition anthologies. Instead of relying on alphabetic text, this book integrates multimodality and invites readers to listen to the embodied voices of its contributors. Rather than

formal academic biographies, this collection has personal narratives of contributors (see back of book). Instead of offering perspectives primarily from R1 universities, this book represents a range of institutional contexts and programs that are often underrepresented, such as two-year colleges, Historically Black Colleges and Universities, and Hispanic-Serving Institutions. Moreover, rather than put pressure on one voice to capture a pedagogical issue of the entire field, each chapter in this book includes at least four voices and perspectives. Finally, in place of a concise conclusion at the end of each chapter, this book offers questions to encourage deeper reflection and conversation. *TTW*, then, reconsiders how knowledge can be reconstructed and redistributed in composition and rhetoric. Clearly the field has benefited from composition anthologies. *TTW* suggests that technologies have afforded new forms of conversation to occur.

TTW is interconnected with *Pedagogue*, a podcast I created in April 2019. *Pedagogue* is designed to amplify teacher-scholar perspectives on composition across contexts and positions. I started the podcast with the hopes of building a space for teachers to talk about teaching, to foster a collaborative and supportive community curious about composition pedagogies and practices, and to celebrate the labor teachers do inside and outside the classroom. Each episode is a conversation with a teacher (or multiple teachers) about their experiences teaching writing, their work, inspirations, assignments, assessments, successes, and challenges.

Pedagogue reminded me that conversation is a meaning-making, community-building activity. Gary A. Olson and Irene Gale's (1991) *(Inter)views: Cross-Disciplinary Perspectives on Rhetoric and Literacy* situates conversation as "an especially fruitful source of social understanding, a preferred way of learning, of thinking with others, of testing received thought. Conversations help to promote the feeling that, yes, there *is* a heartbeat on the pages of our intellectual lives" (Bleich, p. 1). Having a conversation with another teacher brings to life scholarship and makes more tangible our work in the writing classroom. Listening to different perspectives and experiences on teaching writing contributes to my understanding of the field and what it means to teach. I'm energized and encouraged every time I talk with a *Pedagogue* contributor because they

challenge me to (re)consider my own practices and beliefs about teaching writing.

These conversations with teachers on *Pedagogue* eventually led me to reimagine what it might look like to engage with composition theories and pedagogies and practices through a multimodal-centered anthology on teaching writing:

- What would it look like to complement traditional alphabetic text with digital mediums (e.g., audio, visuals) to distribute and circulate writing instruction knowledge and to build a more diverse, inclusive community of teacher-scholars?
- What would it look like to reimagine the single-authored chapter on a specific approach to teaching, and to amplify a range of voices across institutional contexts? So instead of one perspective (e.g., often established teacher-scholars) in one context (e.g., R1s), how about four or five voices in different locations?
- What would it look like to craft stories and experiences around teaching writing and to do so in a more accessible way mediated through technology?

Ultimately, I asked myself, “What might it mean to remix or reinvent the traditional anthology as a conversation across print and audio platforms? How might that replicate the very conversations that have always supported my own teaching?”

TEXT AND SOUND (TOGETHER)

My interest in sound, orality, and aurality go back to when I was a kid. I went to speech therapy once a week for two years due to a speech impediment. I was naturally frustrated with words and at the same time amazed by other peoples’ abilities to use them to tell stories. I loved hearing people *talk*. I liked the attitude and tonality, and the ebb and flow of radio programs like National Public Radio’s (NPR) *All Things Considered* and *Car Talk*. I enjoyed staying up to watch *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, and *The Late Late Show with Craig Ferguson*. There’s cadence and rhythm involved in conversation, and those radio and television programs offered a unique kind of interactive performance for me as a listener. There’s something special about

the improvisation that happens when two people talk. The interaction branches off in different directions even if questions are scripted and interviewees are informed beforehand because that's how conversations happen.

As a grad student, I learned a lot about teaching composition through conversations in hallways and offices talking with peers or sitting around chatting about classroom practices before and after grad seminars. I would argue some of my most beneficial learning experiences happened outside conventional academic structures. It wasn't in rhet/comp seminars grappling with dense theoretical texts. It wasn't taking comps. It wasn't writing a dissertation or defending it. Sure, those things helped build my knowledge about teaching writing, but they weren't where I felt most comfortable as a student. I learned a lot about praxis from talking with other teachers. I was—and still am—drawn to Q&As after conference presentations, pedagogy and professional development workshops, and informal conversations with colleagues and students. I still have a difficult time duplicating that same kind of interactivity and engagement with alphabetic texts. Those more casual spaces have always felt more personal and inviting to me as a learner. Text and sound offer different affordances, and I believe we gain a lot when we combine the two. New opportunities for learning are made possible when we see how these meaning-making activities interact.

