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Cross-Cultural Composition 2.0: Mapping/ Remapping Spaces of Language Minority Students in the Contact Zones

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CROSS-CULTURAL COMPOSITION 2.0: MAPPING/REMAPPING
SPACES OF LANGUAGE MINORITY STUDENTS
IN THE CONTACT ZONES

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SPACES OF LANGUAGE MINORITY STUDENTS
IN THE CONTACT ZONES

by

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ABSTRACT

My dissertation “Cross-cultural composition 2.0: Mapping/remapping spaces of language minority students in the contact zones” examines the curricula, syllabi, course materials, pedagogical approaches, and theories and practices of first-year composition courses. Having traced the issues, I theorize the pedagogy—cross-cultural composition 2.0 (CCC 2.0), which is a construction of democratic, inclusive, and representational space in first-year composition courses. CCC 2.0 is a juncture of multicultural materials, including students’ cultural and prior academic experiences, Web 2.0 tools (wikis, facebook, blogs, MySpace, Google group/sites, Flickr, twitter, podcasting, and YouTube), and theories of composition studies. I incorporate these elements/theories to create safer spaces for language minority students and native English speaking students in first-year composition courses from a glocal (global and local) perspective. Hence, my dissertation aims to encourage students to constantly engage in various critical dialogues in a non-threatening environment to prepare them as critical, philosophical, and analytical writers/communicators in the contact zones.

In CCC 2.0, students not only develop cross-cultural and global communication skills, but they also use Web 2.0 and language as tools to create multiple truths/realities in their academic and professional writings. Moreover, my dissertation seeks to create safer spaces where students’ cultural rhetorics, rhetorical modes, and rhetorical strategies are validated in first-year composition courses outside of the Anglo-American rhetorical tradition to meet needs, values, and expectations of the twenty-first century globalized world.

TABLE OF CONTENTS

	page
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	ix
CHAPTER1: Introduction	1
1.1 First-year composition courses in U.S. universities: Background information	1
1.2 A brief overview of demographic changes of U.S. college student populations	3
1.3 Issues of monolingual/monocultural first-year composition classroom	5
1.4 Issues in teaching writing in first-year composition courses	14
1.5 Web 2.0 and first-year composition courses in the twenty-first century	15
1.6 Concepts of “safe house,” “safer house,” and “contact zone” in first year composition classes	18
1.7 Theorizing cross-cultural composition 2.0 (CCC 2.0)	21
1.8 Overarching question and sub-inquiry questions	25
1.9 Methodology	27
CHAPTER 2: Theoretical, philosophical, pedagogical issues, and research gap.....	30
2.1 First-year composition courses and the concept of “contact zone”	31
2.2 Process theory, social constructionist theory, and post-process theory: Issues of creating “safer houses” in first-year composition classes	40
2.3 Process theory and places of “safer houses” in first-year writing classes	41
2.4 Social epistemic theory and “safer houses” in first-year writing classes	42
2.5 Post-process theory and “safer houses” in first-year writing classes	45
2.6 Theories, practices, and issues of writing courses: Complicating L2 writing	

and “safer houses” in the “contact zones”	47
2.7 Concept of cross-cultural composition in first-year composition courses	53
2.8 The research gap	54
CHAPTER 3: Mapping cross-cultural composition 2.0 and creating safer houses in first-year composition courses	56
3.1 English Only movement and hegemony in first-year composition	56
3.2 Web 2.0 tools: Social networking spaces in cross-cultural composition 2.0	61
3.3 Cross-cultural composition 2.0: Teaching methods, materials, and writing activities	63
3.4 CCC 2.0 and pedagogical activities in the beginning of the semester	64
3.5 Description of assignment/s	66
3.6 Assignment 1: Writing narrative/reflective and critical/analytical essay	67
3.6.1 Stage I: Teaching descriptive/narrative essay	69
3.6.2 Stage II: Teaching critical and analytical essay	72
3.6.3 Stage III: Peer review (creating student spaces, claiming their voices, spaces, and identities).....	78
3.7 Assignment 2: Web analysis	79
3.7.1 Materials for the Web analysis assignment	80
3.7.2 Procedures for the Web analysis assignment	80
3.7.3 Skills students achieve from this assignment	81
3.7.4 Stage I: Web analysis essay	81
3.7.5 Stage II: Peer Web analysis essay	84
3.7.6 Stage III: Peer review (claiming their voices and identities)	88
3.8 Staffing and teacher training for twenty-first century pedagogy	97
3.9 From social networking spaces to real spaces in first-year composition classes	101

CHAPTER 4: Reflections, issues, and future direction.....	103
4.1 Cultural differences: Cross-cultural/global communication opportunities	103
4.2 Creating spaces of language minority students in the contact zones	105
4.3 CCC 2.0: Social networking spaces as safer houses for language minority students	107
4.4 CCC 2.0 moving from local to cross-cultural/global communication (in first-year composition classes)	109
4.5 Importance of teacher training for cross-cultural composition 2.0	112
4.6 Some issues of Web 2.0 and multimodal tools in first-year composition	114
4.7 CCC 2.0 and future direction.	115
REFERENCES.....	118
CURRICULUM VITAE	133

LIST OF FIGURES

Figure 1.1 Monolingual first-year composition (with multilingual students)	6
Figure 1.2 Spaces of teacher, native English speaking students (NESS), and language minority students (LMS) in traditional first-year composition classes	8
Figure 1.3 Cross-cultural composition 2.0	22
Figure 1.4 Student's personal blog	65
Figure 1.5 Cross-rhetorical/cross-disciplinary composition (assignment procedures)...68	
Figure 1.6 Cross-rhetorical/disciplinary writing and negotiating spaces	95

CHAPTER 1

Introduction

1.1 First-year composition courses in U.S. universities: Background information

In the nineteenth century and earlier, U.S. universities were monocultural and monolingual, which was a reflection of the U.S. college student population. The monocultural and monolingual composition courses then might have been appropriate from the U.S. Anglo-American cultural and linguistic point of view. Nonetheless, by the late nineteenth century and the twentieth century, colleges and universities opened their doors to a wider variety of students, and the demographics in higher education began to reflect the cultural and linguistic diversity of the larger society (Matsuda, 2006, p. 1). Gradually, the number of language minority students¹ increased when U.S. universities accepted varied student populations. As a result, U.S. universities no longer remained the monolingual and monocultural spaces as they used to be. According to the 2000 U.S. census, there were 3.5 million foreign born U.S. residents between the ages of 19 and 24, along with 5.5 million English language learners in U.S. public schools (U.S. Department of Education, 2000). Similarly, the Institute of International Education (IIE) (2004) shows that there were 572,509 international students representing 4.3 percent of the total U.S. higher education enrollment, studying at colleges and universities during the 2003-2004 academic year. Furthermore, Frey's (2010) research also demonstrates that the recession-era boom in the size of freshman classes at four-year colleges and

¹ I use the term "language minority student/s" to refer to international students (who speak non-Standard English, World Englishes, and other varieties of English), immigrant students, and non-standard English speaking students.

community colleges has been driven by a sharp increase in minority student enrollment. For instance, Frey's research shows that the Hispanic student population grew by 15%, the black student population by 8%, and the Asian student population by 6% in 2007-2008 (p. 1).

Despite the fact that U.S. colleges and universities have such diverse student populations, first-year composition classes still tend to depend on a traditional pedagogy.² First-year composition courses still neither tend to address the diverse student populations nor validate multilingual and multicultural materials in the contact zones.³ So, in this dissertation, I will discuss some issues we are confronting in the contact zones, and I will also suggest some ways of creating safer houses⁴ in first-year composition classes for both monolingual English speaking students and language minority students in the globalized world.

As I implied earlier, in this dissertation, I am not focusing on English for speakers of other languages (ESOL) composition classes, but on mainstream first-year composition classes and the spaces of language minority students in them. Furthermore, in this chapter, I will discuss some issues such as the spaces that language minority students occupy in composition courses and how first-year

² I use the term "traditional pedagogy" to refer to first-year composition courses that focus only on the U.S. monocultural (U.S. Anglo-culture) and monolingual (U.S. Standard English) pedagogy.

³ Pratt (1991) coined the term "contact zone" in her *Arts of contact zone* that refers to social spaces where different cultures (people) meet, clash, and grapple with each other often in context of highly asymmetrical power. Pratt recognizes this space as a dangerous place since there is always a chance of misunderstanding and clashes each other.

⁴ "Safer house" is the term I use to refer to spaces that are not always ideologically and politically safe house; however, the spaces are "safer" than the traditional monolingual and monocultural first-year composition classes. "Safer house" tends to offer a protection to language minority students from being marginalized in the contact zone.

composition courses seldom acknowledge language minority students' cultural and linguistic materials outside of U.S. Anglo rhetorical tradition. Hence, I will examine some of the reasons why first-year composition courses have not been able to create safer spaces, or why first-year composition courses do not include diverse multicultural materials, and how they (first-year composition courses) address or do not address students' prior cultural and academic experiences in first-year composition courses. I will emphasize how composition courses do or do not validate language minority students' voices and identities in first-year composition classes. I will also examine how first-year composition courses did not create spaces for language minority students in the past, and what spaces first-year composition courses create for language minority students at present. Having discussed the issues, I will point out why, how, and what spaces first-year composition courses should provide to language minority students in first-year composition classes in the twenty-first century's globalized world.

1.2 A brief overview of demographic changes of U.S. college student populations

As Ferris and Hedgcock (1998) have stated, 18th century and 19th century composition instruction in U.S. schools, colleges, and universities was largely rooted in an educational philosophy, which featured the reading and analysis of literary texts. In that pedagogical tradition, students, typically native U.S. English speaking students, were required to read texts of different genres such as novels, short essays, plays, essays, and poetry, and then students were required to analyze the works in written compositions. Since the student population, at that time, was much more homogenous,

the pedagogical emphasis was on understanding and interpreting canonical texts; however, little time was devoted to writing strategies (Ferris & Hedgcock, p. 3; Kroll, 1991; Squire & Applebee, 1968).

In the traditional pedagogy, the native English speaking (NES) students were expected to develop a number of school-based written genres such as description, narration, argumentation, and exposition, including exemplification and process analysis. To achieve these goals, many textbooks of that era followed a fairly prototypical model of instruction. Because of the monocultural and monolingual pedagogical setting of U.S. universities, composition courses were chiefly designed to focus on the monolingual students, but now first-year composition courses are different from those in the past. At present, U.S. academic institutions, as I stated above, have changed due to demographics of students, evolving science, technology, and globalization.

In terms of demographic changes in U.S. universities, the sizeable influx of international students also came to U.S. universities in the later nineteenth century when higher education began to attract an increasing number of students from other countries as U.S. universities rapidly developed research universities (Matsuda, 2006, p. 644). Matsuda (2006) further states that the second influx came in the early part of the twentieth century when internationally known U.S. research institutions began to attract a growing number of international scholars and students. In this setting, most of the students who came to the U.S. universities were from countries where English was not the dominant language. These students learned English as a foreign language at schools and colleges in their home countries. Thus, from the very beginning of the

twentieth century, the growing presence of international students from non-English-dominant countries became an issue at the U.S. hosting institutions.

However, the traditional first-year composition, which focused on a monocultural and monolingual education system, continued to persist despite the diverse student populations in U.S. colleges and universities. Some educators and instructors recognized the problem of the monocultural and monolingual English composition courses since it failed to address multicultural and intercultural issues, or because it failed to address the real needs and expectations of language minority students. For instance, international students did not benefit as much from the instruction not because of their lack of ability, but because first-year composition course materials were organized primarily for the benefit of the monolingual and mono-cultural Anglo-American students, who were familiar with American ideals, values, aims, history, and social and political backgrounds (Kandel, 1945). We still observe such pedagogical practices in twenty-first century's U.S. academic institutions. Therefore, traditional first-year composition (monolingual and monocultural first-year English composition) courses do not fulfill the needs, values, and expectations of the twenty-first century globalized world and students.

1.3 Issues of monolingual/monocultural first-year composition classroom

Despite our program administrators, educators, and instructors' efforts to include multicultural reading materials, diverse assignments, and new media technology, first-year composition courses give only negligible consideration to language minority students. First-year composition courses still do not tend to consider what language

minority students bring in first-year composition courses. In other words, first-year composition courses do not seem to empower language minority students with their prior cultural experiences and academic literacies. Furthermore, first-year composition courses do not create environments from where language minority students learn to challenge the monocultural and monolingual pedagogy in the contact zones (both in the physical and virtual contact zones). First-year composition courses also appear to ignore the reality that language minority students may have already developed their own writing skills, rhetorical modes, and other rhetorical strategies in their primary language.

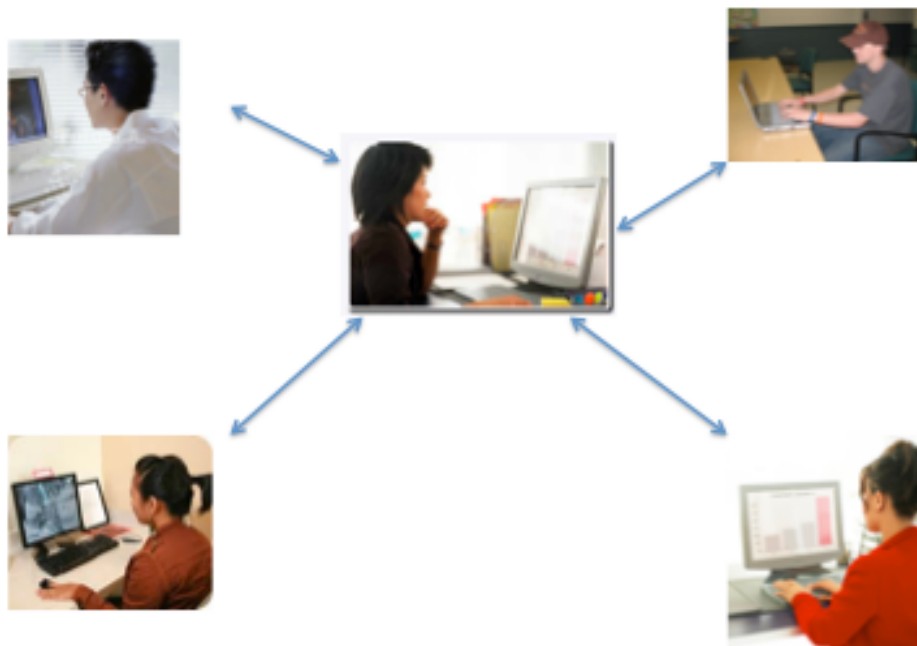


Figure 1.1 Monolingual first-year composition (with multilingual students)

Furthermore, as shown in figure 1.1, in monolingual first-year composition courses, students have only one-on-one relationship with their instructor/s, and students

are not given a pedagogical environment where they (students) can interact with the students from other cultures/disciplines. Thus, the monolingual first-year composition courses neither expose native English speaking students nor language minority students to other cultures outside of the Anglo-American culture. As a result, language minority students' voices, identities, and agencies still remain unaddressed and unnoticed in first-year composition courses. Since traditional pedagogy does not validate language minority students' cultural, linguistic, and prior academic experiences, it also does not create cross-cultural, cross-rhetorical, and cross-disciplinary communication skills in the contact zones by engaging varied student populations in critical and analytical dialogues/writings. From this perspective, first-year composition largely fails to develop cross-cultural/rhetorical/disciplinary communication skills at the micro level in first-year composition classes even in the age of a globalized world.

Because of monolingual first-year composition courses, language minority students seem to encounter difficulties in first-year composition courses because what they are asked to do in the classroom does not seem to be culturally relevant. For instance, the assignments, reading materials, other activities, and pedagogy are not connected to their cultural experience and prior academic backgrounds. In other words, assignments and reading materials do not seem to be familiar to language minority students' daily life styles (Valdez, 1992; Wong, 1996). So, as first-year composition classes are not geared toward language minority students' cultural and linguistic materials, they, more often than not, seem to find first-year composition classes as unwelcoming contact zone/s.

Despite the theoretical and philosophical advocacies for democratic process theory, post-process theory, and social constructionist theory from the 1960s, first-year composition classes still tend to be hegemonic contact zone/s. And since composition theories, or first-year composition pedagogical approaches are geared only toward native English speaking students, not toward language minority students, they (language minority students) seem to be marginalized in first-year composition classes. As shown in figure 1.2, the teacher occupies the center position in the traditional composition classroom. In this pedagogy, the teacher tends to be the main audience of

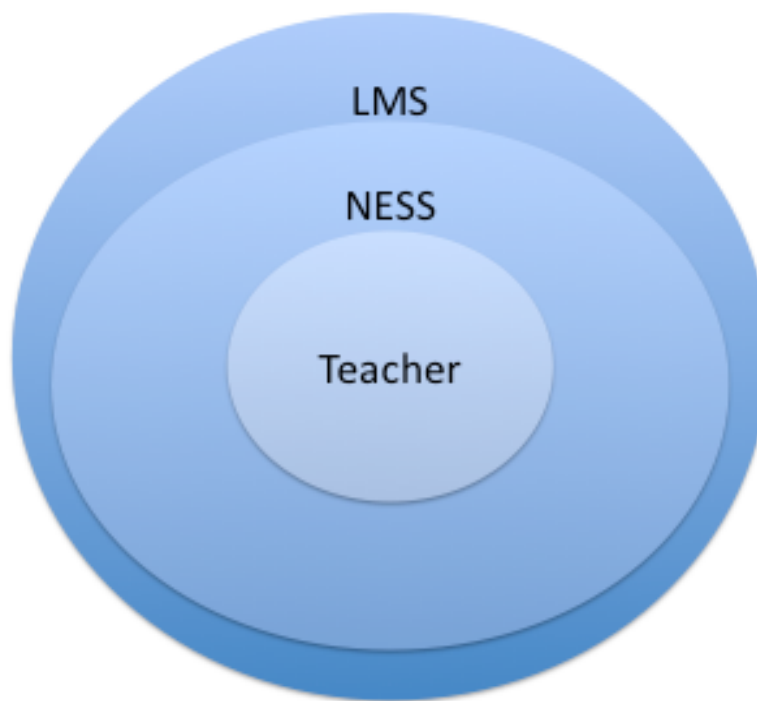


Figure 1.2 Spaces of teacher, native English speaking students (NESS), and language minority students (LMS) in traditional first-year composition classes

student writers. So, traditional pedagogy more often than not tends to become a teacher-oriented classroom. Moreover, since traditional pedagogy favors U.S. Standard English and U.S. Anglo-culture over many other cultures and languages, native English speaking students are always better privileged in first-year composition courses, and language minority students seem to be marginalized in the contact zones in monocultural and monolingual composition classes.

As I mentioned above, composition theories beginning from the 1960s do not validate other cultural rhetorical strategies, varieties of English, and World Englishes outside of Anglo American rhetoric and writing style. For instance, Canagarajah (2006a) states that Elbow, in process writing, proposes to allow language minority students to use their own varieties of English in their first draft. However, Elbow wants language minority students to acquire Standard American English through multiple drafts in the name of students' progress and prosperity (p. 597). Elbow's process theory is considered to be democratic, but it also tends to favor only U.S. Anglo monolingual students over the language minority students. Therefore, despite the fact that process theory was assumed to be democratic, and it was the backlash against current traditionalist theory, it does not create safer space for language minority students in the contact zones. So, from the cross-cultural/global communication perspective, the objective of first-year composition seems to be too narrow and too limited.

More importantly, first-year composition courses also do not develop cross-cultural/global communication skills that focus on how people communicate in different cultures and in different disciplines (by using different rhetorical strategies). Unfortunately, instead of creating cross-cultural communication in first-year composition

courses, they (composition courses) tend to induce language minority students to acquire Standard American English in the name of process writing. In process writing, language minority students, for instance, are not allowed to bring their languages, different cultural and individual rhetorical choices, rhetorical strategies, and cultural materials. In so doing, language minority students are indirectly made to accept the monolithic hegemony⁵ of Anglo-American pedagogy.

Despite the fact that some instructors and colleges have incorporated multicultural reading materials in first-year composition courses, first-year composition courses still do not offer safer houses to language minority students. Language minority students have not found safer houses in the contact zones not because of the reading materials, but instructors do not tend to create pedagogical environments where they can bring in their prior experiences to construct their cultural and linguistic spaces. Furthermore, in first-year composition classes, native English speaking students also do not tend to collaborate and cooperate with language minority students. As a result, language minority students often express their fear and embarrassment about speaking up in mainstream classes (Braine, 1996, p. 100). This situation has been observed in the contact zones, for language minority students' rhetorical strategies and stylistic differences are ignored, and their stylistic functions are labeled as unconscious errors (Canagarajah, 2006b, p. 591). Due to such pedagogical circumstances, language minority students are, more often than not, hesitant to collaborate in group-work, and they are reluctant to participate in class discussions as much as they want to.

⁵ Hegemony is a form of a control exercised by dominant class. Stuart Hall (2002) states it is that state of total social authority, which at certain specific conjunctures, a specific class alliance wins by a combination of coercion and consent. I use hegemony here to refer to first-year composition class's ideology that privileges native English speaking students over other language minority students.

In monolingual first-year composition classes, language minority students, more often than not, anticipate negative reactions from native English speaking colleagues. For instance, Braine's research demonstrates that "the [NES] students did not help [NNES students] or even speak to them in class and that the teacher did little to encourage communication"; and "[d]uring peer review ..., [language minority] students felt that the [NES] students were impatient with them, and one [language minority] student said that she overheard a [NES] student complain to the teacher about her inability to correct the numerous grammatical errors" (p. 90). This pedagogical situation not only tends to marginalize language minority students, but it also limits both native English speaking students' and language minority students' collaborative learning environment/s.

Similarly, Harklau (2000), in her ethnographic study, also observed that native English speaking students often silenced language minority students in class discussions. Harklau states that language minority students are quiet and do not tend to participate in the writing class not because of their lack of linguistic knowledge, but it is due to the negative reactions from both first-year composition instructors and native English speaking students (colleagues). Therefore, we (instructors and administrators) will encounter the above-mentioned issues as long as instructors of mainstream composition classes, in many cases, are not prepared to work with language minority writers effectively. Thus, integrating language minority students into mainstream courses could be appropriate if composition instructors are prepared to teach second language writing (Atkinson & Ramanathan, 1995; Eleanor, 1994; Reid & Kroll, 2006;

Matsuda & Silva, 2006). I will discuss this issue in detail in chapter three under staffing and teacher training for twenty-first century.

Based on my own experience as a multilingual graduate student (I speak six various languages—Limbu, Magar, Nepali, Rai, Hindi, and English), as a teaching assistant at New Mexico State University (2004-2006), and as an assistant instructor at the University of Texas at El Paso (2006-2010), I have observed first-year composition courses as complex institutional constructs. Here, my argument is first-year composition courses are not only complicated writing spaces, but they also tend to create norms that tend to discount linguistic minority students' spaces in the contact zones. For instance, composition courses set objectives to prepare students for successful careers, effective leadership, and productive citizenship by developing their critical and analytical thinking and communication skills, but at the same time, first-year composition courses and instructors do not tend to validate language minority students' prior cultural and academic experiences. In this pedagogical circumstance, language minority students do not seem to actively participate, collaborate, and communicate in first-year composition classes. As a result, instructors and first-year composition courses tend to fail to meet their objectives.

Similarly, Frey's (2010) research also demonstrates "[f]reshman enrollment at the nation's 6,100 post-secondary schools surged by 144,000 students from the fall of 2008" (p. 1). Frey states that this 6 percent growth was the largest in 40 years, and almost three quarters of the population came from minority freshman enrollment growth. These data demonstrate that first-year composition instructors meet a huge language minority student population every day in first-year composition classes, but the

instructors and first-year composition courses have not significantly changed the content and objectives of first-year composition yet. As a result, first-year composition courses tend to ideologically and pedagogically ignore the language minority student population.

Based on my own experience, instructors also do not see the language minority student population as an opportunity to create cross-cultural communication skills in the contact zones. The instructors do not see the contact zones as places where they (instructors) will be able to create cross-cultural and global communication skills at a micro level, or they do not observe writing classes as the contact zones where both native English speaking and language minority students can connect their local knowledge to the global level or vice versa. Therefore, I call this ideological pedagogical practice, an intellectual blind spot of U.S. Anglo-centric thinking because we address various theories and principles, but do not tend to practice them in first-year composition courses. This situation exists because "...the largest group of English composition professionals [only] focuses on the native English-speaking populations, and most of [the] groups' attention is directed at 'mainstream' students, that is, at students who are native speakers of nonstigmatized or standard varieties of English" (Valdez, 1991, p. 33).

In terms of assignments, first-year composition courses often ignore the identity of language minority students, for they do not pay attention to what kind of academic background they have, where they come from, and what rhetorical strategies/rhetorical modes they follow. Furthermore, assignments tend to disadvantage language minority writers by being too vague in scope and by using concepts unfamiliar to them. To

accentuate more to the issues, although the collaborative efforts of L1 and L2 specialists have resulted in various publications, and although the Conference on College Composition and Communication (CCCC) has recently adopted an official statement concerning second language writing and writers in North American college composition programs, more efforts need to be made to fully integrate L2 writing issues into composition studies (Matsuda, 1999; Silva, Leki, & Carson, 2003).

1.4 Issues in teaching writing in first-year composition courses

As I stated earlier, the number of language minority students at U.S. universities has gradually increased. However, the monolingual English model (in first-year composition) still exists as a norm in invisible form, and varied student populations' needs are still overlooked in first-year composition classes. Furthermore, first-year composition also ignores the reality that language minority students are different, and they have different problems, and may also have different solutions. So, despite the growing presence of second-language writing issues in academia, instructors, composition programs, and administrators have not yet included appropriate teaching materials in curricula that address language minority students' needs in the twenty-first century's globalized world. In other words, first-year courses do not tend to authenticate their bilingual/multilingual, bicultural/multicultural, and bi-literate/multiliterate experiences as opportunities to create cross-cultural/global communication skills in first-year composition classes. Furthermore, first-year composition instructors also do not typically consider that language minority student writers have different concepts of literacies, texts, writing instructions, and other rhetorical strategies. As a result, a huge

number of language minority students continue to confront the contact zones as problematic spaces.

In addition, as stated above, first-year composition classes are always ideological. Therefore, “[i]n fact the classroom is already a policy site; every time teachers insist on a uniform variety of language or discourse, we are helping reproduce monolingualist ideologies and linguistic hierarchies” (Canagarajah, 2006a, p. 587). This is one of the reasons why language minority students have not culturally and linguistically found safer spaces in first-year composition courses. Thus, language minority students do not benefit in first-year composition courses “not because of their lack of ability, but the courses are primarily organized for native U.S. Standard English speakers who are familiar with American ideals, aims, history, and social and political background” (Matsuda, 2006, p. 637). Moreover, the problem we find in the contact zone is that U.S. colleges and universities conventionally consider that the first-year composition students are always native speakers of Standard U.S. English. Because of this preconceived notion, language minority students are not getting maximum benefit from first-year composition classes; because of the traditional pedagogical circumstances, the image of language minority students always remains invisible and problematic in first-year composition classes (Prendergast, 1998, p. 50).

1.5 Web 2.0 and first-year composition courses in the twenty-first century

O’Reilly and Battelle (2004) coined the term Web 2.0 in late 2004. The term Web 2.0 includes many virtual networking spaces such as blogs, Wikis, facebook, MySpace, twitter, podcasting, and YouTube. These social networking spaces have been

extensively used in academia, business, science, and technology. Web 2.0 has become an umbrella term that refers to Web collaboration, document sharing, and new information creation in producers and consumers' mind. The term Web 2.0 also covers all programming tools, marketing tools, and all social networking tools; so, Web 2.0 tools are emerging as pedagogical tools that have a potential to enhance students' writings in first-year composition classes. Web 2.0 tools create cross-rhetorical (See chapter 3, assignment 1), cross-disciplinary (see chapter 3, assignment 2), and cross-cultural environments, and by using them students become cross-culturally and technologically competent writers/communicators. Thus, Web 2.0 tools such as Wikis, blogs, podcasting, YouTube, and twitter, both challenge the traditional monolingual and monocultural practice of pedagogy and provide user-editable, or user-centered environment by merging the roles of author and reader (Johnson-Eilola & Selber, 1996; Lundin, 2008; McLoughlin, 2008). This means that when Web 2.0 tools are used in first-year composition classes, they tend to introduce a complex set of rhetorically and culturally situated pedagogical values and practices.

It is obvious that first-year composition directors, administrators, and instructors have recently made some curricula changes by incorporating technology and multicultural reading materials in first-year composition. However, first-year composition instructors have not attempted to address the real needs of language minority students at colleges and universities. In the twenty-first century networked world and networked universities/colleges, instructors have to understand that the more students use technology in first-year composition courses, the more they seem to create their linguistic, cultural, and individual spaces in the contact zones. When students will be

able to create their cultural and individual spaces, they will be able to develop cross-cultural communication skills in first-year composition classes. For that reason, technology has become perhaps the most explicitly global/cross-cultural communication medium because of the Internet, for it allows students/readers to create their own-networked paths as authors to their readers/audience (Connor, 1996, 2004; Sleeter & Tettegah, 2002; Thatcher, 2005).

We should maximize the benefits of the virtual network participation, and we should be willing to collaborate and co-create with other technology users, working closely together to learn even more in the process (Richardson, 2007; Aleman & Wartman, 2009; Purvis & Savarimuthu, 2009). In terms of technology and virtual participation, now universities also have wired, or wireless access to university servers and to the World Wide Web, and writing instructors are increasingly using classroom management programs and requiring students to maintain their personal blogs and online portfolios. Now, many universities provide students with Internet access in classrooms, computer labs, and libraries to promote students' writing as well as communication skills via technology and multimodal tools. However, the introduction of multimodal and Web 2.0 tools still does not suffice to create safer house for language minority students in first-year composition classes. As creative, critical, and democratic teachers, we have not yet critically and analytically examined the multiple usages of technologies in first-year composition classes that help students create their spaces in the contact zones in multiple ways.

Based on the above discussion, first-year composition instructors must come up with some heuristic questions such as why and how are technologies being used in

writing classes? Are instructors still perpetuating the traditional pedagogy via technology? Are instructors creating a dialogical space in first-year composition class via technology? Are instructors teaching students to challenge each other and to challenge the dominant discourse in a non-threatening environment via technology? Are they linguistically and culturally homogenizing students in first-year composition classes? In the other words, by using technology and new pedagogy, are instructors teaching students to create their identities in the center? Are they constructing and perpetuating the traditional pedagogy in the contact zones? And do they have to be able to interpret them for their students' (both native English speaking and language minority students') real needs, expectations, and purposes?

1.6 Concepts of “safe house,” “safer house,” and “contact zone” in first-year composition classes

Pratt (1991) uses the term “safe house” and “contact zone” in her essay “Arts of contact zones.” Pratt’s “contact zone” refers to “social spaces where diverse cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical power” (p. 34). Pratt, thus, recognizes the contact zone as a dangerous place that causes misunderstandings, clashes, and conflicts each other. For me, safe house is not only a physical space, but also a psychological one. In other words, a safe house does not always exist physically, but also exists psychologically and is associated with instructors’ pedagogical approach. Safe house also does not create absolute safe house in the contact zones.

In this dissertation, I use the term “safer house” because I believe that safer houses can be created pedagogically in the contact zones in multiple ways. To be more specific, the safe house, as mentioned above, is not a place that provides protection to language minority students, but safer house is a pedagogical theory that is more democratic, inclusive, and representational where students (both native English speaking and language minority students) have equal opportunity to bring in their cultural and prior academic experiences in the contact zones. In the safer house, one group of students is not favored over the other group of students based on their race, gender, color, language, and geographical location. From this perspective, the “safer house” offers a better protection to language minority students from being marginalized and ignored in the contact zones. Therefore, in this dissertation, I use the term “safe house” to refer to the “safe house” theory of Pratt, Bizzell, Harris, Canagarajah, and West. And, since I do not believe in the absolute “safe house” in the contact zones, I use the term “safer house” to refer to democratic, inclusive, and representational CCC 2.0 space/s.

In the safer house, students, both native English speaking students and language minority students, have horizontal spaces and their cultural beliefs and individual opinions, are equally authenticated whoever they are, wherever they come from, and whatever values they follow. When students are offered a safer house in the contact zones, they will not hesitate to participate in classroom discussion and other collaborative works. This is one of the reasons why instructors should create safer houses, or why they (instructors) should create higher degree of trust and higher level of understanding among students and instructor in first-year composition classes. By

affirming the language minority students that they are safer in the contact zones, instructors always should engage both language minority students and native English speaking students in critical dialogues. In so doing, students will learn to challenge their peers and the dominant discourse to create their cultural and linguistic identities in the contact zones (Mangelsdorf, 1997).

Since my area of research is cross-cultural composition 2.0 (CCC 2.0), I focus on 2.0, the use of Web 2.0 tools such as Wikis, blogs, YouTube, twitter, podcasting, and facebook, and how we can use these tools to create safer houses in composition classes by using new media technology. In CCC 2.0, students also work in virtual networked spaces. Since students are physically invisible in such networking spaces, they tend to participate in various collaborative works and discussions as well. Furthermore, since all students work on their blogs, they post their reading responses and other assignments, they tend to visit their peers' spaces whenever they like to. This gives them an opportunity to see how their peers write, what rhetorical modes they use, and what rhetorical strategies they follow. It means that students also can learn from their peers' blogs without actually meeting them in physical spaces.

I also advocate that we have to include multicultural reading materials in first-year composition courses because this setting offers language minority students a sense of belief that they also belong to the contact zones. Similarly, Bizzell (2002) argues that multilingual, multicultural materials, and curricula at undergraduate and graduate level can offer a "safe house" to varied student populations (p. 169). However, the most important point is instructors and administrators have to keep in mind that multicultural reading materials, multicultural curricula, and technologies alone do not

automatically help instructors create safer house for language minority students, but it is instructors' pedagogical approach, method, and technique that assists them to create safer spaces in the contact zones.

1.7 Theorizing cross-cultural composition 2.0 (CCC 2.0)

Cross-cultural composition 2.0 (CCC 2.0) is a juncture of Web 2.0 tools, multicultural materials, students' prior cultural and academic experiences, and theories of composition studies. In this research, I theorize CCC 2.0 to create a safer house for both language minority students and native English speaking students in first-year composition classes. In other words, via CCC 2.0, I aim to prepare students to cross different cultural and linguistic borders so that they will be able to create cross-cultural/global communication skills in first-year composition classes at a micro level. My objective in this research is also to demonstrate that CCC 2.0 is a convergence of self and others (students' peers, instructors, and other audiences they meet in the virtual spaces) both in physical spaces and virtual social networking spaces.

In this dissertation, I propose a cross-cultural composition 2.0 (CCC 2.0) course for first-year composition class. Here, I propose to remap monocultural and monolingual first-year composition courses, course materials, and other assignments. The reason I propose this course is because the world is globalized/digitized; therefore, we need to introduce CCC 2.0 not only to make writing courses more democratic and representational, but we also have to familiarize students with other cultural rhetorical strategies. Second, I also intend to make CCC 2.0 much more collaborative, cooperative, creative, and communicative one so that students will be able to share

diverse cultural and linguistic materials in first-year composition classes. Third, I propose to remap this pedagogy in order to make it more technology centered, student-centered, and cross-cultural/disciplinary so that students will be able to compete in the webbed world.