This book situates conversation as knowledge-building practice and relies on the interconnectivity between text and sound to capture composition in the 21st century. Rather than an anthology of singular voices speaking, *TTW* provides curated conversations about places, pedagogies, and programs by teacher-scholars in rhetoric and composition who have contributed to *Pedagogue*. The original interviews on *Pedagogue* offer further insight on contributors' teaching and research. I see *Pedagogue* as a monologue and *TTW* as the full script for a play. *Pedagogue* focuses on individual actors; each episode is a center stage spotlight on teacher-scholars talking about their teaching and institutional context. *TTW*, on the other hand, is interwoven scenes that comprise a full production and collaborative performance that consists of a much larger plot. For this reason, *TTW* invites readers and listeners to navigate back and forth between alphabetic text and audio of *Pedagogue*.

I understand how tradition might seem to dictate that *TTW* is scholarship, whereas *Pedagogue* is an interesting creative side project. I would argue that both *TTW* and *Pedagogue* should be considered equally important to knowledge making and community building. Interviews are rich and reflective. Consider the fact that interviews as a method for research provide a unique experience for readers and listeners because they capture thinking in real time—whether in print or through audio. Consider the nuanced information, ideas, feelings, and relationships formed through interviews. I'm reminded of Wade Mahon's (2005) thoughts on the importance of interviews to our field:

[Interviews] have a value as preserving institutional or disciplinary memory, documenting the development of a field over time: particularly in composition studies, since it's a relatively young field . . . you get to trace scholars' developing thought processes, and basically see them as human beings to a certain degree. I think it's very valuable in understanding different scholars and the work they do, why they do it, the struggles they themselves have had behind the scenes, and how their thinking develops, how that fits in with the changes in the discipline as a whole. (<https://kairos.technorhetoric.net/10.1/interviews/rhetoric-and-composition.htm>)

The richness of interviews can also be seen in academic journals that invite and publish these scholarly contributions (e.g., *Composition Forum*, *The WAC Journal*, *Kairos*, *The Journal of Multimodal Rhetorics*). Yet valuing interviews alone does not fully resolve the hierarchies and biases that exist between print and digital scholarship in English departmental guidelines and documents (Lee & Selfe, 2008), where digital scholarship is often seen “outside the purview of knowledge making” (Purdy & Walker, 2010, p. 178). As compositionists and rhetoricians, though, we understand how important multimodality has been to extending definitions of literacy and the teaching of writing in the past twenty years (Alexander & Rhodes, 2014; Selfe, 2007; Shipka, 2011; Palmeri, 2012).

As Richard J. Selfe and Cynthia L. Selfe (2008) say, “We learn about, act in, and understand the world using multiple channels of communication” (p. 84). As writing teachers, we know that reading

and composing in multiple ways offers greater affordances to more students. We design curriculum and use multimodal activities to cultivate learning in hopes of inspiring students to engage and think critically. We ask students to play with/in different modes and mediums to build knowledge. We invite students to explore different rhetorical situations and genres and ways of communicating meaning. We encourage students to consider different audiences. Our writing classes are even interconnected with digital tools and technologies (e.g., learning management systems). Theory and research on multimodality has transformed teaching practices. While some teacher-scholars have talked about integrating sound studies and podcasting in writing classes (Dangler et al., 2007; Jones, 2010; Krause, 2006), podcasts have yet to be considered *as scholarship*. But what counts as scholarship, or better yet what has the academy ascribed as scholarship? Single-authored monographs? Peer-reviewed journal articles? What makes those texts scholarship? And who do they exclude?

Podcasting has made global the ability to construct and disseminate information. Most podcasts are intended for public consumption, designed for public audiences. Most are free and accessible. They have different formats and purposes: inform, educate, humor, entertain, broadcast news, engage in topical conversations, establish community, and so on. Like many academic and/or educational podcasts, *Pedagogue* is public scholarship that participates, builds, and circulates knowledge to larger audiences beyond academia. *Pedagogue* invites public audiences to listen to writing teachers talk about their classroom practices and contexts. *Pedagogue* deconstructs the walls of the classroom and makes accessible the theories and practices teachers use to teach writing. Podcasting, then, allows us to hear the thoughts of others and establishes new pathways for interaction and engagement. Podcasts intersect sound and dialogue as a tool for knowledge building. And they extend far beyond the reach of print-based scholarship situated behind paywalls and journal subscriptions with limited readership.