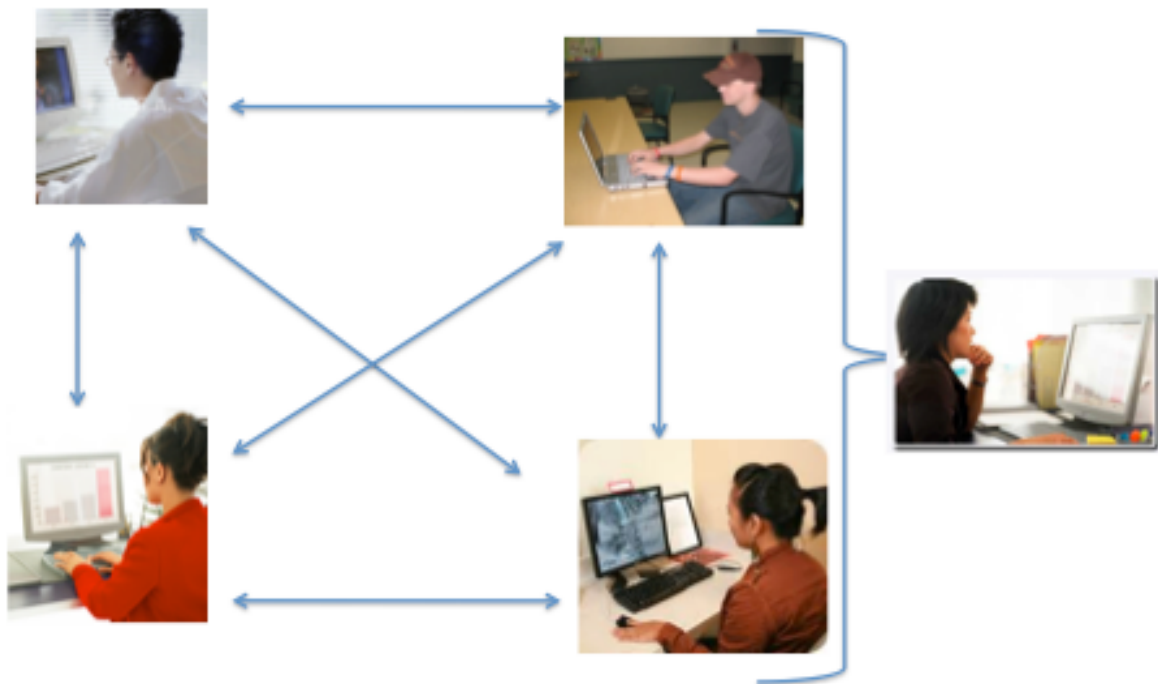


Figure 1.3 Cross-cultural composition 2.0

Moreover, the reason I advocate for CCC 2.0 is because it helps language minority students to disrupt the traditional monolingual first-year composition courses' notion that U.S. culture and U.S. English is superior to other languages and cultures. Thus, CCC 2.0 allows language minority students to bring their peripheral voices, neglected subjectivities, buried agencies, and ignored cultures to the physical and

virtual contact zones. Thus, this pedagogical approach can offer ways of creating democratic and inclusive spaces, which offer students (both language minority and native English speaking students) an opportunity to become better global citizens in the twenty-first century's postmodern globalized world.

When we introduce CCC 2.0 in first-year course materials, language minority students and native English speaking students will learn to use both language and technology as tools to create realities. In other words, students will learn to develop various writing skills and other communication skills in physical and virtual spaces in larger scales. In so doing, they will be able to create their spaces and their peers' spaces in the contact zones. Additionally, since students are also introduced to diverse multicultural elements in this pedagogy, they will gradually start to examine the wider world in first-year composition courses. This pedagogy also tends to prepare them to compete in the networked globalized world.

CCC 2.0, as a democratic pedagogy, also tends to lessen the traditional notion of superior vs. inferior and center vs. peripheral dichotomies by empowering language minority students as authentic sources of their cultures and languages. Therefore, CCC 2.0 empowers students as ethnographers, historians, and ambassadors of their cultures and geographic locations. In so doing, both native English speaking students and language minority students will share diverse cultural materials, their experiences, and prior academic experiences in the contact zones. In this pedagogy, unlike the monolingual composition pedagogy, students will be each other's primary audience, and instructors, as shown in figure 1.3, will be only one of the audiences in the writing classes. Because of the pedagogical setting, CCC 2.0 functions as a newer and larger

pedagogical action as it strengthens cross-cultural/cross-disciplinary/global elements in students' overall understanding of rhetorics of cross-cultural/global communication. I will discuss this in detail in chapter three.

Pedagogically, in CCC 2.0, students not only learn to evaluate their own rhetorical strategies and rhetorical modes in their writing, but they also observe other students' writing strategies; they learn to comment, critique, and question on their peers' ethos, logos, and other rhetorical positions. CCC 2.0 provides them the opportunity, where they also perceive various uses of rhetorical situations (reader/audience, subject, context, and purpose) and glocal⁶ (global + local) communication skills in the contact zones. In doing so, students tend to share their prior cultural and academic experiences without hurting their peers and without being hurt in virtual and physical spaces.

In CCC 2.0, students work in virtual spaces, and they use social networking spaces such as blogs as their regular notebooks to share their ideas in a new academic setting. In other words, students collectively and collaboratively learn to invent ideas in virtual networking spaces, and they also learn to organize, produce drafts, edit, proofread, and publish in various settings. In this setting, students can see how other student writers write, or how students from other cultures and disciplinary backgrounds use different rhetorical appeals, different rhetorical situations, and different rhetorical canons. As students collectively collaborate, cooperate, and communicate in both virtual and physical spaces in CCC 2.0, they also learn how writing functions in different

⁶ I use the term "glocal" to refer to global + local. I use the term to imply that instructors have to think globally and act locally while they teach in first-year composition class. My pedagogical theory of "glocal" is when instructors teach from glocal perspective; they will neither tend to ignore local literacies nor the peripheral ones. As a result, instructors tend to create cross-cultural communication in first-year composition at a micro level.

cultures and disciplines. In other words, virtual networking spaces also offer an opportunity for students to observe how writing is discursive, situated, and contingent.

Furthermore, since CCC 2.0 pedagogically provides a “safer house” to students, they also learn to pose critical and analytical questions and challenge each other in a non-threatening environment in both virtual and physical spaces. In this learning environment, students do not only critically engage in virtual spaces, but they also tend to bridge the gaps between their cultures and languages (a student’s home language, varieties of English, and World Englishes). Additionally, when students work via CCC 2.0, by observing their and other peers’ writing processes, writing strategies, and writing modes, they learn that writing is a process. Through this pedagogy, students also learn that there is no monolithic ideal writing, but writing is a social act (LeFevre, 1987). Thus, I argued that in CCC 2.0, students get abundant opportunity to learn different technological theories and practices, which finally support them to better communicate with people from different cultures and countries via social networked spaces. Overall, CCC 2.0 is not only more democratic, inclusive, and representational pedagogy, but it is also much more student-centered and technology-centered.

1.8 Overarching question and sub-inquiry questions

In the dissertation, I will focus on the overarching question, how do mainstream composition courses fail to create a safer house in the contact zones for language minority students, and how can inclusive, democratic, and representational spaces be created for both native English speaking students and language minority students in

college composition courses? This question will be followed by several other chapters' sub-inquiry questions.

In chapter two, I will bring some historical scholarship on “safe house” and “contact zone.” I will elucidate what “safe house” and “contact zone” are, and how they were created in the field. By discussing some major literature review in this section, I will identify the research gap and will point out some possible solutions to remap first-year composition course to make it more inclusive and democratic. My inquiry questions for chapter two are:

- What knowledge already exists about “safe house” and “contact zone,” and what scholars in the field say or do not say about “safer house” and “contact zone?”
- How was the students' space theoretically and practically addressed in the field?
- What is the significant research gap?

In chapter three, I will focus on the cross-cultural composition 2.0, pedagogy, and practices, and how we can create safer house for both native English speaking students and language minority students in the contact zones. Some inquiry questions for the chapter are:

- What is hegemony? What is English Only movement? And how does first-year composition support English Only movement?
- How and why is CCC 2.0 important in the context of twenty-first century's global academic setting?
- What writing assignments and procedures or what kind of writing assignments and practices can help students (especially language minority students) find safer houses in the contact zones?

- How do the cross-rhetorical and cross-disciplinary assignments help students to promote cross-cultural/global communication skills?

In chapter four, based on the overall discussion of the dissertation, I will recommend why CCC 2.0 is important in composition classes in the age of globalization. I will also discuss why it is important to cross cultural and linguistic borders, and what measures should be taken to make first-year composition courses more inclusive and representational contact zones. In this chapter, I will discuss why and how cultural differences can be an opportunity in first-year composition classes; how CCC 2.0 is democratic, representational, and student-oriented pedagogy; how can CCC 2.0 create a “safer house” in first-year composition classes; why staffing and teacher training are important for first-year cross-cultural composition 2.0 in the twenty-first century; and what are some issues of Web 2.0 and multimodal tools in first-year composition.

1.9 Methodology

In this dissertation, I will use a postmodern mapping methodology as a tool to observe how first-year composition courses are created in U.S. academic institutions to examine how composition theories are mapped, and how they are translated into practice, and what disciplinary ideologies support or prevent first-year composition courses from implementing the process, post-process, and epistemic composition theories into practices. In other words, I will examine what prevents first-year composition courses from creating language minority students’ places in writing classes. By using this methodology, I will explore some historical developments of theories and

practices of pedagogy. For instance, how Pratt (1991) developed “safe house” and “contact zone” theories in the early 1990s, how other theorists have supported the theories, and how they were questioned and interpreted by other scholars in the field.

The reason I use mapping methodology is that it is not a monolithic or rigid method, but it is a relative and contingent one. It also does not make decisions on its own, but it constructs realities at the junctures of discourse and power. Glenn (1995) states that many scholars in the field, such as Berlin, Bizzell, Crowley, Herzberg, Miller, Jarratt, Vitanza, and Schiappa have encouraged us to start map-making methodology (pp. 287-88). Thus, we use this new way of mapping methodologies to construct realities for our purpose. In this way, by using mapping theory, I will come up with some heuristics such as whose rhetoric we are using in first-year composition classes, whose ideology we are pursuing, why we are perpetuating it, who benefits from the traditional ideology (of the rhetoric of first-year composition), and after all, who gets negatively affected by this rhetoric in this globalized world.

Mapping methodology also allows me to critically examine the present condition of first-year composition courses and to seek ways of finding out some possible answers why mainstream composition theories such as process theory, social epistemic theory, and post-process theory were discussed theoretically in the field, but were not translated into practices for both native English speaking and language minority students. By using this research methodology, I will critique hegemonic traditional, institutional, and conventional practices, and I will justify why I have to situate myself in this setting to undertake this study. How does it contribute to current issues? What frame(s) of understanding are we bringing to the study (Sullivan & Porter, p. 78)? More

specifically, I will concentrate on why the composition theories are geared toward only native English speaking students, and why they do not tend to create spaces for language minority students in the contact zones.

CHAPTER 2

Theoretical, philosophical, pedagogical issues, and research gap

In this chapter, I will discuss the theories and practices of “safe houses” and “contact zones.” Then, I will examine how the theories of “safe house” were translated into pedagogical practices in first-year composition classes, and how both native English speaking and language minority students did or did not find the contact zones safe. I will also minutely examine how process, post-process, and social constructionist theories have practically created safe house for language minority students in first-year composition classes. In this chapter, I will focus on the following questions of inquiry:

- What have rhetoric and composition scholars already said about the “safe house” and “contact zone”; or what knowledge already exists about the “safe house” and “contact zone?”
- How was the students’ space theoretically and practically addressed in the field?
- What is the significant research gap?

Over the past four decades, there has been a dramatic social and cultural transformation, which has changed school, college, and university settings in the U.S. According to Severino, Guerra, and Butler (1997), three changes have affected U.S. colleges and universities: first, “the establishment of equal opportunity programs in the wake of the civil rights era,” second, the “implementation of affirmative action,” third, an “increase in immigration and from non-European nations” (p. 1). Furthermore, Frey’s (2010) research also demonstrates that there are two factors for the recent booming college freshman enrollments. For instance, Frey (2010) states, “...the nation’s high school graduating class in 2008 (3.3 million) is estimated to have been the largest ever”

(also see National Center for Education Statistics, 2010). And the second reason is “record rates of young high school completers are immediately enrolling in college” (Frey, p. 4). The Bureau of Labor Statistics (2010) also shows that in October 2008, 68.6% of high school completers were enrolled in college in the fall after completing high school. Similarly, in October 2009, a record 70% of recent high school completers instantly entered college. Likewise, the recession era boom in the size of freshman classes at universities and colleges has been driven by a sharp increase in minority student enrollment (Frey, 2010, p. 1). The new change has established U.S. colleges and universities as new “contact zones” since students from diverse cultural and linguistic backgrounds entered colleges and universities. Because of the changes in demographics in U.S. academia, first-year composition instructors encounter multiple cultures, multiple literacies, and varieties of English (including World Englishes) at present. So, writing instructions, course materials, and pedagogical practices should address students’ diverse needs and expectations in this globalized world.

2.1 First-year composition courses and the concept of “contact zone”

In this section, I will emphasize what Pratt believes about contact zone, and how she theorizes the concept of contact zone/s. I will also discuss what these theories and rhetorics of contact zone are, how theories affect both different student populations and composition instructors, and what theories mean to students and instructors when they meet in first-year composition classes. Pratt (1991) describes the contact zone as a dangerous place in which there is always a chance of misunderstandings, clashes, and conflicts. Despite the fact that Pratt portrays this contact zone as an unpredictable and

dangerous space, she considers this space as potentially a place of mutual understanding as well.

As Pratt observes, this social place is a dangerous, asymmetrical, and unpredictable contact zone, she “teaches the teachers to see the power differential in the classroom and other institutional spaces, to reflect and to theorize, to read the rhetoric of the classroom” (Wolf, 2000, p. xiii). In doing so, Pratt advocates for the contact zone pedagogy that creates a democratic environment in order to validate “a rhetorical reading of multiple spaces, within the University and without” (Wolf, p. xiv). As Pratt recognizes the need for a safe house in the contact zone, she encourages teachers to bring a variety of multicultural materials into the classroom in relation to socio-cultural situations of students and teachers.

Although Pratt introduces the concepts and characteristics of the contact zones, Pratt does not pedagogically explain how we can create less oppressive contact zones, and how we can create “safe houses” for students. More important, Pratt does not even mention about issues of non-native English speaking (NNES) students or language minority students at U.S. colleges. In other words, she does not address what the purpose of the contact zone is, and how writing instructions/curricula can be remapped in a large scale so that students can find their voices and can cultivate their personal expressions in the contact zones. Additionally, she also does not focus on how multicultural materials, multiple literacies, and students’ experiences can be validated practically in the contact zones. Despite the fact that Pratt mentions bringing diverse cultural materials in the contact zones, her theory is weak, for she does not offer strategic guidelines to instructors on how to design democratic and representational

courses at the contact zones. The problem with Pratt's contact zone theory is that she does not create pedagogical parameters and boundaries whether in English literature programs or in composition studies programs so that diverse student populations are benefitted in multiple ways.

In contrast to Pratt, Bizzell (1994) proposes to use Pratt's "contact zone" theory as a model for reorganizing English studies in U.S. universities, for Bizzell clearly observes the U.S. universities as contact zones. Bizzell considers the contact zone/s as a new paradigm, where students from diverse cultural, linguistic, and religious backgrounds meet. Bizzell argues that "this new paradigm will stimulate scholarship and give virtually needed guidance to graduate and undergraduate curricula" in the contact zones (p. 51). Bizzell's re/designing university curricula, theory of multiculturalism, and organization of English studies tend to create an equal playing field for language minority students. Thus, Bizzell clearly advocates for introducing contact zone theory to organize English studies based on historically defined contact zones within the society to interpret and negotiate diverse discourse and power (p. 55). Bizzell believes that contact zone theory promotes students' self-critique, and it (contact zone) also directs them to the place from where they can tell their histories/narratives to their audience. In the redesigned curricula, Bizzell proposes to "include 'texts' of all kinds, as required by the contact zones" (p. 55). Overall, Bizzell proposes to create the democratic and representational contact zones where all cultures and students are given equal spaces in the contact zones.

Despite Bizzell's inclusive U.S. college and university course design proposal, it is still traditional because in her pedagogy students have only a one-on-one relationship

with their instructors. First-year composition courses, like traditional pedagogy, still prefer teacher and student's one-on-one relation to students' collaborative learning environment. Bizzell also does not seem to understand that course materials alone cannot assist students to create their spaces in the contact zones, but there are pedagogical approaches, methods, and techniques that help students create their identity in the contact zones. Thus, one of the weaknesses is that Bizzell fails to address students' collaborative and cooperative activities to make them creative and analytical writers/rhetors so that they can contribute to their communities in multiple ways. In other words, when instructors get students to write only for their teacher, students miss entering into other cross-cultural spaces in the contact zone. Bizzell's pedagogical strategies develop students' narrative skills, but in a small boundary—between teacher and student. It also does not promote students' own cultural and individual identities, but it perpetuates their (students') culture's dominant group's ideology.

Bizzell's safe house theory fails to deconstruct the traditional pedagogy as well as dominant class's ideology. In other words, in Bizzell's pedagogy, students do not interact and critique each other, and instructors are still dominant. That is why Bizzell's pedagogy does not promote cross-cultural communication skills. In her pedagogy, students do not learn to share diverse cultural, disciplinary, and linguistic materials with their peers, nor do they incorporate and respect them in their own writings. Although Bizzell advocates for "negotiating differences," she does not illustrate how negotiating theory makes instructor and students negotiate their spaces to create their cultural and linguistic identities in first-year composition classes, or how instructors and

monolingual English speaking students validate their language minority peers' voices, identities, and literacies in the contact zones. So, Bizzell's "negotiating difference" theory does not address cross-cultural literacies well, and it also does not balance the power relations between instructors/monolingual students and language minority students in first-year composition classes.

While Bizzell claims that the contact zone is a place where students get opportunity to negotiate differences, Harris (1995) finds the contact zone as "a wrangle of competing interests and views" (p. 123). And Harris understands that the goal of pedagogies of the contact zone becomes not the forcing factor of a certain "multicultural" agenda through an assigned set of readings, but it becomes a creation of a forum where students themselves can articulate (and thus perhaps also become more responsive to) differences among themselves. Harris has accurately described the contact zone and safe house, and he has also productively complicated and extended Pratt's contact zone and safe house theories. In so doing, Harris points out a need to theorize the connections between "contact zone" and "safe house."

Harris, like Bizzell and Pratt, also does not seem to focus on how language minority students can create their spaces in the contact zones. Harris understands the importance of theorizing the connection between safe house and contact zone, but he does not clearly point out how instructors and administrators can theorize the connections (between contact zones and safer houses), and how they can bring the theory into practice in order to create democratic and inclusive spaces for language minority students in first-year composition courses. His theory also does not involve students in collaborative work; as a result, students do not get opportunities to develop

their critical and analytical understanding by incorporating their peers' ideas and prior literacies.

Canagarajah (1997) extended what Pratt had initiated, such as a way of thinking about shelter in the contact zones. Canagarajah believes safe houses offer a measure of protection from the tense inter-cultural engagement of the contact zone; they, however, are not cut off from it altogether. According to Canagarajah, a safe house is not a passive site that simply provides psychological relief for marginalized language and cultural minority students, but it is a “radically active” site that generates strategies and resources to transform the dominant discourses in the contact zone/s (p. 195). Canagarajah believes that the contact zone is not a politically free and ideologically neutral site, which helps culturally and linguistically marginalized groups take leave of struggles over power and difference. Canagarajah views the contact zone as a subversive space that has the ability to discredit dominant ideologies, and create constant friction with established discourses to create their spaces in the contact zone/s (p. 195).

Canagarajah understands the utmost need for safe house in the contact zones for language minority students. Canagarajah envisions the contact zone not as an inert and mechanical space, which always offers a protection, but Canagarajah foresees this place as a space of continual struggle. Although Canagarajah is a constant advocate of minority students, ignored geographical locations, and critical pedagogy, his pedagogy does not clearly reflect how students and teachers can use the contact zone as a space in which they learn to create critical cross-cultural communication skills. For instance, Canagarajah understands some issues such as how technology empowers students to

raise their voices, but he does not pedagogically prepare teachers how they can validate their students' voices, agencies, and experiences in composition classes. He also does not state how students can validate their peers' prior cultural, academic, and individual experiences in the contact zone/s. Canagarajah's pedagogy does not help create a safer house in the contact zone/s; as a result, linguistic minority students cannot freely bring their cultural and linguistic materials into their writing.

West (2002) also extends the relationship of "safe house" as other scholars do by adding another element, i.e. conflict—emotion—in the "contact zone." West argues that we need to remap the contact zone/s for language minority students so that the students will have "safe house" to express their emotions and experiences. West also claims, "a praxis of shelter will help us to better envision forums to accept and engage the challenges of anger" (p. 106). Hence, West's praxis of shelter "thematizes the relationship among conflict, shelter, and anger, and it [also] encourages productive tensions between differing ideological positions while it recognizes the necessity of shelter as an active site of both protection and resistance" (p. 106). West understands the weakness and danger of the contact zones in U.S. universities. Hence, West argues that the dominant power invariably subverts the power of minority students in the contact zones, and it invisibly creates discourse as "normative gaze" through which other language minority students' social, cultural, and linguistic materials are measured (as inferior ones).

West recognizes the need of a safe house in the contact zones because of the subversive nature of dominant discourse. According to West, when students have a safe house, they are not punished for bringing in their cultural, personal narratives; they

are not also chastised for showing their anger and resistance to create their spaces in the contact zones (also see Valdez, 1992). West understands that anger is a mantra for language minority students to disrupt the dominant discourse and to challenge the authority to create their spaces in the center. Thus, he strongly suggests that “anger” and “resistance” should be accepted in the contact zones, for language minority students can use anger and resistance as tools to validate their voices in the contact zones.

Some theoretical and practical pedagogical problems of West, I notice, are that he does not try to create cross-cultural networked pedagogical strategies where students learn to develop their critical and analytical skills as well as cross-cultural communication skills. Furthermore, West’s pedagogy does not address global issues; his anger and resistance pedagogy still limit students’ understanding of power differences because his theory of anger and resistance does not expose language minority students to the socially networked outer world. He also does not stress the importance of cross-cultural communication via networked spaces. Students, under his pedagogy, will not be able to create their spaces in the center by sharing knowledge with other students in the classroom or outside the classroom. Since his pedagogy does not expose students to cross-cultural rhetorics, students will be unable to recognize multiple rhetorics of various cultures, and how they struggle to create their spaces in the center. Therefore, his theory not only limits global communication skills in first-year composition classes, but it also misses to address a large part of curricula, assessments, and course materials that will help language minority students to create their identities, agencies, and subjectivities in the contact zones.

Unlike Pratt, Bizzell, and West, Beauvais (2002) takes ethnographic/auto ethnographic pedagogical strategies to create a democratic and representational space in the contact zones. Therefore, Beauvais suggests that instructors have to invite students as historians, ethnographers, and rhetors in the contact zones. Beauvais, by outlining a program of writing instruction, asks a rhetorical question such as what the arts of the contact zones might be when they are brought to the teaching mission (p. 22). Beauvais argues that within the framework of the contact zones, students can be given opportunities to think, talk, and write critically about their prior and initial experiences in writing classes. For Beauvais the contact zone is a place where “first-year composition students are best able to experience their own power as their responsibilities” (p. 35). He also believes that the “contact zone” should serve a function that is empowering and productive in writing courses.

Overall, despite the fact that theorists such as Pratt, Bizzell, Canagarajah, West, and Beauvais proposed to create safe house in the contact zone in multiple ways, first-year composition courses do not tend to acknowledge language minority students’ cultural and linguistic materials outside of the Anglo-American cultural and linguistic rhetorical tradition. Moreover, Beauvais theoretically understands how students feel responsible to bring their cultural materials in the center, but he does not demonstrate pedagogical strategies to instructors as well as to students that help them act like a historian, ethnographer, and ambassador. Due to the lack of explicit rubrics and other parameters, students could be punished for bringing in their cultural materials and individual experiences.

2.2 Process theory, social constructionist theory, and post-process theory: Issues of creating “safer house” in first-year composition classes

Since I am discussing some composition theories, first, I will succinctly summarize the “current traditionalist theory” so that I can connect it to other recent composition theories. Having discussed this theory, I will describe some theories and philosophies of composition studies from the sixties. In so doing, I will demonstrate the theories and principles of process theory, post-process theory, and social constructionist theory, explain how they have been introduced in the field, and why they have not been brought into practices in first-year writing courses. In other words, I will explore why the theories and practices have not been able to create a “safer house” for language minority students.

Young (1978) and Clifford (1981) state that the primary goal of “current traditionalist theory” was to assimilate varied student populations in order to meet the needs, values, and expectations of the traditional academy. So, the traditional pedagogical emphasis was on product, analysis of discourse, classification of discourse, usage of syntax, spelling, and grammar and mechanics (Young, p. 30; Clifford, p. 44). Later, scholars in the field such as Elbow (1968, 1973), Murray (1969), Emig (1977), and Flower and Hayes (1981) questioned the assumptions, ethics, and beliefs of current traditionalist theory for the development of composition studies as a legitimate field. They came up with several questions such as “Is the purpose of writing instruction to help students find their voices and cultivate expressions from alternative social and cultural locations? Or is it the purpose to initiate students into the academy and the society it serves?” (Severino, Guerra, & Butler, 1997, p. 3).

2.3 Process theories and places of “safer house” in first-year writing classes

Process theory that was popularized in the 1960s is a backlash against the rule-governed writing-current-traditionalist theory. Writing as a process approach emphasized the writer as the creator of original written discourse. So, in the process approach, students were mostly encouraged to write in the areas they were familiar with. Process theory thus emphasizes writing through “concrete to abstract,” “known to unknown,” and “simple to complex” methods. It stresses the particular attention of individual student’s rhetorical writing procedure for producing and revising texts (Applebee, 1978, 1986; Berlin, 1988; Johns, 1990). Through this theory, composition studies searched for a pedagogy to help students find personal writing styles that were honest and unconstrained by conventions. Process theorists also viewed composing process as a discovery of the students’ true self. This approach assumes that process theory helps students find their own voices, and more important, this theory demonstrates that writing is process, not product, or knowledge itself is process (Bruner, 1996, p. 72; Clark, 2003, p. 1).

Based on the process principle, “writing instruction should be nondirective and largely personal, [since process] pedagogy involves tasks that promote self-discovery and empowerment of the individual’s inner writer” (Ferris & Hedgcock, 1998, p. 4). In this approach, Elbow (1981) enthusiastically advocated for journal writing and personal essays as assignments in which students can “write freely” to get down as many words as possible (p. 7). In this approach, expressivism values “fluency” and “voice” (Elbow, 1981) as principal tools for achieving students’ proficiency in writing. For that reason, the main mantra of the process theory was to process writing through invention,

prewriting, drafting multiple versions, collaborative writing, feedback sessions, and postponement of editing until the end of a composing cycle (Lauer, 1970, 2004). Thus, process theory theoretically shifted writing strategies from a traditional teacher-centered pedagogy to a student-centered one. The objective of process pedagogy was to empower students as authentic sources of their writing.

Overall, despite process approach's principles and theories, it practically does not provide students with a writing environment, which allows students to bring cultural and linguistic materials in their academic writing. This theory also does not pedagogically show how students can challenge the dominant discourse in first-year composition classes. Hence, we can still raise questions on process approach's theoretical and practical aspects such as what is the purpose of process theory? Which group benefits from this theory? Which does not benefit and why? And, how are language minority students' cultures and varieties of English/World Englishes validated in this theory?

2.4 Social epistemic theory and “safer house” in first-year writing classes

The social constructivist approach emerged in the early 1980s as a response to the cognitivist as well as process approach. Social constructionists were disturbed by the idea of a universal model of the composing process such as inventing, prewriting, organizing, editing, and they argued that it was impossible to define expertise outside of a specific community of writers. Social constructionists also question the validity and utility of focusing on individual writing processes. This theory accentuates the role of community to shape knowledge of members of any discourse community. This theory is

primarily based on the idea that individuals perceive knowledge according to the shared beliefs of culture/discourse community in which they are brought up. Therefore, the discourse community largely determines human knowledge, language, and the nature of discourse (Bruffee, 1984, 1986; Bazerman, 1981).

According to Swales (1990), a discourse community is composed of a number of expert members and a frequently larger number of apprentice members who operate on the basis of implicit and explicit public goals. It is imperative to examine discourse communities because their members develop and use systems of discourse (speech and writing) that are sometimes quite specific to a particular community's needs, values, and goals (also see Ferris & Hedgcock, 1998). Because of the specific and individual nature of discourse, there can be no discourse that does not require interpretation. Thus, the social construction/social epistemic theory questioned the validity and utility of focusing on individual writing process during the 1980s. The social constructionist approach also emphasizes the role of (discourse) community since it is constantly shaping discourse. Therefore, this theory advises instructors to know the importance of understanding community expectations when they are working with students.

Scott (1967), Brummett (1979), Bruffee (1984, 1986), and Berlin (1988, 1991) also observe both discourse and writing not as function of the inner-eye, but writing as an individual act shaped by various social contexts. These scholars, including other social constructivists, view knowledge not only as socially constructed and culturally disseminated, but it is also socially and culturally maintained. Kenneth Bruffee (1986) furthermore argues that reality, knowledge, facts, and texts are social constructs generated by communities and maintained by linguistic entities (p. 774). For this reason,

social constructivists advocated that knowledge is local, contingent, and discursive, and no deliberate argument can produce conclusion because everyone is motivated by the past experience of one's culture.

Bizzell (1992) argues that students bring multiple composition processes and voices in the classroom, which have to be honored by writing teachers. Similarly, Severino, Guerra, and Butler (1997) state that we have to validate students' composing processes and voices "because this was the first serious encounter between composition and multiculturalism, [...which] reflected a new demographic reality" (p. 4). Social epistemic theory also helps students and instructors remap the relationship between language, writer, audience, and reality by demonstrating how invention, style, and arrangement are treated in a certain discourse community or in a specific period of time. In other words, this theory creates knowledge that truths, realities, and writings differ from culture to culture, discipline to discipline, person to person, and time to time. In practice, this theory offers students a freedom to create their own multiple realities by using multiple rhetorical styles and multiple rhetorical modes of writing based on their experiences. This pedagogical setting creates cross-cultural communication skills when students collaborate, cooperate, communicate, and create in social networking spaces.

As I mentioned above, social construction is often associated with collaborative learning. So, the mantra of this theory is the decentering of the traditional writing class, and balancing the authority in composition classes. This approach also encourages students to participate in their own learning processes through group work. The objective of this approach is that students learn when they work in groups and take responsibilities. Here, students not only undertake writing by listening to the instructions

of teacher, but they also write by engaging themselves in action. This approach is based on the concept that a writer's language originates with the community to which he/she belongs to because we use language primarily to maintain our membership in discourse communities (Bruffee, 1986, p. 784).

Social epistemic theory also promotes multiple rhetorics of writing by disrupting the traditional (Platonic) concept of the ideal Truth. For instance, since students work in collaborative setting in this approach, they do not see identical writing patterns. Therefore, they learn that writing differs. Furthermore, despite the fact that theorists have advocated for multiculturalism and social constructivist approach, instructors and administrators have not practiced this theory for language minority students in composition classes. In addition, theorists and scholars also do not clearly reflect how these theories can be translated into practice to teach writing to language minority students in first-year composition classes.

2.5 Post-process theory and “safer house” in first-year writing classes

Trimbur (1994), who introduced the term “post-process,” stressed the instability of teaching writing as a social-turn in the mid 1990s. This theory was later further developed and popularized by Kent (1999), Olson (1999), Petraglia (1999), Foster (1999), Schilb (1999), Russell (1999), and Matsuda (2003). These post-process theorists viewed writing as a unique act that cannot be predicted and systematized, and they also agreed that writing is public, interactive, and situated. Post-process approach believes that there is no fixed writing process, but multiple ones, and writing process does not meet every student's values and expectations, for every student is unique, and

they also do writing in multiple ways. These theorists stressed that writing is much more complicated and mysterious than previous paradigms suggest. The post-process approach also advocates that language and writing cannot be converted into a logical framework or system of social conventions that determines the meaning of our utterance. Thus, their theoretical belief is that the practice of writing cannot be captured by a generalized process or by a grand theory. From these perspectives, post-process theorists focus on the instability of writing while some call for the further complication of writing, writing research, and the teaching of writing. Based on theoretical approaches, post-process theorists consider that writing means to enter into a relationship of understanding with other language users, and to get introduced to other cultural and linguistic writing (Olson, 1999, pp. 1-6).

The post-process theory also accentuates the principle that writing cannot be taught, and composition must move away from “a discourse of mastery and assertion toward a more dialogic, dynamic, open-minded, receptive, nonassertive stance” (Olson, p. 14). Thus, the post-process theorists argue that process movement is no longer pertinent theoretically and pedagogically because there is no fixed writing process, but there are multiple processes (Clark, 2003, p. 21). This approach demonstrates that knowledge is discursively constructed (Bazerman, 1988), and writing never can be monolithic and mechanical because every single writing is unique. Petraglia and Russell (1999) also reject the rigidity of writing process such as “prewrite, write, revise, edit” model, for there is no the ideal grand writing style, but multiple ones. Therefore, their argument is that instead of teaching one fixed writing process, compositionists should study various processes to “reclassify them, commodify them, and involve students with

them in a curriculum” (p. 88) that acknowledge that some writing activities can be performed mechanistically, whereas others cannot. Despite post-process theory’s democratic and practical aspects of writing pedagogy, it is not translated into practice in first-year composition courses. Additionally, first-year composition instructors and administrators do not recognize the concept that writing means to enter into a relationship of understanding other language users and to create cross-cultural/global communication skills in composition classes. Composition instructors also tend to homogenize varied student populations in first-year composition classes by ignoring the theory that writing is discursive, contingent, and local.

2.6 Theories, practices, and issues of writing courses: Complicating L2 writing and “safer houses” in the “contact zone”

Pratt (1991), Bizzell (1994), Harris (1995), Canagarajah (1997), and West (2002) recognize the need of a safe house, but they do not appear to recognize the complexity of the contact zone. For instance, they also do not pedagogically explain how we can protect language minority students in composition classes. I also believe that the “safer house” is not a passive site that simply provides psychological relief for language minority students, but it is also an active site that generates strategies and resources to transform the dominant discourses in the contact zones. Despite the fact that many scholars in the 1990s and later observed “contact zones” as political and ideological spaces, and they concluded that the contact zones do not offer safe houses, they have not yet demonstrated ways of creating safer houses for linguistic minority students.

In terms of second language writing and safe house, mainstream composition courses always invite complexities in the contact zones. For instance, U.S. universities conventionally consider that the first-year composition students are by default native speakers of standard U.S. American English (Matsuda, 2006, p. 637). This setting always ignores the cultural and linguistic identities of language minority students in first-year composition courses. Therefore, in first-year composition courses, monolingual and monocultural U.S. English speaking students are always more privileged than their counterpart language minority colleagues. Silva, Leki, and Carson (2003) also point out that Greco-Roman and Anglo-American rhetorical tradition does not acknowledge other Asian, African, Middle Eastern, and other cultural ideals outside of the U.S. rhetorical tradition. Hence, U.S. academic rhetorical tradition is geared toward only Anglo-American contexts (pp. 390-91).