For these reasons, *TTW* and *Pedagogue* should be valued as scholarship that constructs and builds knowledge on teaching writing in the 21st century. By using text and sound together, we extend future possibilities and audiences in rhetoric and composition. This work

offers a new form and format of academic/public scholarship. In 1996, Ellen Cushman asked compositionists and rhetoricians to consider “the civic purpose of our positions in the academy, of what we do with our knowledge, for whom, and by what means” (p. 12). Today, how are we making our knowledge public, for whom, and by what means? Cushman argues that “when we fail to consider the perspectives of people outside of the academy, we overlook valuable contributions to our theory building” (1996, p. 23). We build walls between the university and public when we publish theory in journals and don’t consider how those theories and practices should move beyond those spaces. We distance ourselves from the students we teach when we don’t engage with the technologies they use. We become exclusive when we don’t pay attention to how communities are producing and distributing knowledge.

TTW and *Pedagogue* are academic and public scholarship that can be used to draw back the curtains of classroom pedagogies and practices. They can be used together to help make real the work we do as writing teachers in and outside writing classrooms.

AIMS AND INTERVENTIONS

It would be wrong, of course, to dismiss or undervalue the importance of traditional anthologies in the field. Teachers and scholars have for decades benefitted from rich anthologies on teaching writing: *Strategies for Teaching First-Year Composition* (edited by Roen et al., 2002); *The Norton Book of Composition Studies* (edited by Miller, 2009); *Exploring Composition Studies: Sites, Issues, Perspectives* (edited by Ritter & Matsuda, 2016); *Cross-Talk in Comp Theory* (edited by Villanueva & Arola, 2011); *A Guide to Composition Pedagogies* (edited by Tate et al., 2014); *First-Year Composition: From Theory to Practices* (edited by Coxwell-Teague & Lunsford, 2014); and *Naming What We Know* (edited by Adler-Kassner & Wardle, 2015). All of these collections have informed my own teaching practices. I believe each provides something valuable to our field. *A Guide to Composition Pedagogies*, for example, contributes original essays that highlight important contemporary pedagogies (e.g., “second-language writing,” “genre”). *First-Year Composition: From Theory to Practice* offers sample syllabi which helps us see how teachers approach first-year writing classes with different frameworks and

assignments. *Cross-Talk in Comp Theory* is a compilation of some of our field's most foundational texts. *Naming What We Know* uses threshold concepts as a lens to examine core values and key ideas in writing studies.

Such anthologies have been used in grad practicums and orientations to develop writing teachers for years—including my own practicums. We gain a lot from this good scholarship. For instance, we get a snapshot of the history of rhetoric and composition; we get to see what's changed over time; we get theories and pedagogies; we get praxis; we get a look inside institutions and composition classes. *TTW* exists because of the rich history and information found in these anthologies. And within that history, *TTW* hopes to model a conversation that achieves three aims:

1. To document a wide range of pedagogies, practices, conditions, and programs on teaching writing from diverse perspectives at various institutions (e.g., two-year colleges, Historically Black Colleges and Universities, Hispanic-Serving Institutions, public universities, and private universities);
2. To record the current state of composition studies and the teaching of writing as well as offer future directions for teaching and research; and
3. To be an inclusive, accessible, multimodal-engaged experience for readers, listeners, teachers, scholars, and activists.

Since these aims construct and guide this book, I'll explain each in more depth.

To Document a Wide Range of Pedagogies, Practices, Conditions, and Programs on Teaching Writing from Diverse Perspectives at Various Institutions

Anthologies often serve as guides for approaches to teaching writing and resources for best practices in the field. *TTW* is designed to amplify teacher-scholar voices across institutions and positions and to represent a range of conversations about teaching writing in different contexts while also showing the dynamic nature of pedagogical practices across these sites. In doing so, *TTW* includes established voices and early career teacher-scholars in rhetoric and composition. It strategically redirects conversations about who

teaches writing and where teaching writing happens through the voices it includes. Hearing experiences from non-tenure-track positions and tenure-track, from lecturers to assistant professors to associate professors, ultimately creates a more dynamic picture of teaching writing and the realities and conditions that surround teaching. Teaching writing is not one dimensional. Places, pedagogies, and programs are not homogenous. Writing classes and programs and institutional labor conditions, including teaching loads and service requirements and research expectations, are different.

Here it is important to highlight that while there are many sites for teaching, traditional scholarship has long been dominated by a singular voice: teachers-scholars who teach at predominantly White institutions (PWIs) and/or White teacher-scholars. I hope *TTW* (and *Pedagogue*) can challenge gaps in scholarship and further examine power and race: “Racial discourse influences rhetoric and composition pedagogies, so not to examine its influence in the classroom not only reifies its dominance, but ignores the context in which writing is produced. It also completely ignores the marginalization of people of color” (Pimentel et al., 2016). In 2019, Karen Keaton Jackson, Hope Jackson, and Dawn N. Hicks Tafari talked about the silencing of Historically Black Colleges and Universities and Black teacher-scholars in conversations on race and writing: “This silence is deafening, for those who teach thousands of African Americans each year, specifically for us as African American female faculty at HBCUs, essentially have no voice in the relevant pedagogies and theories that dominate our field” (p. 185). *TTW* emphasizes social justice and antiracism (Inoue, 2019) and linguistic justice (Baker-Bell, 2020), but does so by including those voices and perspectives who have been doing this work—often outside the focus of “traditional scholarship.”

And rather than put pressure on a singular scholar of color to “address racism,” *TTW* utilizes curated interviews as a valuable source for constructing and circulating knowledge about contexts and pedagogies and practices. Such a strategy enables different voices from different institutional locations to be heard simultaneously—putting pressure on all those involved to be responsible. Curated interviews provided a chance to strategically resist the traditional structure and organization that authorized

only singular voices, with singular responsibilities, and opened opportunities for different perspectives to contribute to the conversation together. Thus, *TTW* offers fifty-two perspectives across institutional status and rank: emeriti, professor, associate professor, assistant professor, director, chair, project manager, senior instructor, continuing lecturer, and instructor. This book includes observations and experiences from teacher-scholars in the National Council of Teachers of English (NCTE) American Indian Caucus, Latinx Caucus, Asian/Asian American Caucus, and Black Caucus. The first third of this book decenters PWIs and R1 contexts and amplifies perspectives from two-year colleges (TYCs), Historically Black Colleges and Universities (HBCUs), and Hispanic-Serving Institutions (HSIs).

Nor should diverse perspectives be limited to issues of cultural identity. When we consider how traditional composition anthologies are used in grad practicums and composition theory classes that develop first-year writing teachers, then we can observe what voices are being projected and heard. For example, TYC teacher-scholars are rarely included in traditional anthologies. I believe this creates a ripple effect on the job market and/or the perception of where teaching writing occurs and what opportunities are available after grad school for future teachers. Based on the construction and organization of many conventional anthologies, we might conclude that R1 contexts are the *only* place for teaching and research (again, based on the voices included in those collections). This creates a narrow view of teaching, and it also impacts how programs and grad students see themselves and their futures. It postulates a myth that R1s are “more prestigious” and if a grad student doesn’t get a position at an R1, then they are somehow “unsuccessful.” This framing is incredibly problematic. Moreover, it doesn’t represent actual data that shows about half of all US undergraduates are enrolled in two-year colleges and two-year colleges are responsible for a lot of developmental writing and first-year writing instruction (see TYCA Guidelines for Preparing Teachers of English in the Two-Year College). *TTW* attempts to provide a more complete landscape of where teaching writing happens and offers different strategies and practices for teaching by incorporating a range of teacher-scholar voices.

To Record the Current State of Composition Studies and the Teaching of Writing as Well as Offer Future Directions for Teaching and Research

The origin of composition studies is often traced to the writing-as-process movement in the late 1960s at the Dartmouth Seminar, where teacher-scholars from the United States and United Kingdom met to discuss what it meant to teach writing. Teachers exchanged ideas, had arguments, and shared experiences engaging with students and talking about writing. From those conversations, and through subsequent years of theory and practice, it is often argued, composition studies emerged as a new professional field in English. First-year writing classes and across the discipline writing instruction became critical elements to university operations and sustainability. Teaching writing has seen substantial growth since the 1960s. Now, the notion of writing-as-process seems basic; writing instructors need a teaching philosophy to apply for academic positions; writing programs are everywhere; writing across the curriculum (WAC), writing in the disciplines (WID), writing centers, and other university faculty development initiatives for writing are leaders in innovation; and almost every student is exposed to at least one writing-focused course within their first year.

There are currently over 30 journals associated with rhetoric and composition. Composition studies has made strong commitments to recording histories in the teaching of writing (see Lunsford; Crowley; Connors; Miller), and composition anthologies are one way to observe how teaching has developed over time. While these journals and anthologies have advanced theory, research, and practice, many contain narrow histories and perspectives. They privilege teachers who have the affordances to conduct research and write. The histories that get recorded, then, are from teachers at R1s with fewer course assignments and more research support. So composition histories have gaps both in where teaching writing happens and who gets heard. For instance, most don't record teaching at HBCUs: "There has yet to be a comprehensive, meaningful treatment of composition instruction at HBCUs" (Relerford, 2012, p. 117). Put differently, many journals and anthologies don't do justice to the work of teaching writing because they're limited in scope and lack representation across contexts and positions. Additionally, information on composition theory and praxis is often

situated behind paywalls and journal subscriptions, which means knowledge about teaching is inaccessible because of how information is being distributed. *TTW* intercedes as an open access text and offers a more robust depiction of present and historical understandings of composition.