Since traditional first-year composition courses do not focus on other cultural rhetorical traditions, they implicitly ignore intercultural/cross-cultural elements in first-year composition courses by minimizing spaces of language minority students in the contact zones. As a result, not only does pedagogical practice narrow the course materials, but also ignores cross-cultural/global writing opportunities even in the age of the postmodern globalized world. Despite the fact that mainstream theorists and educators constantly attempted to introduce democratic pedagogies, university composition curricula, syllabi, and texts are not aptly organized for language minority students in the contact zones. This situation portrays composition course materials as Anglo-centric and ethnocentric, which create binaries between native English speaking students and non-native English speaking students. Hence, in first-year composition

courses, language minority students are linguistically and culturally unsafe in the contact zones. Eleanor (1994), for example, states:

Non-native English speaking students have usually felt intense pressure and loss of self-esteem in the typical English classroom in the United States. This is a direct result of America's longstanding distrust of foreigners, and the condescension with which the educational system has sometimes treated nonnative speakers. (Conference paper)

Kubota (2001a) also argues that Western academic discourses ignore Asian academic patterns in order to serve Anglo-centric purposes (p. 29). So, there has always been an imbalanced power relation, and there has always been a huge gap between educational theories and pedagogical practices. Therefore, Silva states:

[Language minority students] should be taught by teachers who are cognizant of, sensitive to, and able to deal positively and effectively with sociocultural, rhetorical, and linguistic differences of their students. That is, they should be taught by teachers with special theoretical and practical preparation for teaching L2 writers. (1988, p. 670)

Silva (1993) believes that instructors have to provide realistic strategies for planning, transcribing, and reviewing that take into account their L2 students' rhetorical linguistic resources (p. 671). Similarly, Leki (1991) argues L2 writing teachers have to work on a global level to enhance their students' grammatical and lexicon resources, and students should be allowed to work in the areas they are interested in to build a syntactic and lexical repertoire. Silva and Leki, like many other ESL scholars, propose that instructors

have to understand language minority writers, provide suitable learning contexts, provide appropriate instructions, and evaluate them properly.

Harris and Silva (1993) also suggest writing professors should recognize students' cultural and linguistic background and their writing questions, concerns, language learning experiences, and conceptions of what writing in English is all about (p. 525). For instance, they suggest that writing instructors have to recognize differences such as how we distinguish language learning from writing process needs, how students' writing processes are different, how we confront errors and categorize them, and how we can help students adjust their errors. Harris and Silva suggest that "insights from ESL writing theory, research, and practice can help writing centers, and mainstream composition in general, to deal effectively with their increasingly multilingual and multicultural student populations" (p. 537). Ortmeier-Hooper (2008) also argues:

It is important to understand that U.S. resident ESL students have wide range of experiences, particularly in terms of when they arrived, the conditions under which they left their homelands, the conditions they met upon their arrivals in the United States, and their educational experiences both here and in their homelands. (p. 414)

Ortmeier-Hooper insists that every composition instructor must be prepared to work with such language minority students by understanding their experiences and literacies. She suggests that composition instructors need to "move away from a sense of singular identity to one of multiplicity" (p. 415). Thus, she argues that it is too futile to label language minority students as monolithic and mechanical, and moreover, she suggests

composition teachers be more critical and analytical so that they will not homogenize or ignore true identities, subjectivities, and agencies of language minority students.

Additionally, in terms of redesigning and rethinking curricula and course materials, different scholars have proposed to create more democratic pedagogies. By analyzing some specific articles, I will briefly discuss why scholars believe that traditional pedagogy, assignments, course materials, and teaching approaches do not benefit multilingual students in composition classes, what new theoretical and pedagogical approaches they propose to create safe houses in the contact zones, and how they do not meet the needs and expectations of twenty-first century's audience and students. Reid and Kroll (2006) argue that many assignments disadvantage language minority writers either by being too vague or too broad in scope or involving too unfamiliar concepts to them. Reid and Kroll also believe that "writing is essentially a social act" (p. 260), and academic writing assignments can influence the lives of the students they test. So, these assignments should be designed and evaluated as carefully as any other test of students' skills (p. 261; Kroll, 1991). This is one of the reasons why writing assignments should be pedagogically clear, appropriate, and sound.

Moreover, such assignments should give them better opportunity to demonstrate their strengths and insights. So, assignments must be contextualized and authentic; they should be based on accessible content, be engaging, be developed with appropriate evaluation criteria that also reflect course goals (p. 263). Furthermore, Reid and Kroll provide course design guidelines and assignment design strategies such as what are some successful and unsuccessful prompts. They argue that teachers have to

“help to train their students to go through a number of stages (oral discussion, library research, thinking, reading, outlining, drafting, collaborating, revising, and editing) to complete the writing assignments they receive (p. 278).

Johns (2006) proposes a newer pedagogical approach to create safe spaces for language minority students in writing classes. In her socioliterate approach, she suggests:

[The] teacher provides leadership, because the teacher has both expertise and years to his or her advantage. The teacher sets goals for students, makes a variety of assignments that encourage an understanding of the social construction of texts, and promotes text analysis and peer review in light of the social forces that surround the particular discourse at issue. Students read and write text in more than one genre, preferably a variety of texts from genres that are familiar and unfamiliar. Throughout the class, students are encouraged to bring texts from their first languages and cultures and to discuss the nature and purposes of these texts in light of the social environments in which they have been produced. (p. 285)

Johns, in her socioliterate pedagogy, allows students to bring materials in English and in their home languages that they find at the grocery store, at the Laundromat, or in their siblings' schools. And she gets students to analyze the materials to inform, to invite, to make a claim, and to promote a candidate for their uses of language.

Johns also uses this pedagogy because “students draw from their previous literacy experiences by bringing texts that have influenced their literacy lives” (pp. 285-86). Via this pedagogy, she examines students' strategies for approaching various

genres and comparing and contrasting topics for assigned writings. Johns' main argument is that "students need to be encouraged to discuss what they already know about the social construction of texts and the interactions of readers and writers" (p. 287). Hence, Johns introduces the theories and practices of socioliterate approach in order to validate students' cultural literacies.

2.7 The concept of cross-cultural composition in first-year composition courses

Matsuda and Silva (2006) suggest the cross-cultural composition course as an alternative placement option, which "can provide an effective learning environment for ESL writers as well as a way of promoting international and intercultural understanding for both US and international students" (p. 247). In their essay, Matsuda and Silva's argument is "the mediated integration of U.S. and international students in a cross-cultural composition can be an effective way of addressing the needs of both NES and ESL [English minority] students" (p. 256). They propose to introduce a cross-cultural composition class as an alternative course so that composition courses will be more English-as-a-second-language-friendly atmosphere. They also suggest that cross-cultural composition courses should be taught by the teachers who have deeper backgrounds in both first and second language writing and are also prepared to work with both native English speaking and language minority writers (p. 257).

Matsuda and Silva (2006) point out the importance of cross-cultural composition, but they do not see the utmost necessity of cross-cultural/global communication skills in the age of the globalized world. Although they know that the world is globalized and the

globalization directly affects first-year composition courses, they do not tend to address the future scope of the cross-cultural composition; they rather localize “cross-cultural composition.” For instance, they state:

[T]he cross-cultural aspect of this placement option can be especially valuable at institutions where linguistic and cultural background is not prevalent. At some institutions, where the student population is already diverse, it may not be necessary to integrate students by creating a special option. (p. 257)

Matsuda and Silva observe the scope of cross-cultural composition from the local perspective. They do not foresee how the world is globalized and how our future students should be working in the digitized global village as global citizens. Matsuda and Silva also do not address how students can create cross-cultural/global communication skills when they work in a collaborative setting by using web 2.0 tools (new media technology). The major problem I find with Matsuda and Silva’s theory of cross-cultural composition or cross-cultural communication is they state that we can offer cross-cultural composition only if there are international students in composition classes. They do not observe that we can create cross-cultural or cross-disciplinary communication skills even within the U.S. American student populations at a micro level.

2.8 The research gap

Pratt (1991), Bizzell (1994), Harris (1994), Canagarajah (1997), and West (2002) agree that safe house will help us create forums so that we can deal with the contact zones. Despite the fact that theorists and scholars stressed the theories of “safer house”

in the “contact zone,” and they recognize that the contact zone is ideological, political, and hegemonic, they still did not pedagogically point out how teachers could create democratic and inclusive “safer houses” to balance native English speaking students and language minority students’ power relations. The previous scholars also do not point out how instructors can create horizontal contact zone where both native English speaking students and language minority students have equal benefit of the curricula, course materials, and assignments. The previous scholars also do not pedagogically explain how culturally and linguistically privileged students should struggle to preserve their space; and how language minority students have to struggle to create their places in the contact zones. They also do not offer us explicit pedagogical parameters or guidelines on how instructors and students can work on to negotiate the differences in the “contact zones.”

Both mainstream and ESL scholars have not undertaken deeper research to see the politics of the first-year composition. For instance, how is the first-year composition course benefitting language minority students? How does the first-year composition course meet or not meet the needs and expectations of the twenty-first century’s globalized world? And how can we create safer houses in the contact zones? Despite the fact that different scholars have discussed safer house, “contact zone,” and issues of first-year composition classes, they have not addressed the above heuristics to create cross-cultural composition courses as “safer house” for both native English speaking students and language minority students.

CHAPTER 3

Mapping cross-cultural composition 2.0 and creating safer house in first-year composition courses

In the beginning of chapter three, I will discuss the English Only movement and the ideology and hegemony of first-year composition. Here, I will focus on why first-year composition courses do or do not create a “safe house” for language minority students in the contact zones, and why they (first-year composition courses) do not validate language minority students’ language, culture, and prior academic knowledge. Having discussed these issues, I will suggest how instructors and first-year composition courses can create “safer house” for both native English speaking and language minority students. In this chapter, I will focus on the following questions of inquiry:

- What is hegemony? What is the English Only movement? And how does first-year composition support the English Only movement?
- How and why is CCC 2.0 important in the context of twenty-first century’s global academic setting?
- What writing assignments and procedures can help students (especially language minority students) find “safer house” in the contact zones?
- How do the cross-rhetorical and cross-disciplinary assignments help students to develop cross-cultural/global communication skills?

3.1 English Only movement and hegemony in first-year composition

According to Horner and Trimbur (2002) the English Only movement is the linguistic policy that “replaced the bilingualism (in principle is not always in practice) of

the classical curriculum with a unidirectional monolingualism” (pp. 202, 595). They argue that English Only movement unethically creates dichotomies between foreign and native, self and other, superior and inferior languages, cultures, and people in the contact zones. English Only legislation also creates norms and values that establish U.S. Standard English as a superior one over varieties of English and World Englishes. English Only policy as a norm systemically marginalizes the social, linguistic, and cultural identity of language minority students in first-year composition classes. Horner and Trimbur (2002) further state, “such [ideological] distinctions are arbitrary” and English Only legislation is unnecessary because “immigrants are already learning English as fast as, if not faster than, immigrants in the past, and so [the present setting] clearly show[s] an awareness of the importance of knowing the language” (p. 610).

The English Only movement is hegemonic. For instance, Horner (2001) argues that the English Only movement “support[s] a status quo, laissez-faire approach to language that helps to maintain the dominance of some languages and language users over others” (p. 743). Hegemony is privileging one group of people over other groups; in terms of first-year composition, hegemony is privileging one group of students over the other groups. Furthermore, Gramsci’s use of “hegemony” implies a form of control that is exercised by dominant class (Mastroianni, 2002). In the same way, Hall (2002), states that “[h]egemony is that state of ‘total social authority’ which, at certain specific conjunctures, a specific class alliance wins, by a combination of ‘coercion’ and ‘consent’” (pp. 51-52). And in the process of coercion, “a state of hegemony enables the ruling class alliance to undertake the enormous task of modifying, harnessing, securing, and elaborating the ‘superstructure’ of society” (p. 52). From this perspective, the

hegemony of first-year composition is directly connected to historical events and institutional processes.

Macedo (2002) argues “The English Only movement position points to a pedagogy of exclusion that views the learning of English as education itself. What its proponents fail to question is under what conditions will English be taught and by whom” (p. 16). Macedo further states that the English Only movement marginalizes language minority students, and it also constitutes a social and cultural control as a means of symbolic coercion, for it ignores the difficulty of learning a second language. I argue that not only does first-year composition implicitly or explicitly perpetuate English Only legislation, but it also imposes U.S. English and U.S. culture upon language minority students by constructing the belief that U.S. Standard English and U.S. Anglo culture are superior to language minority students’ languages and cultures. And language minority students are made to accept such discourse by choice or coercion in first-year composition classes in U.S. academia.

In terms of students’ rights of their language and voice, despite the fact that Elbow’s expressive theory accepts linguistic minority students’ voices and their individual writing in the beginning, process theory through various writing stages (prewriting, drafting, and editing) directs language minority students to pursue U.S. Standard English (Canagarajah, 2006); this circumstance demonstrates that first-year composition is hegemonic. In my own experience, as a language minority graduate student and first-year composition instructor, the monolingual nature of first-year composition also does not encourage language minority students to bring their prior academic experiences and cultural voices in their writing. This pedagogical situation

makes language minority students reluctant to collaborate in groups and participate in classroom discussions. Thus, when students are reluctant to participate in the writing class, we cannot imagine that instructors can make them (students) critical and analytical writers. And this hegemony does not allow students (both monolingual English speaking and language minority students) to cross cultural and linguistic borders. If students do not cross cultural and linguistic borders, they cannot develop cross-cultural/cross-disciplinary/global communication skills. It reflects that first-year composition courses are “imbricated in ideology, in a set of tacit assumptions ... and how power ought to be distributed” (Berlin, 1988, p. 492) without evaluating real needs and expectations of the global/ized audience.

The problem of monolingual pedagogy, I perceive, is it wants language minority students to acquire U.S. cultural values and U.S. Standard English in the name of their academic progress, prosperity, and success in their career. Therefore, the English Only movement and traditional monolingual pedagogy are hegemonic, and they always put monolingual U.S. Anglo-students in the center and language minority students at the margins. To justify my argument, I would like to draw an example from Greenbaum’s (1997) peer-review session. In that class Brian’s (a white student) comment on Johnnie’s (an African American student) misspellings created racial tension between the African American students and the white students. Greenbaum (1997) states, “[her] class had divided along racial lines, with the African-American students erupting in shouts to Brian that he was racist, and that his comment was inappropriate”; in the same way, “the white students sided with Brian arguing that his question was a legitimate one” (p. 3). Due to the aggravated cultural, linguistic, and racial issues,

Johnnie “never returned to the class” (p. 4). Here, Greenbaum’s monolingual and monocultural nature of pedagogy does not create democratic and inclusive spaces where language minority students, like Johnnie, would feel safer. Most important, her monolingual and monocultural pedagogy did not protect language minority students (like Johnnie, an African American language minority student) in her class. Because of the monolingual and monocultural pedagogy, it favored only Brian (a white student) over Johnnie because Brian was a white male and grew up speaking U.S. Standard English.

Similarly, Delpit (1988) states, “the culture of power” in school systems comprises middle/upper-middle class white students, and they also hold “cultural capital.” Since white students like Brian already hold the culture of power and cultural capital as Delpit states, they are better privileged in first-year composition classes. In traditional pedagogy, white students do not have to struggle as much as language minority students do to possess the language, discourse, and cultural values in first-year composition classes. On the other hand, language minority students, unlike the monolingual and mono-cultural students, invariably have to struggle to learn new linguistic codes, academic norms, and cultural values. So, Johnnie’s (a language minority student) situation suggests when linguistic minority students, or students of color attempt to learn the implicit U.S. Anglo-American codes in mainstream composition courses, communication frequently breaks down. Therefore, in this chapter, I will focus on how CCC 2.0 is a way of creating safer houses in the contact zones for linguistic minority students, and how it helps create cross-cultural/cross-disciplinary communication at a micro level in first-year composition classes

3.2 Web 2.0 tools: Social networking spaces in cross-cultural composition 2.0

Web 2.0 includes many technology tools such as blogs, Wikis, facebook, MySpace, Google group, Google wave, podcasting, YouTube, twitter, and Flickr. These social networking spaces have been widely and effectively used in academia (Wolf, 2002; Shin & Cimasko, 2008; Selfe, 1999). Therefore, Web 2.0 tools are emerging social networking tools that develop students' writing skills in first-year composition courses. In this research, I propose "cross-cultural composition 2.0" as a juncture of Web 2.0 tools, multicultural materials (students' prior cultural, linguistic, and academic experiences), and theories of composition studies. I incorporate these elements and theories to create spaces for varied student populations in first-year composition courses from a global and local (glocal) perspective. In CCC 2.0, I aim to construct ways of creating safer house for students (both language minority and native English speaking students).

In my experience of using new media/multimodal tools, when students work in virtual spaces in CCC 2.0, students, more often than not, seem to challenge each other in a non-threatening environment. In other words, via CCC 2.0, I aim to prepare native English speaking and language minority students to cross different cultural and linguistic borders so that they become cross-culturally and technologically critical and analytical writers. Since students from various cultural, linguistic, and academic backgrounds meet in virtual and real spaces, CCC 2.0 becomes a convergence of self and other peers. From this perspective, Web 2.0 tools can create a cross-cultural/cross-disciplinary environment in first-year composition classes to prepare our students to be technologically and cross-culturally/globally competent writers and communicators.

Moreover, CCC 2.0 cannot only prepare cross-culturally competent writers, but also produces technologically better skilled human power who can compete for technology-rich jobs in the globalized postmodern world.

CCC 2.0 also describes the changing trends in the use of World Wide Web technology and Web design that aims to boost students' information sharing, critical communication, and collaboration via the Web. Thus, the power of the Web 2.0 movement also changes the power relations in the contact zones, for instance, who can create the content and shape the form of any portion of a work because Web 2.0 is a user-editable social networking space where students can participate and contribute equally. So, blogging is one of the best approaches to develop such type of writing because it allows students to post their reflections and then receive written feedback and comments from teachers, other students, or parents within their blogospheres.