This book asks us to listen to what teacher-scholars are doing and saying, and this book provides a means for us to look ahead at new opportunities and future possibilities. It attempts to disrupt the history of rhetoric and composition studies (Ruiz, 2016) that is fraught with White teacher-scholars theorizing about teaching and then writing scholarship about students who are often excluded from their very classrooms. *TTW* attempts to address this issue by amplifying teacher-scholar perspectives from the most racially and socioeconomically diverse institutions in higher education (e.g., TYCs, HBCUs, and HSIs). There are a lot of rich books that provide nuanced understandings about teaching that are also centered on race and language, such as *Bordered Writers: Latinx Identities and Literacy Practices at Hispanic-Serving Institutions* (Baca et al., 2019), *Reclaiming Composition for Chicanas and Other Ethnic Minorities: A Critical History and Pedagogy* (Ruiz, 2016), and *Survivance, Sovereignty, and Story* (King et al., 2015). *TTW* is another resource for hearing perspectives and building knowledge about teaching. This book reflects the experiences of writing teachers across the field's disciplinary interests and labor conditions.

Teaching writing is always interconnected with politics and cultural and social systems. The curated interviews in this collection are the beginnings of an attempt to document the current state of composition studies in the 21st century, with all its nuances and differences. Interviews help preserve histories. The kind of record keeping *TTW* and *Pedagogue* provide is capturing real-time ideas about teaching that more accurately represent the complexities of teaching writing in this specific moment in time. These conversations aren't revised, edited, and rewritten like traditional alphabetic texts. There's a sense of vulnerability and honesty in interviews. Interviews as a method for collecting knowledge offer a unique understanding of pedagogies and practices as emerging and evolving. *TTW* and *Pedagogue* demonstrate this as teachers talk through their approaches to teaching writing and share their research. *TTW* and

Pedagogue are archives of conversations about the always evolving nature of pedagogies and practices.

To Be an Inclusive, Accessible, Multimodal-engaged Experience for Readers, Listeners, Teachers, Scholars, and Activists

The multimodal and open access nature of this book invites new ways to interact with writing instruction knowledge and casts future direction for composition studies. *TTW* and *Pedagogue* are interconnected. As you read, you'll notice every chapter is connected to *Pedagogue*. The easiest way to see that is through the hyperlink and timestamp next to every interview question in each chapter. The hyperlink will take readers to the *Pedagogue* episode. I chose to link to a blog post for usability purposes. Some readers/listeners might want to listen directly on the site, for example. Some might choose to listen through other platforms (e.g., Apple, Spotify), which are all linked in each post. Some readers/listeners might navigate to the transcripts on the site to read the full alphabetic text of the conversation. There are different opportunities for engagement this way as opposed to just embedding the mp3 into the book. Podcasts are more than audio files (Detweiler, 2021). Podcasts come in different formats and styles and are deeply networked genres that invite us to learn different kinds of literacies, to create, write, edit, produce, distribute, circulate, that require understandings of certain technologies (e.g., audio-editing software, audio interfaces, microphones), and that span across devices and spaces (e.g., phones, computers, streaming services, social media, websites). While most interview questions and answers in this book align with the audio, some have been modified for coherency and cohesion.

I also believe readers/listeners can use this book alongside other texts. For example, teachers might read (or assign) David F. Green Jr.'s (2016) "Expanding the Dialogue on Writing Assessment at HBCUs," or Christina V. Cedillo's (2018) "What Does it Mean to Move?: Race, Disability, and Critical Embodiment Pedagogy," or Laura Gonzales's (2018) *Sites of Translation: What Multilinguals Can Teach Us about Digital Writing and Rhetoric*, or Asao B. Inoue's (2019) *Labor-Based Grading Contracts*. Teachers and students, then, can listen to/read these teacher-scholar interviews in *TTW* or hear full episodes on *Pedagogue* to get a sense for the context and

motivations behind these texts. Thus, by drawing on the affordances of the linguistic mode (e.g., text) and aural mode (e.g., audio), my aim is to sponsor a new form of conversational engagement with composition theories and pedagogies. *TTW* and *Pedagogue* can stand alone as scholarship and/or be linked with traditional alphabetic texts. Which is to say this book offers numerous interactive experiences designed for all kinds of teaching and learning environments.

Some might pick up this book and read it word for word. Others might choose to listen to the audio. And then some might choose to read alongside the text while listening to the audio. Each type of engagement offers its own affordances and can be understood differently due to its modality and the way information is being distributed and received. As a whole, *TTW* centers conversation as a tool for building knowledge and community, and prioritizes dialogue, inclusivity, and accessibility.

ORGANIZATION AND CHAPTERS

TTW is organized around three parts: Part I. Places; Part II. Pedagogies; Part III. Programs. Within these three sections, there are a total of 14 chapters and 52 contributors. Every chapter is built around a topic connected to composition studies and contains a brief, noncomprehensive introduction of historical and current relevance around the chapter theme. Each chapter offers resources and posits questions that can help facilitate conversations and future directions for teaching and research in rhetoric and composition based on the chapter topic. After the introduction, each chapter includes curated interviews from *Pedagogue* from at least four teacher-scholars sharing knowledge or strategies and practices based on the subject. Readers can click the hyperlinks embedded in the interviews to listen to the episode on *Pedagogue*. There's a timestamp that indicates the exact location of the question and answer in the episode. At the end of each chapter, I offer a "denouement." The denouement brings together the interviews and then offers a list of questions readers and listeners can consider based on the conversations. My hope is that these questions provide room for more conversation around each chapter's theme and present another opportunity to reflect and listen.

In developing the *Places*, *Pedagogies*, and *Programs* structure, I consulted traditional composition anthologies (many listed above) to see historic and current trends in composition theory and practice. Perhaps most notable in all the anthologies is attention to approaches (e.g., process, threshold concepts), practices (e.g., reflection, responding to student writing), and pedagogies (e.g., critical, feminist, multimodal). There tends to be a lack of attention to institutions/contexts for teaching. Since institutional sites and contexts inform approaches, practices, and pedagogies, I chose to emphasize the *places* where teaching writing happens first in this collection. Next, I focus on the *pedagogies* teachers use to teach writing. Teachers draw on different practices and approaches—and often several at the same time. I conclude with conversations around *programs* because teachers and scholars in rhetoric and composition work between and beyond writing classrooms to advance writing knowledge across colleges and universities in various administrative positions and roles.

Part I. Places

- Chapter 1. Pathways and Reflections on Teaching (interviews with Chris M. Anson, Chuck Bazerman, Beverly J. Moss, Mike Rose, and Nancy Sommers)
- Chapter 2. Two-Year Colleges (interviews with Carolyn Calhoun-Dillahunt, Sharon Mitchler, Jessica Nastal, and Howard Tinberg)
- Chapter 3. Historically Black Colleges and Universities (interviews with David F. Green Jr., Karen Keaton Jackson, Alexandria Lockett, and Temptaous Mckoy)
- Chapter 4. Hispanic-Serving Institutions (interviews with Steven Corbett, Ginny Crisco, Cody Hoover, and Beatrice Menendez Newman)

Places focuses on a range of institutional contexts, specifically two-year colleges, Historically Black Colleges and Universities, and Hispanic-Serving Institutions. Teaching is inextricably linked to communities and locations. Institutions shouldn't be generalized by their overarching designations because each context has its own unique affordances and challenges. In this section, teachers offer

insight about their specific colleges and universities and talk about practices and strategies they use in their writing classrooms. They also critique myths and assumptions about their contexts and offer future directions for rhetoric and composition.

Chapter 1 explores how senior teacher-scholars found their way into teaching writing and how composition has developed over the years. They reflect on their personal pathways to teaching, key moments in composition studies, and how they continue to have passion for teaching writing. This chapter helps situate how teaching is energizing and also localized. It reveals how teaching is always connected to institutional sites and students. This chapter, then, encourages readers and listeners to self-reflect on their own contexts and pedagogical practices, as well as examine the diverse contexts around teaching writing, such as two-year colleges, Historically Black Colleges and Universities, and Hispanic-Serving Institutions.

Chapter 2 focuses on two-year colleges (TYCs). The contributors in this chapter talk about their classes, students, program goals and outcomes, research, and the importance of increasing TYC visibility in composition and rhetoric scholarship at large. Teachers reflect on the unique opportunities and demands of TYCs. They talk about teaching loads, transfer, and the joys of teaching a wide range of student demographics, from recent high school graduates to adult learners working multiple jobs and raising families. Some contributors talk about their pedagogical emphases, like the importance of teaching deep reading, while others share their research on writing placement and assessment, and teaching for transfer.