When students work in virtual spaces, they not only can look up their peers' projects, but they can also observe how peers are writing and what rhetorical strategies they are following to invent and organize. Web 2.0 tools (social networking spaces) also have become successful writing and collaborating spaces in college writing classes because in this space as I examined even quiet and shy students can invent, create, share, and publish their ideas and thoughts. I will describe it later in this chapter. Moreover, in first-year composition, since students are new to the college environment, they find working in virtual spaces less intimidating. Similarly, Web 2.0 tools can also shift the power structure of teacher and student and writer and audience because every student/audience can review peers' writing in the social networking spaces.

3.3 Cross-cultural composition 2.0: Teaching methods, materials, and writing activities

In CCC 2.0, instructors can use Web 2.0 tools as virtual networked teaching tools in first-year composition courses. I will provide an example in this section by discussing how I use webs.com (an open source web) in first-year composition classes to create safer spaces for students and to develop basic writing to analytical and critical writing skills. While I conduct writing projects (I will discuss them later in this chapter), my objective is to make students proficient in other cultural rhetorical traditions outside of the U.S. Anglo-American rhetorical tradition. In other words, I want to familiarize them with the twenty-first century's globalized postmodern world. When I conducted the writing assignment, my general objectives were to:

- avoid writer's block⁷ (Rose, 1984) by allowing students to bring materials and write on them that are familiar to them—pictures, maps, video clips, flyers, posters, cartoons, websites, and YouTube commercials,
- develop students' academic and professional writing, to encourage them to bring their prior academic, cultural, and linguistic experiences in their writings,
- prepare them to become critical and analytical writers by introducing them to variety of genres and other rhetorical strategies,
- create cross-cultural communication skills at a micro level in first-year composition classroom,
- make them claim their voice to create their spaces in the first-year composition classes, and

⁷ "Writer's block" is the term coined by Mike Rose (1984). There are various reasons that cause writer's block such as writer's anxiety and writer's unfamiliarity on the subject matter, etc.

- avoid plagiarism.

Overall, these objectives seek some ways of creating cultural and linguistic spaces of both monolingual English speaking students and language minority students in first-year composition classes. Additionally, I also aim to make them more critical and analytical writers by making them work in virtual and physical spaces. Thus, when I organize writing projects in first-year composition classes, students and I follow the following procedures to meet the objectives.

3.4 CCC 2.0 and pedagogical activities in the beginning of the semester

In the beginning of the semester, I always spend at least one or two classes to create students' personal blogs depending on the length of time and students' needs. Despite the fact that some students have a good knowledge of creating and using blogs, they do not have a good knowledge of creating academic blogging spaces. Therefore, I spend significant amount of time to help them create blogs based on their needs and class assignments. For instance, as shown in figure 1.4, I get students to create links such as About Me, Home, Reading Responses, Presentations, Narrative Essay, Web Analysis, Classmates, Citation Style, and Comments. In "About Me," I get them to introduce themselves, write about their programs, their research interests, and their future goals. In "Home," students write a short summary of what their blog is about to their diverse audience because students' blogs are not only for their instructor, but also for their classmates (it is also for those who they have never met in face-to-face situation). In "Reading Responses," they post their reading responses. In "Narrative Essay" and "Web Analysis," students post their drafts and final essays of the projects.

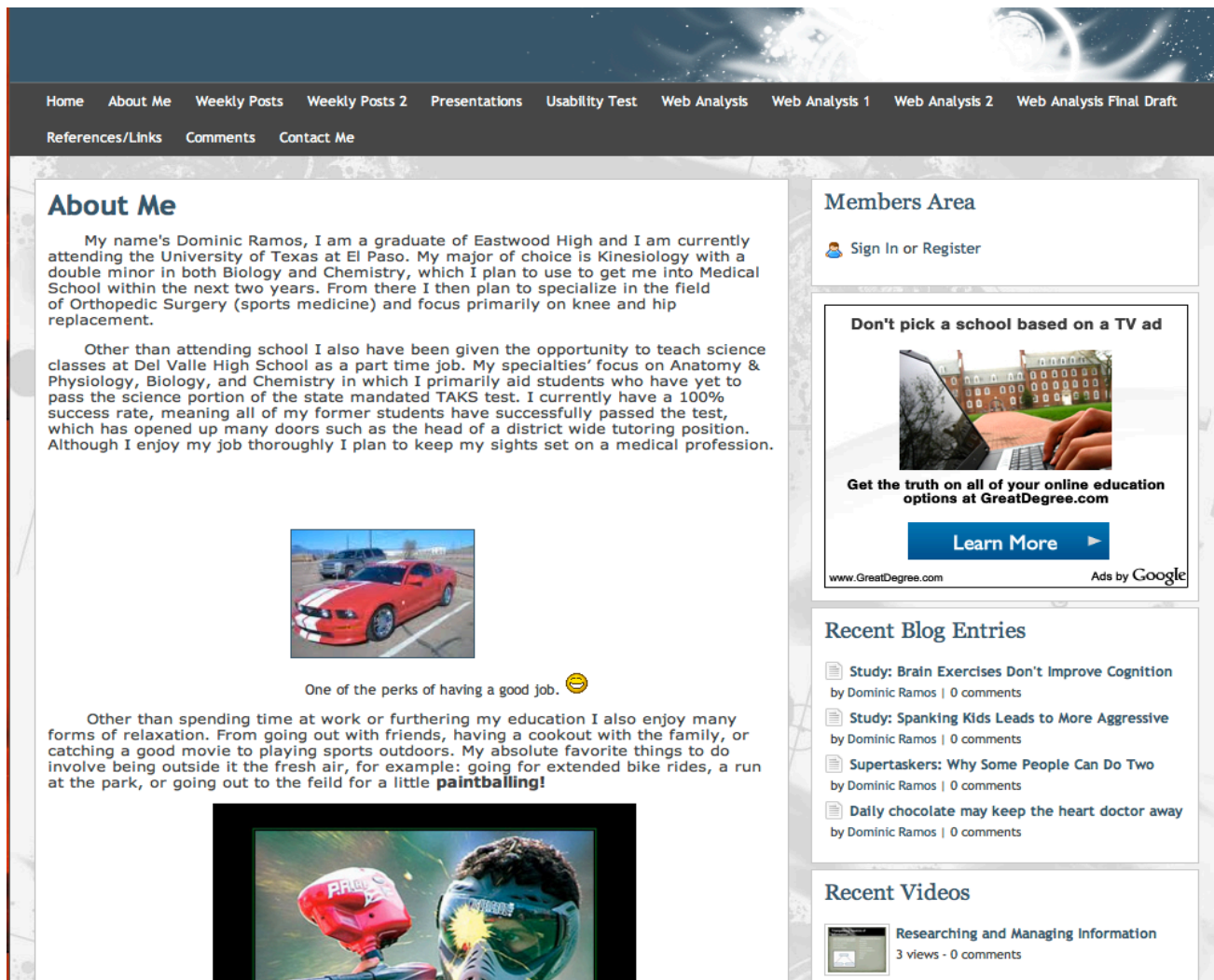


Figure 1.4 student's personal blog

In "Citation Style," students write down some documentation styles and writing resource links such as "MLA citation style," "APA citation style," "Chicago style," "UTEP Writing Center." Similarly, in "Classmates," students have the links of their classmates, and in "Comments," students get comments from their peers and classmates (even from the people who they never met). While I get students to create personal blogs, students individually or in peers learn to share their ideas to create their personal blogs. If they encounter any problem while creating their personal blogs, I will help them, or they ask their peers for help.

Most importantly, I always have students link their peers' blogs on theirs, for it gives them an opportunity to look how their group members and other classmates are writing reading responses, how they are designing their blogs, and how similar and dissimilar the blogs are. Based on my years of teaching experience, I always suggest students to upload all assignments they do for the class because when they upload their assignments, they (the assignments) always remain on their blogs as records. If instructors do not get students to upload their assignments and other documents on their personal blogs, they mostly will never find them again after they finish the assignments, or when students do not upload/link records of their previous assignments, students can barely connect their prior writing skills and strategies to the newer ones. Therefore, my first-year composition students not only upload the assignments they do in my class, they also upload other projects and links they do in other classes and in their workplaces.

3.5 Description of assignment/s

For this writing class, I have several assignments for students such as a discourse community map and report, agency discourse memo, annotated bibliography, community problem report, genre analysis, visual analysis, and rhetorical analysis. However, I will discuss the "Narrative/Reflective essay to critical/analytical essay," in which I get students to do visual analysis and rhetorical analysis. My goal, in this writing assignment, is to encourage students to critically engage in dialogues to create their cultural and linguistic identities in the contact zones. I also stress that students, in the twenty-first century's digitized world, have to be proficient in technology and other

cultural rhetorical traditions outside of the U.S. Anglo-American rhetorical tradition. For instance, students should learn to know how people write, what rhetorical strategies they use, and what rhetorical appeal they use to write/communicate in other cultures.

For this assignment, students and I do some important activities before writing. First, students bring the materials (they are familiar with) such as pictures, maps, YouTube commercials, Websites, magazine articles, and flyers to discuss. Second, students collaborate and cooperate (in groups of four to five) to discuss the materials they bring in the class before they actually begin to write the essay. As shown in figure 1.5, students do this assignment in three different stages such as Stage I (Writing narrative/reflective essay), Stage II (Writing critical and analytical essay), and Stage III (Peer reviewing-claiming students' voices/spaces). I explain the methods, techniques, and procedures in detail how students undertake all the activities in the following sections.

3.6 Assignment 1: Writing narrative/reflective and critical/analytical essay

In this writing project, I aim to invite students as historians, ethnographers, and ambassadors and have them cross various cultural, rhetorical, and linguistic borders (in first-year writing classes). In the beginning, to meet the course objectives, I get students to bring diverse materials as I implied above such as pictures, magazines, maps, Websites, video clips, and articles. For this writing project, students work in four to five different groups comprised of four to five students. I get each student to bring materials that I mentioned above for group discussion. Finally, out of four or five materials, each group picks one for the writing assignment. For this particular assignment, one of the

groups picked an article from a magazine, two groups picked Barack Obama's pictures, and two others picked video clips. Then, they shared some ideas about the material/s they chose before they wrote the narrative essay. This discussion helps students avoid writer's block. Finally, I got them to individually write a two to three page long essay on the materials they picked.

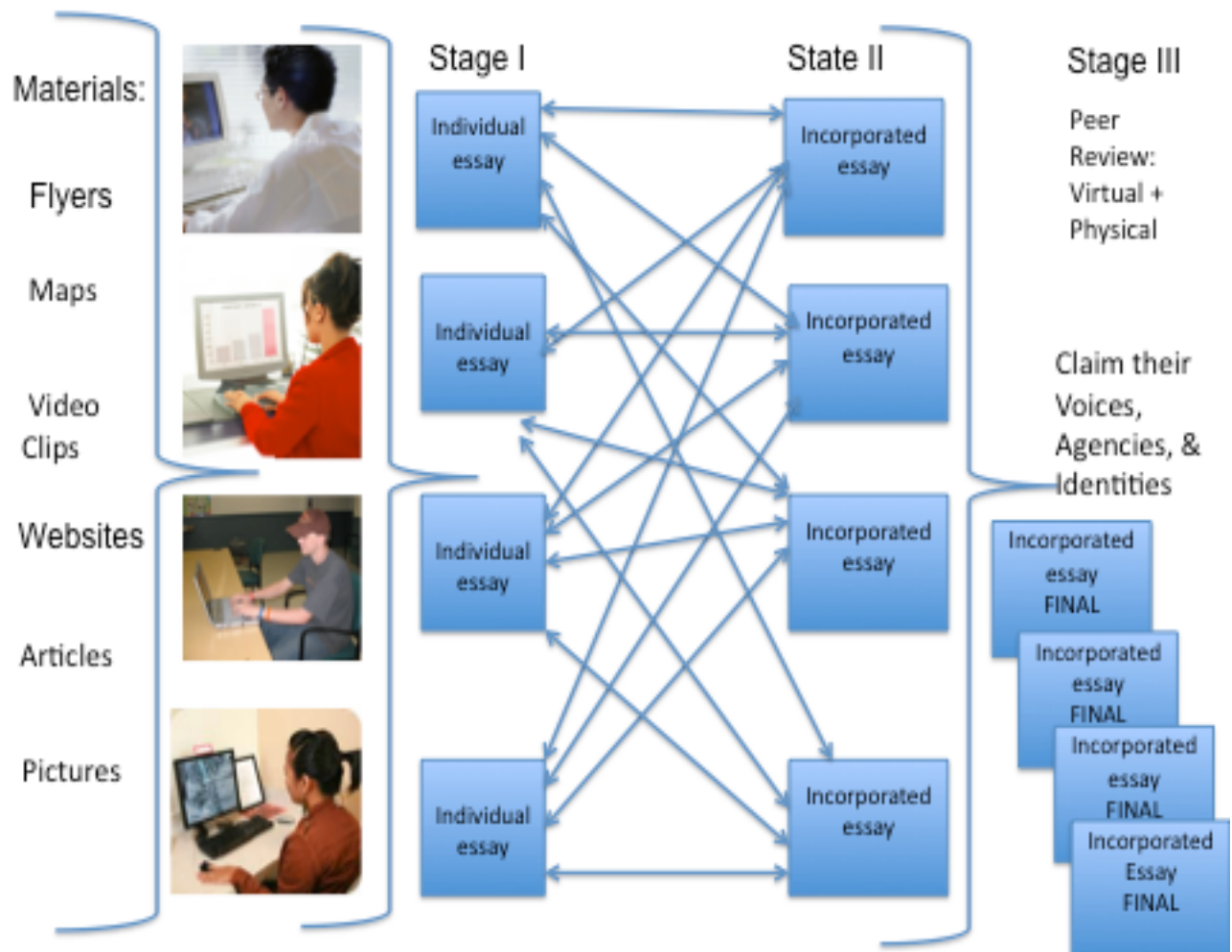


Figure 1.5 Cross-rhetorical/cross-disciplinary composition (assignment procedures)

In terms of blogging options, students preferred using blogs over Wikis in this class. I also wanted them to use a blog, for a blog not only offers their own personal

spaces, but it also remains with them as an archive as long as they want. Additionally, students also found blog including its multimodal services user-friendlier than a Wiki. Furthermore, when students use the blog, they can use it as their regular notebook where they can write their thoughts and ideas. For instance, they can write, upload, or post and share their files, documents, Power Point presentations, and reading responses. Hence, working on the blog (in a virtual social networking space) provides them an opportunity to share their documents and communicate with their peers and other classmates in synchronous and asynchronous settings. Since students upload their assignments and other documents, they get a chance to compare, contrast, and evaluate their own rhetorical writing strategies with that of their peers' and other students' of the class.

3.6.1 Stage I: Teaching descriptive/narrative essay

In this writing project, I get students from each group to write an essay on the materials they discussed (such as newspaper articles, pictures, and video clips). Then, as I mentioned above, students discuss in the group/s before they actually write the essay/s. In the process of writing, some students examine how the author uses rhetorical appeals (ethos, logos, and pathos) and other rhetorical strategies to invent and organize his/her ideas and to persuade readers, whereas some students, who write essay/s on pictures, bring their own previous cultural and academic experiences to describe the pictures. For this project, I get each student to write a short narrative/descriptive essay (two to three page long essay) on the materials they are interested in.

Since students bring the materials themselves, and they discuss each of them, students are able to write on the chosen topic/s. In other words, in this situation, students seem to be able to avoid “writer’s block.” So, students draft the narrative/descriptive essay in the class and complete the draft in a few days. After they finish the essay/s, they post them on their personal blogs. For instance, Jake, who is a native English speaking student, writes:

...Thomas Friedman makes a weak argument appear strong, and takes relevant associations and makes them impertinent. He takes a serious topic, and treats it like a joke. Mr. Friedman does these things, yet his motives are obscure; perhaps honorable. Sometimes, “the end justifies the means” (Machiavelli); Mr. Friedman seems to agree. The affirmative position, along with the unstated assumption of this article is that the conclusion is not only valid, but worth stating, and the credibility of the author, while called into question, is in fact ironclad....
 (“Analysis Disambiguation”)

Since Jake already discussed the article with his peers, he did not encounter any problem both to describe the article as well as to critique. This is one of the methods I like most to teach writing to both language minority students and native English speaking students because this method familiarizes students with the subject matter before they actually begin to write. Thus, in this writing approach, we encourage students to write in the areas they are interested in at the beginning so that they can avoid writer’s block.

Similarly, students from another group wrote individual descriptive/narrative essays on Barack Obama’s picture. There were five students in this group. They were

Corina, a bilingual (Spanish/English) student, Ellen, a native English speaking student, Karen, a bilingual (Spanish/English) student, Prima, a bilingual (Spanish/English) student, and Jacob, a bilingual (Spanish/English) student. Here is what Corina writes:

[...Barack Obama's] positive attitude of struggles presented to him through life can be illustrated in the picture where he is running against the waves of water. These currents in some way represent what he naturally has to face and triumph over. For example, the fact that he is half African American is already a challenge, Obama is the first president of that race to run for president and become president. He ran through this apparent obstacle and conquered his dream. Another thing the waves could be representative of it is the idea that he is too young. This is something Obama also ran through with his great knowledge, appealing personality, courage and determination. Although Obama was automatically exposed to stereotypical ideas because of his race, biological background, and age; he has proven to be someone very capable of dealing with highly important things that require responsibility. He is a democrat who has been so greatly anticipated by a majority of the American people. He has many of the qualities people were expecting in order to have some change in the government. Many people tired of George Bush's ruling, our current president, are just extremely excited of what is to come now that Obama is the elect president and a democrat. In the picture demonstrated, we can tell Obama is looking confidently forward with a smile also going forward, as if anticipating and already knowing the many things he is to do and accomplish. Of course, with

struggles and conflicts as is also illustrated with the waves against him...

("OBAMA")

Here, Corina writes the descriptive essay in the areas she is familiar with, so she is able to express something on Barack Obama's picture by relating her prior experiences.

Because of students' familiarity with the subject matter, Corina and her peers can avoid writer's block. She, in this essay, also plays a role of historian and ethnographer. Corina talks about her past experience and her observation. For instance, Corina talks about Obama, his race, his age, his biological background, his age, and Bush's administration. She also compares Barack's plans and his life style with waves of sea/water.