Chapter 3 highlights the rich rhetorical and pedagogical traditions of Historically Black Colleges and Universities (HBCUs). Teachers from Howard University, Bowie State University, Spelman College, and North Carolina Central University reflect on the culture and mission of HBCUs and chat about differences between institutions. Some illuminate how composition studies scholarship has silenced HBCU perspectives and experiences, and others cast future directions for HBCUs and rhetoric and composition as a field. These contributors also talk about classroom practices on race and language, including African American rhetorics, hip hop, amplification rhetorics, and curriculum on the intellectual

traditions of Black women. Some teachers share their readings and writing assignments, for example, how they use literacy narratives and literacy artifacts to encourage students to engage with/in communities.

Chapter 4 focuses on Hispanic-Serving Institutions (HSIs), specifically teacher-scholar experiences at Texas A&M University, Kingsville; California State University, Fresno; Clovis Community College; and The University of Texas Rio Grande Valley. Teachers share common misconceptions about teaching at a minority majority institution, valuing community and cultural understanding in writing classes, and fostering linguistic diversity. They provide insight on approaches to teaching writing, such as culturally sustaining pedagogies, and how to best prepare for teaching in an HSI.

Part II. Pedagogies

Pedagogies centers on approaches and practices and strategies for teaching writing. In examining traditional composition anthologies and with my work on *Pedagogue*, I highlighted keywords and came up with chapter titles that best reflected what teacher-scholars talked about when they talked about teaching writing in the 21st century. These themes came across through hundreds of hours researching and writing questions, interviewing, and editing episodes. I noticed how most teacher-scholars talked about their teaching in what I noted as “evolving.” Teachers and approaches to teaching writing adapt and evolve over time.

Pedagogies are informed by beliefs and assumptions about teaching writing that most teachers have learned either in grad school, via research and scholarship, and/or through experiences in the classroom. Yet every teacher-scholar has a unique pedagogical identity. Present constructions and orientations to teaching writing are informed by previous theories and practices but also by new research and data-based evidence on teaching writing. Through interviews, teacher-scholars often talked about how their current practices were informed by past and present research and theory. Likewise, most offered how their pedagogies and practices and their own research could shape the writing class and composition studies in the future. The chapters included aren't a full representation of composition pedagogies and practices; instead,

they're a small sample of what teachers do in classes. Part II includes the following chapters:

- Chapter 5. Classroom Writing Assessment (interviews with Chris M. Anson, Jennifer Grouling, Asao B. Inoue, and Nancy Sommers)
- Chapter 6. Multimodality (interviews with Christina V. Cedillo, Laura Gonzales, Jody Shipka, and Stephanie Vie)
- Chapter 7. Social Justice (interviews with Frankie Condon, John Duffy, Asao B. Inoue, Cruz Medina, and Cecilia Shelton)
- Chapter 8. Disability Studies (interviews with Dev Bose, Christina V. Cedillo, Jay Dolmage, and Tara Wood)
- Chapter 9. Community Literacies (interviews with Les Hutchinson Campos, Candace Epps-Robertson, Lisa King, Paula Mathieu, Beverly J. Moss, and Steve Parks)

In Chapter 5, contributors talk about classroom writing assessment, such as teacher response to student writing and grading. Teachers talk about how assessment is at the center of their approach to teaching, discuss problems with traditional grading standards and offer alternatives, describe how their practices have changed over the years, and share how response can better reflect classroom values on language and literacy. This chapter is designed to offer strategies and reflections on the impact of classroom writing assessment.

Chapter 6 offers a multimodal orientation for teaching writing. Teachers describe how they incorporate multimodality and offer assignments and strategies. Contributors also reflect on digital practices and issues, such as privacy and surveillance, and how to responsibly use technology in the writing classroom. The chapter illuminates how pedagogies can be interlinked, too. For example, one teacher talks about how a disabilities studies approach to teaching informs how they frame multimodality in their class.

Chapter 7 explains how social justice can be centered through teaching writing and how teachers can create assignments and assessments that align with social justice aims. Contributors talk about antiracism, linguistic justice, investigating social, local, and cultural systems, and offer new futures for composition studies.

In Chapter 8, contributors describe accessible pedagogies and

practices. Teachers talk about commonplace myths about disability and describe how ableism is attached to systems and policies (e.g., attendance, “late” work). Contributors reflect on universal design for learning and share strategies for constructing more inclusive, accessible writing classes.

Chapter 9 includes conversations on community-engaged pedagogies, cultural rhetorics, and Indigenous rhetorics. Contributors share best practices for building community partnerships, valuing intellectual and community spaces, cultural knowledges, traditions and practices, embracing rhetorical frameworks, relationality and reciprocity, and talk about the power of listening. They reflect on lived and embodied experiences of communities and talk about how teachers can work to deconstruct White, Eurocentric Western ideologies in writing classes.

Part III. Programs

After situating institutional sites (Part I) and describing different pedagogies (Part II), Part III incorporates perspectives on program administration. Writing classes are often situated in writing programs that help guide pedagogies and practices in ways that help complement program goals and outcomes. Writing programs usually conduct annual assessment to measure how classes are meeting certain aims and expectations. Of course writing instruction extends beyond English departments and programs, too. Writing happens across the university, and other programs are designed to help faculty and students with writing, whether that be generating workshops that integrate how to assess writing in other disciplines or helping students with their individual writing assignments. Programs like writing across the curriculum (WAC) and writing centers are sources for writing instruction knowledge and are often working within and between various campus stakeholders. This section includes conversations about different kinds of program administration as well as different practices within those programs.

- Chapter 10. Writing Program Administration (interviews with Jacob Babb, Melvin Beavers, Staci Perryman-Clark, Iris D. Ruiz, and Elizabeth Wardle)
- Chapter 11. Basic Writing (interviews with Susan Naomi Ber-

nstein, Carolyn Calhoun-Dillahunt, Darin Jensen, and Bryna Siegel Finer)

- Chapter 12. Second-Language Writing (interviews with Suresh Canagarajah, Eunjeong Lee, Paul Kei Matsuda, and Todd Ruecker)
- Chapter 13. Writing Across the Curriculum (interviews with Linda Adler-Kassner, Chuck Bazerman, Alisa Russell, and Chris Thaiss)
- Chapter 14. Writing Centers (interviews with Frankie Condon, Harry Denny, Karen Keaton Jackson, Neal Lerner, and Rebecca Nowacek)

Chapter 10 examines different writing program philosophies and frameworks. Contributors reflect on program values, challenges, training and developing first-year writing teachers, transitioning to writing program administration, and provide advice for future administrators. Some contributors talk about how their program practices interconnect with their pedagogical approaches to teaching, and how their evidence-based research informs what they do as program administrators.

In Chapter 11, contributors talk about basic writing programs and classes. This chapter offers practices and strategies for teaching basic writing and provides insight on outcomes and goals. Teachers share their experience and expertise in basic writing classrooms. Some take issue with the term “basic writing” and talk about advancements and developments in composition studies around the students served in those classes. Others mention successes and challenges to teaching basic writing and offer steps institutions can take to better support basic writing programs and classes.

Chapter 12 focuses on second-language writing. Contributors talk about critical approaches to language and literacy studies, key issues in the context of teaching second-language writing, misconceptions about second-language writers, and practices and strategies for building linguistically diverse writing classes. Some reflect on the histories of second-language writing programs in composition studies, while others cast future directions for teaching and research.

Chapter 13 provides insight on WAC programs and practices, including philosophies and models for developing programs. Some

contributors share how WAC has progressed over the years and talk about trends in scholarship. Contributors also reflect on facilitating faculty workshops and generating conversations about writing across disciplines. They share strategies for faculty development and offer advice to help programs assess the effectiveness of workshops. Moreover, these teacher-scholars talk about challenges and successes they've experienced as administrators.

In Chapter 14, contributors discuss ongoing issues facing writing centers, antiracist and socially just writing center initiatives, program outcomes and goals, professional development, collaboration, and feedback to student writing. These teachers address constructing sustainable writing centers that align with their pedagogical values, and they describe how writing centers can be sites for activism and research. Additionally, they talk about fostering and facilitating community among writing tutors and students in writing centers.

INTERLUDE

This introduction doesn't end with a conclusion. This is an *interlude* to chapters that provide richer writing instruction knowledge and experiences. Better yet, this is an interlude to more nuanced *conversations*. The word *interlude* comes from the medieval Latin word *interludium*: *inter-* meaning "between" and *ludius* meaning "play." What follows this introduction are *acts*, or scenes that help comprise a fuller understanding of composition studies and teaching writing. This collection is a way to make meaning about places, pedagogies, and programs. This meaning making is always evolving because knowledge is always acting and being acted upon by people in social and cultural systems. Teaching is an embodied performance. Each chapter aims to deconstruct where and how teaching writing happens in this moment in time. The interviews illuminate individual teacher-scholar experiences and perspectives in institutions, writing classes, and programs. *TTW* and *Pedagogue* interplay. Because of this, readers and listeners can navigate between textual and digital mediums to survey composition studies in the 21st century.