Furthermore, Corina, through her prior experience, states that Barack is a democrat "who has been so greatly anticipated by a majority of the American people." She also expresses her personal belief or via shared belief that people were tired of Bush's administration and they wanted the change.

3.6.2 Stage II: Teaching a critical/analytical essay

In the second stage, after students post their first individual essays on their personal blogs, I get students from each group to read their peers' essays and to individually write a four to five page long essay by incorporating every peer's ideas and thoughts. Furthermore, in this writing assignment, students comment, critique, and pose questions on their friends' thoughts, ideas, and other rhetorical strategies. Students also examine their peers' essays critically by demonstrating how their ideas are similar, and how they are dissimilar. In this stage, after they read their peers' essay, I have students write their individual essays by summarizing, paraphrasing, comparing, and contrasting

their peers' essays. The unique part of this essay is that I make students use at least eight to ten quotes from their peers' essays. In other words, I get them to quote each peer's essay at least twice in their incorporated critical/analytical essay/s.⁸ More importantly, when students use their peers' essays as their main sources to write their individual essay, they get an opportunity to read and become familiar with other peers' invention strategies, arrangement strategies, other rhetorical writing strategies, and rhetorical modes. For instance, Jacobson, a bilingual (Spanish/English) student, comments on his peer Jake's paper:

The topic of the article, America's economic situation, is without a doubt a serious issue; Friedman's article takes this dilemma and puts it into simpler terms in order to clarify the issues and his opinions. University of Texas at El Paso (UTEP) student, Jake, stated in an analysis of the article, "Thomas Friedman makes the weak argument appear strong" (Jake, 1), Jake's mistake is that a reader can only take one stand, the argument is effective or it is not; his statement seemingly misses what the article's purpose truly is. In general, Friedman presents his argument in a rather collective way, but makes his opinions firm; he presents what is known, that the economy in the US is struggling, and applies his own personal touch on it by giving the crisis a comical touch when questioning why the crisis is where it is. ("Analysis Disambiguation")

In Stage II of this writing project, students both agree and disagree with their peers' argument/s. For instance, here, Jacobson disagrees with Jake's argument.

Jacobson states, "Jake's mistake is that a reader can only take one stand, the argument

⁸ In incorporated (critical/analytical) essay, students read their peers essays, and they incorporate their peer's essays in their own. In this writing process, students comment, critique, compare, contrast, summarize, and paraphrase their peers' essays with their essays.

is effective or it is not; his statement seemingly misses what the article's purpose truly is." This pedagogical approach, as a dialogical process, tends to prepare both language minority students and native English speaking students to be more argumentative, critical, and analytical writers. Since students write essay/s on the similar topic, students more or less know what their peers are writing about. Therefore, Jacobson seems to know what Jake is writing, and what are some issues Jake has.

On the other hand, a good part of this pedagogy is that, in the process of writing process, students always bring their peers' perspectives as warrants, supports, and counter-arguments to support their arguments/claims. Here is an example from another group to demonstrate how students use their peers' voices to support their argument. Ellen, a native English speaking student, who wrote the incorporated essay on the "Obama's Image," states:

[...] Karen, Corina, Prima, and I believe that Barack Obama represents the hope for a better tomorrow. We and many other people across the United States believe that Obama is an inspiring person since he has accomplished greatness against all odds. Karen states, "Barack Obama makes us believe that regardless of where you come from, what you practice as a religion, where you were born, who your parents were, what ethnicity, color, sexual preferences, etc. you are part of this big country," since she believes that Obama represents a man who has become successful no matter what circumstances he had to defeat on his way to presidency. This just comes to show that anything is possible if we strive to reach for it and let nothing stop us from fulfilling our dream. "Obama has

demonstrated that he can accomplish big things, coming from a family of low social status, he is now the 'most powerful man' in the world," states Corina. Ellen, in her incorporated essay, quotes Karen, Corina, and Prima to support her argument that "Barack Obama represents the hope for a better tomorrow." She also raises some points on race, ethnicity, color, sexual preferences, and identity and connects them to Obama's individual and political movement (to change the nation).

When students are asked to write such critical/analytical essay, they, more often than not, bring a complex set of socially and culturally situated voices/identities in the contact zones. Further, Ellen continues:

I believe that my classmate Corina said this because she also believes that Obama is the perfect example of a man with motivation. Since he set aside his past economic background by focusing on what he most desired, instead of dreaming small and accomplishing what is usual for a minority with that social status. Karen states, "Overcoming such obstacles is quite surprisingly, he came from no huge background experience, but he fought for this job because many of us needed that change." With these quote you can infer that Karen, Prima, and Corina can agree with me when I say that, Obama proves anything is accomplishable if we just let our voice be heard and let nothing stay on our way of hitting our main target. By not letting society put any limitations on us, such as Obama and his lack of background experience since he did not let this repress who he is, in the contrary he spoke his mind and won the hearts of the majority by expressing his vision of a better tomorrow. However, my peer Jacob has a different opinion than Karen, Prima, and Corina, and I have. [...]

Here, Ellen validates Karen, Corina, and Prima's voices and creates their spaces in her essay. Ellen begins her critical/analytical essay by arguing, "We and many other people across the United States believe that Obama is an inspiring person since he has accomplished greatness against all odds." To support her argument, she also brings Karen, Corina, and Prima's voices in her incorporated essay.

Jacob, a language minority student, is one of the peers of Ellen, Corina, Karen, and Prima who has a different perspective on Barack Obama and U. S. politics. Jacob also talked about his political beliefs several times in the physical classroom as well. Therefore, Jacob is one of the few students in that particular class whose opinion differs from that of the majority of the students. For instance, after he reads his peers' essays, in his incorporated essay, he writes:

[...] Although my peers [Karen, Prima, Ellen, and Corina] support Obama, I cannot imagine Obama is representing the U.S. He clearly won the election because of his popularity. It is obvious that he is not ready to lead this country and he will never be. People who voted for Obama did not know what they were doing by supporting Obama. Most people were influenced by celebrities and friends. The only thing we could hear about was 'Obama.' People did what the others did thinking it was the right thing to do, but it was not. Obama is not capable to run this country [...] ("Barack Obama")

In his essay, Jacob disagrees with his peers—Karen, Corina, Ellen, and Prima. As I have already mentioned, one of my objectives in this assignment is to create a dialogical process among students because based on my experience as a graduate student and assistant instructor the more students are engaged in dialogues, the more

rhetorical and strategic writers/communicators they become. This pedagogical circumstance helps them constantly brainstorm to become better critical and rhetorical writers/communicators because students want to bring better arguments to succeed in their writings/discussions. In this pedagogical process, students not only benefit from seeing how other peers understand their ideas and what they need to improve, but also gain the skills to critically analyze and revise their own writing (Leki, 1990). Moreover, such assignments not only encourage students to respect other students' cultural and linguistic ideologies, but they also make students negotiate the differences in the contact zones.

Because of the above-mentioned reason, I always advocate for Web 2.0 as tools to create safer spaces for linguistic minority students and native English speaking students in first-year composition classes. For instance, Ellen criticizes Jacob in her essay, but both Jacob's and Ellen's criticisms in virtual spaces do not seem to create a threatening environment in the physical classroom, unlike Greenbaum's (1997) peer review class. Thus, this pedagogical process suggests that when students work in virtual spaces, students, especially language minority students, seem to find safer houses. In virtual spaces, i.e. in students' virtual networking spaces, even quiet and shy students also tend to participate in the discussions and other collaborative works. Therefore, "the quality and depth of student-to-student and student-to-teacher exchanges are higher than in face-to-face classes" (Wolff, 2002, p. 447). Furthermore, students' rhetorical writing strategies and use of rhetorical appeals demonstrate that there is not any fixed writing process, but multiple ones, and every student is unique and unpredictable, and they also do writing in multiple ways. More importantly, when

students work in this writing environment (CCC 2.0), they learn what writing is and how it functions in different situation.

3.6.3 Stage III: Peer review (creating students spaces, claiming their voices, spaces, and identities)

After students post their incorporated essays on their personal blogs, I get them to peer review their colleagues' essays in virtual spaces. In the peer review processes, students not only minutely observe how their peers invent contents and organize them, but they also examine if their voices are validated in their peers' essays. Many students are very delighted when they see their own languages and ideas quoted by their peers. The students also tell me that they have never seen their voices and writing quoted by their peers in academic writing. More important, this assignment, including peer review, helps students extend their horizon of diverse students' writing patterns and rhetorical strategies. For instance, see Jake's comment on his peer Jacobson's paper:

You do a great job of introducing your [peers'] quotes, and giving everyone space in your paper. I would like to see you take a hypothetical position that contradicts with your peers for the sake of due diligence. You are also missing a works cited page.

Similarly, Jacobson comments on Mary's paper:

This paper seems to mostly be comprised of your opinions. I believe that this paper is supposed to be a disambiguation of different people's points of view and what that means. You are not quoting me well, missing a title, and a works cited page.

I always find this peer review session one of the most important parts of the assignment because in this section, language minority students seem to have a better opportunity to claim their voices. For instance, Jacobson, a language minority student, does not only see how Mary is organizing her paper, and how she is using rhetorical strategies and rhetorical modes to shape her paper, but Jacobson also observes whether or not Mary is creating his space in her writing. For instance, Jacobson comments on Mary's paper, "You are not quoting me well, missing a title, and a work cited page." This setting does not only help Jacobson, a language minority student, to create his space in Mary's paper, but Mary also knows how Jacobson uses rhetorical strategies to make arguments in his comments and paper as well. The important point is Mary does not get feedback only from Jacobson, but she also gets several comments from her other peers as well. This situation makes Mary understand that writing is a social construct and students (readers/audience) understand writing in multiple ways.

3.7 Assignment 2: Web analysis

In this assignment, I want to see how different students understand rhetorical situations and rhetorical appeals and apply them in their writing, how students interpret them, and how they define Web designs based on their prior cultural and academic experiences by applying rhetorical situations as tools. Similarly, I examine how students can connect their prior experiences to the complex academic Website/s, how students' interpretation differs within a culture (including academic culture), how much the program information and initial group discussion assists them to write the Web analysis essay, and how much this assignment helps them know about their program. I also

want to observe what materials students use for this assignment, what procedures they follow, and what skills they develop from this assignment.

3.7.1 Materials for the Web analysis assignment

For this assignment, I get the students to use their own program websites for the Web analysis assignment so that they will learn much more about their programs (such as Kinesiology, Biology, Education, Engineering, and Physics, etc.). For instance, in the web analysis assignment, students learn what courses their program offers as well as what it does not offer. So, for the Web analysis assignment, students bring program websites to the class, and they discuss the websites in their own groups.

3.7.2 Procedure for the Web analysis assignment

Students bring their program websites in the class, or they show the program website/s to their peers on the computer for discussion. As shown in figure 1.5, there are three stages students have to go through for this assignment. Before they actually start to write Web analysis essay, they will discuss their program websites with their peers in groups and sometimes as a whole class. In the writing assignment, students share their ideas and experiences about their programs. The importance of getting them to discuss the website is to “avoid writer’s block” and to inform/share ideas with their peers/colleagues about the website.

As with the previous writing project, I get students to write the Web analysis paper in three different stages. Stage I and Stage II are about Web analysis, and the Stage III is peer review. These Stages are different writing processes, which help

students better understand that writing is process. Furthermore, they also learn to organize their essays based on different contexts and purposes. Since it is an analysis paper, I do not get students to write descriptive or reflective essays for this assignment, but they write analysis essays. In this analysis paper, students write the essay twice. First, students write the Web analysis paper on their program Websites. Here, I get them to use rhetorical situation (subject, purpose, audience, and context of use) as a tool to analyze the Websites. Second, students write another analysis paper by incorporating their peers' papers. I will explain it in detail in the following sections.

3.7.3 Skills students achieve from this assignment

By the end of the writing project, students will be able to understand how students interpret program websites in many different ways. They will learn how different students bring different cultural, disciplinary, and rhetorical experiences to interpret websites. Thus, they will see how their peers understand the use of rhetorical situations (Bitzer, 1968; Vatz, 1973; Consigny, 1974; Johnson-Sheehan, 2010) and rhetorical appeals in multiple ways. Additionally, my objective, in this project, is to demonstrate how writing pattern changes when audience (Ede & Lunsford, 1984, Elbow, 1987; Porter, 1986), genre, subject, purpose, and context also change. More importantly, students will be able to see some cross-disciplinary similarities and rhetorical differences in their writings and their peers' writings. In so doing, my purpose is to create and develop cross-rhetorical and cross-disciplinary communication skills at the micro level in first-year composition classes.

3.7.4 Stage I: Web analysis essay

For this assignment, first, I get students to bring their program websites for discussion. Besides my objectives, the reason I get them to bring and discuss the program Website is I want students to become more familiar with various programs, for it is very important for them to know about the program/s they are pursuing, or they want to pursue. So, in the Stage I, I get students to use the rhetorical situations (subject, purpose, audience, and context of use, etc.) as tools to observe how different cultures, programs, and people use different rhetorical strategies to create Websites. For example, in this project, students observe what is the subject, what is the purpose, who is the audience, and what is the context of use of the Website/s? In this assignment, students do not only write a Web analysis essay about their program, but they also try to persuade their peers how and why their programs are good. Because of this assignment, some students may think of changing their major/s as well.

In this assignment, students collectively collaborate, they cooperate each other, and they communicate and share thoughts about the programs. In this stage, students get the opportunity to share ideas with their peers based on their experiences. This setting helps students avoid writer's block, for every student can write something because they already have some ideas about the program, and they also have interacted with peers about it. After the discussion, students write a two to three page long essay, and they post their essays on their individual blogs. Here is an example from one of the students, Damian. Damian is bilingual and his first language is Spanish. Damian's writing skill was average in the class. This is what Damian writes about his major:

Kinesiology, a subdivision of the College of Health Science, located at the University of Texas at El Paso (UTEP), provides its students with the abilities to become a part of fields such as “Strength and Conditioning, Personal Training, Health Fitness Instructing, Exercise Specialists, and Clinical Exercise Physiologists, in addition to, graduate programs in the sphere of physical and occupational therapy” (“Utep kinesiology department,” 2008). Prior to fulfilling this, the department first has to establish itself and become known by the many undergraduates who step foot on the campus and familiarize them with their program and what they offer. One way, in doing so is by generating an easy to access department website which compiles information that appeals to the viewer, thus, potentially bringing about their enrollment in the program.

In this section, Damian introduces the Kinesiology program and the University of Texas El Paso as well. After introducing the program and university, he describes some specific areas of Kinesiology such as “Strength and Conditioning, Personal Training, Health Fitness Instructing, Exercise Specialists, and Clinical Exercise.” Here, Damian not only brings his own individual and academic experiences, but also brings whatever he shared with his colleagues in the discussion.

Damian connects his prior cultural and academic (including the idea of group discussion) experiences to departmental Websites. Damian continues:

When attempting to appeal to a viewer a Web designer will, more often than not, use many forms of rhetoric. These consist of two primary things, among others, which are Rhetorical Situation (the Subject, Purpose, Audience, and Context of Use the information is geared to) and Rhetorical Appeal (comprised of Ethos,

Logos, and Pathos). These forms of rhetoric and the way they are utilized will become the basis on which I will analyze the Kinesiology Departments “Homepage”. I will deconstruct the content and assess how the rhetorical forms are taken advantage of, if used at all [...]. (Web Analysis)

Damian, in this section, explains how the Kinesiology program creates websites by using the rhetorical situation such as subject, purpose, audience, and context to persuade the audience. The reason I use this assignment is I want students both to inform their peers about the program and to bring their prior academic and cultural literacies/experiences to analyze their program Websites. Moreover, based on Damian’s sample writing, we understand that his personal experience, program information, and peer discussion help him include information about the program such as purpose of the program, objective of the program, and mission of the program. Such assignments not only help language minority students avoid “writer’s block,” but they also bring their cultural and previous academic experiences in their academic writing.

3.7.5 Stage II: Peer Web analysis essay

In this writing project, students read their peers’ essays, and they have to write another peer analysis essay by incorporating them (peers’ essays). In Stage II, students use not only the rhetorical situation (subject, purpose, audience, and context of use), but also rhetorical appeals (ethos, pathos, and logos) as tools to analyze peers’ essays. In this stage, students minutely examine ethos, logos, and pathos. For instance, they pose several questions on their peers’ ethos and logos such as do they (their peers) know what they are talking about? Do they know about the subject, purpose, audience,

and context of use of the Website they have analyzed? How do their peers use and develop their argument/s? How do they bring data, examples, evidences, and graphics to justify their argument/s? Are the arguments legitimate or not?

When students complete the “Peer Web analysis essay,” they post them on their personal blogs. For instance, here is Damian’s peer Web analysis essay on “An incorporated review of my peers’ Web analysis”:

[...] When attempting to appeal to a viewer a web designer will, more often than not, use many forms of rhetoric. These consist of two primary things, among others, which are Rhetorical Situation (the Subject, Purpose, Audience, and Context of Use the information is geared to) and Rhetorical Appeal (comprised of Ethos, Logos, and Pathos). These forms of rhetoric and the way they are utilized where the base upon which my peers deconstructed their departments web pages, and now, it will become the foundation on which I will analyze my peers web analysis essays. I will take apart the content and assess how they make use of the rhetorical forms and the manner in which they are taken advantage of, if used at all.

Since Damian was already familiar with what he was writing for the peers’ Web analysis paper, he very nicely articulates what he is going to do in this essay. For instance, he mentions that he will be using the rhetorical situations and rhetorical appeals to analyze his peers’ analysis papers. Furthermore, Damian continues:

Like myself, my peers also followed a topic-by-topic format for their web analysis in which they went from speaking about their departments’ use of Rhetorical Situation, and then their use of Rhetorical Appeal. So continuing in that fashion I

will begin with the first element of Rhetorical Situation and speak about what my peers perceived the “subject” to be in their departments’ home page. It was clear that the pages primary subjects were given either at the top of the page or on a side bar, for example, as in the Mathematical departments site which states, “the subject is the Department of Mathematical Sciences, and it branches off to many other mini subjects. The mini subjects are the links on the side that go into more detail about the department and its events” (Martin, 2010, p. 2). A clear consensus of the subject was reached by each of my group members, and seemed apparent that it was unproblematic in obtaining.

Purpose, was the next element given by each of my peers. In some cases they found it slightly difficult to find while, in contrast, others said the department clearly outlined their objectives. As I mentioned previously, the goal (or purpose) of the departmental web site should be to entice the student to enter the program and as my peer stated: provide the, “feel[ing] that, they were selling the program to prospective students the most but didn’t want to lose the connection to the students they already had in the program” (Michael, 2010, p. 2). Another one of my peers’ points out that the purpose of the departments web site could also be to, “inform the student on the major goal of the college” (Daniel, 2010, p. 2). However, at times, finding the “purpose often involved interpreting the entire text in order to arrive at a conclusion” (Cindy, 2010, p. 4). No matter what the standpoint was on how problematical the purpose was to find they each came to that relative conclusion that it was used to draw the viewer into their program. [...] (An incorporated review of my peers’ web analysis)

Here, Damian explains, “the goal (or purpose) of the departmental Website should be to entice the student to enter the program.” Here, he discusses “purpose,” an element of rhetorical situation, to describe the department’s website. Based on his prior knowledge and group discussion, Damian brings legitimate arguments. Furthermore, to support his argument he also quotes his peers, such as in this instance: “‘feel[ing] that, they were selling the program to prospective students the most but didn’t want to lose the connection to the students they already had in the program’ (Michael, 2010, p. 2).” In this assignment, students not only validate their peers’ voices, ideas, and experiences to support their argument in the contact zones, but they also seem to share and create cross-disciplinary communication strategies at the micro level in the Web analysis paper.

Furthermore, when students work in virtual spaces, they also learn how their peers construct their own realities in multiple ways, and how they bring their ideas to interpret and analyze the website/s. For instance, Damian states:

As I conclude, I come to the presumption that each of my peers’ was not only able make sense of each of the writing styles they were assigned to analyze, but in addition they effectively presented their own ideas and provided sufficient evidence to back up their claims [...].

Thus, when students work in virtual spaces, they get opportunities to even visit other classmates’ Web analyses, and they learn that individuals perceive knowledge according to the shared belief of community they live in. Students’ essays also demonstrate that writing is epistemic, and creation of knowledge/writing is a social construct. For instance, Damian argues that “[his peers] effectively presented their own

ideas and provided sufficient evidence to back up their claims.” Damian’s evaluation demonstrates that when students are familiar with the subject matter, they can “effectively present their own ideas” by supplying “sufficient evidence to back up their claims.”

Since students produce several drafts for this assignment, they also understand that writing is cohesive, recursive, and discursive (Bazerman, 1981). Furthermore, as demonstrated by Damian’s essay, students also learn to negotiate their spaces; they learn to negotiate the differences in the contact zones. In this process, CCC 2.0 creates an environment where students learn to validate cross-disciplinary differences. Thus, what is good about CCC 2.0 is that students get familiar with other students’ rhetorical approaches and their individual ways of using rhetorical strategies and rhetorical modes. Stage II seems to create cross-disciplinary understanding (in first-year composition classes) in which students learn that writing means to enter into a relationship of understanding other discourse communities; writing means to enter into the spaces of other language users (Olson, 1999, pp. 1-6).

3.7.6 Stage III: Peer review (claiming their voices and identities)

I find this peer review (claiming their voice and identity) very important because students always get an opportunity to observe how their peers consider their ideas, voices, and languages. One important point, I would like to mention here is I do not get students to peer review their first Web analysis essay because if students do (peer review their first essay), they end up erasing their peers’ language and voices and other rhetorical strategies. Another reason I do not want students to peer review the first Web

analysis essay (Stage I) is that some students want to organize and shape their essays in their own style. Despite the fact that students seem to write in standard American English from other audiences' perspectives, the essays composed in Stage I can be students' own individual linguistic and rhetorical style. Though there might be some errors, it can be their own conscious choice as well. For instance, Villanueva's (1993) "*Bootstraps: From an American academic of color*" and Gloria Anzaldua's (1987) *Borderland la frontera: The new mestiza* are some examples how language minority writers want to write in their own ways to construct their identities. Here, Villanueva and Anzaldua use non-standard English (varieties of English and Spanglish) to preserve their own cultural and linguistic identities. In the same way, in CCC 2.0, I allow my students to write their first essay in their own choices. However, when they compose the incorporated essay (Stage II), I want the essay peer reviewed since I want students to enter into different social, disciplinary, rhetorical, and linguistic discourse communities in order to familiarize themselves with diverse rhetorical strategies outside of their own cultural and disciplinary rhetorical traditions.

In terms of peer review and feedback, in this class, the majority of students stated that they liked virtual peer review and feedback more than the traditional face-to-face one. Many students, in the beginning of the semester, were also reluctant to give face-to-face feedback since they considered it to be intimidating. Furthermore, virtual networking spaces keep students' writing and peers' feedback as an archive, and they can go back to look them after several months and several years. Another good point about virtual feedback is students can also see how other peers give feedback to their

peers. Thus, by seeing other classmates' feedback, students also learn how they should give feedback to their peers.

Furthermore, what is good about writing in virtual spaces is that students can always revisit their own and peers' blogs and evaluate how they wrote in the past, and how they are writing now, and how they are connecting/improving their writing semester to semester and year-to-year. This setting offers students the opportunity to compare and contrast their writing with that of their peers. It gradually promotes their understanding of multicultural communication or cross-cultural writing/communication skills. When students have their blogs, they also get feedback from their immediate and unknown audience on the materials they have on their blogs (even after they are done with the classes). This situation warns them to become conscious about their audience analysis. For instance, Damian got the following feedback from peers and classmates (and even from some other people whom he has never met) on his "Web analysis paper":

Comment 1:

To start off the paper is very well organized. I didn't even try to put an abstract inside my paper. The introduction was done well as it contained a brief overview of what he was going to talk about, as well as the reason for constructing the analytical paper in the first place. The conclusion wrapped everything up rather nicely and was also done well. The voices of those within the group were incorporated well in the paper and he did a good job of properly citing his peers. Like the others of its type (other similar analytical papers of the analytical papers written on analytical papers of websites) the subject was the papers themselves.

The purpose of the analytical paper was to analyze the analytical essays of his peers. (by Paul)

Here, Paul comments on Damian's essay. He talks about Damian's better way of constructing the introduction, conclusion, and other rhetorical aspects of the essay. He also clearly notices some elements that made this paper look different from his essay.

Comment 2:

After reading your paper I came to the conclusion that it was extremely detailed and that you put a lot of time and effort to it. You brought up several good points within your analysis. I thought it was refreshing when you quoted everyone of your group members and also yourself. I believe that you have achieved the goal of this assignment and that overall, you have written an excellent and well thought out paper. Good job! (by Anna)

Anna appreciates Damian's rhetorical ways of organizing his paper, citing peers, and bringing in detailed information. More importantly, Anna likes the way Damian quotes her and other peers. Anna states, "I thought it was refreshing when you quoted everyone of your group members and also yourself." In the peer review session, since every student examines languages, voices, and thoughts in their peers' essays, everyone becomes quite aware about plagiarizing other students' thoughts and ideas. Hence, this peer review process also strongly helps students avoid plagiarism as well.

Comment 3:

Wow!! well let me say that first. It is a research paper and with that Abstract it is very easy for me to understand your goal with the paper. There were times when it was hard for me to pay attention; nevertheless, with that abstract which by the

way did grab my attention. I found it easier to think back and regain my focus. Very professional and I like the way you incorporated the block quotes. I also noted that one of them was from Martin and well I can really say that the quote was well placed and brings together the body of the paper. For the conclusion well there really is not much to say but that it does go well with your abstracts summary. Over all it was a great read. (by Daniel)

Lupe also mentions that Damian's research paper was hard for him to follow, but the abstract helped grab his attention. He also mentions that quotes were well placed and shaped the body of the paper well. Lupe's comments also show how writing can be comprehensible in a cross-disciplinary communication context.

Comment 4:

Intro- Really strong introduction! It was really cool to see you use a different style instead of the traditional. I enjoyed the abstract, it gives you a clear view of what you will be talking about in your paper.

Body- I liked how you incorporated everybody in the groups voice in your paper. It seemed really seamless when you moved from your voice to the rest of the groups. It was a really strong paper in the sense of how you explained your rhetorical appeals and rhetorical situations.

Conclusions- Very good conclusion! Like Sam [Cindy], I would say your closing statement was key. Your conclusion really tied everything together nicely.

Overall- Great Job! was really a great essay, strong points and good incorporation of the rest of the group! (David)

David's comments add different rhetorics. He compares Damian's ways of concluding

the essay with that of Cindy's ways. David sees a different rhetorical style instead of the traditional one in Damian's essay. David's comments demonstrate that students' writing patterns are not identical, but they differ person to person and culture to culture. Thus, David's comments clearly show writing is epistemic approach, for writer's language originates with the community to which he/she belongs to (Bruffee, 1986).

Comment 5:

Introduction: Strong introduction, especially with the abstract serving as a prelude to the paper. Introduction clearly and directly states the subject, purpose and main points. Background information was not provided, however, it did not lessen the introduction's value.

Body: Provided the essential amount of peers' quotes and in-text citation format was done correctly. All the elements of the rhetorical appeal and rhetorical situation had great examples that strengthened and increased the paper's integrity. Damian's vocabulary was very impressive and professional.

Conclusion: Strong conclusion, restates the purpose and subject. Made an appeal to the reader's emotions by "encouraging them to become part of the UTEP family," very effective closing statement.

Organization: APA format was followed correctly from the cover page to the references page. Paper flowed smoothly from paragraph to paragraph.

Note: Excellent first draft. No obvious grammatical errors. (by Cindy)

Cindy's feedback and comments are similar to that of others, but her comments on APA citation style make her comments stand out. Most of the students appreciate Damian's clear writing style, but Lupe and Cindy observe it in a different way. For instance, Cindy

states, “Background information was not provided, however, it did not lessen the introduction's value.” Lupe states, “There were times when it was hard for me to pay attention; nevertheless, with that abstract which by the way did grab my attention.” The feedback and comments create knowledge that the way one perceives reality differs from discipline to discipline, culture to culture, and person to person. Therefore, Paul, Anna, Lupe, David, and Cindy observe Damian’s essay from multiple perspectives. For instance, they bring diverse rhetorical and disciplinary perspectives to examine Damian’s essay. The peer review not only creates multiple realities, but also develops cross-disciplinary communication skills in students’ perception of invention, organization, and style. This is one of the reasons why I invariably argue that we can create cross-disciplinary communication skills in first-year composition classes at a micro level, and later, students can connect it to cross-cultural setting (to the outer world) when they actually go to workplaces.

In addition, when students get peer feedback and comment from peers, they do not find the feedback uniformed, but they are all different ones. Thus, when students get different comments and feedback from different students, they also understand that writing or at least the notion of writing is a situated one (post-process approach). Therefore, first-year composition instructors have to keep in mind that teaching writing becomes monolithic, rigid, and mechanical when instructors act as if they know everything, and they give only one model. So, I believe that the instructor’s role in CCC 2.0 is to create a learning environment in the contact zones (physical class and virtual space) and leave it open to students with certain guidelines. In this setting, students create some ideas based on their cultural and prior academic experiences, and they

also tend to negotiate their spaces as shown in figure 1.6. Despite the fact the

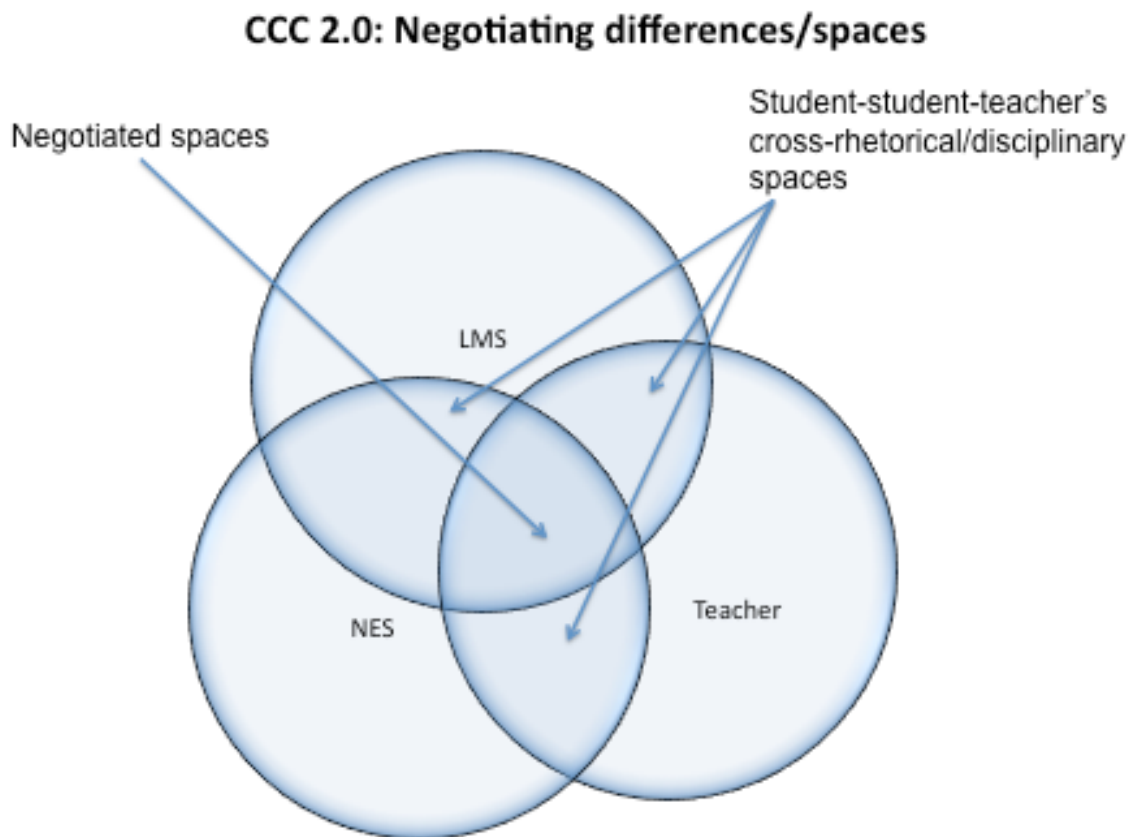


Figure 1.6 Cross-rhetorical/disciplinary writing and negotiating spaces negotiation might be hard in the beginning of the semester, “[students gradually] negotiate the complexities of the social, cultural, academic, and sociopolitical environments that surround them” (Leki, 2007, p. 285). Thus, as shown in figure 1.6, students’ sharing and negotiating differences seem to gradually expose them to other disciplinary and rhetorical traditions outside of their own disciplines and cultures.

In CCC 2.0, instructors have to remember that when they get students to blog, or when they get students work on virtual net working spaces, writing does not only take place in the physical classroom setting, but students can help each other even if they

are at home, at workplace, and at a cafe. Due to such social networking spaces, students do not have to physically meet at schools and libraries to collaborate, cooperate, and share. What I like most about CCC 2.0 is when students, both native English speaking and language minority students, start working for stage II and stage III, they seem to enter into a relationship of understanding the other disciplinary discourse communities and language users as well. In these stages, students tend to get introduced to other students' use of diverse disciplinary and individual rhetorical strategies, and students also become familiar with other linguistic and rhetorical approaches as well. At this stage (as shown in figure 1.4), since students collaborate and share, students get the opportunity to learn from their peers, for in the collaborative learning as I have stated that students share their cultural and prior academic experiences. Thus, such collaborative learning helps students connect their local knowledge to global level, and the global knowledge to the local level at the micro level. Thus, this pedagogy demonstrates that "students can work from within their diverse cultures and multiple identities using their own languages as well as their everyday lived experiences to design new kind of knowledge" (Hocks, 2008, p. 351). Furthermore, this pedagogy also prepares students to respect other students' linguistic, disciplinary, and rhetorical beliefs and their rhetorical traditions.

Moreover, in the writing assignments, students not only tend to gain their understanding of readers' needs, but also develop critical and analytical reading skills. Students also tend to recognize that there is no single argument that can produce the conclusion because everyone is motivated by his/her own disciplinary rhetorical traditions and rhetorical writing patterns. This situation shows that there is no such

writing that is the Platonic ideal Truth, but writing patterns are multiple ones. Therefore, students practically understand that writing is local, contingent, and discursive. The sample essays and students' comments also demonstrate that writing is not method of discovering the Truth, but it is a way of creating multiple realities (Berlin, 1982; Berlin & Inkster, 1980; Bruffee, 1986; Faigley, 1986; Brummett, 1979). Hence, CCC 2.0 stresses that social/disciplinary reality is always pluralistic and relative depending upon time, space, and situation. Having known this theory and practice, students in CCC 2.0 learn to negotiate their spaces, agencies, and identities.

3.8 Staffing and teacher training for first-year composition

An important issue to consider when creating CCC is staffing and teacher training, issues shared by Matsuda and Silva (2006) when implementing a different type of cross-cultural composition course at Purdue. To meet objectives of first-year composition, teachers have to be good at applying various teaching approaches, methods, and techniques in this twenty-first century digitized academia. They have to be good at using new media, technology, and multimodal tools. However, they always have to keep in mind that technology, new media, and curricula are only tools; so, the instructors have to be well prepared to teach both native English speaking students and language minority students by utilizing all available materials in first-year composition classes. Some instructors and programs have begun to include multicultural materials and new media (technology) in first-year composition course materials, but they still do not theoretically and practically understand what and how collaborative work should be done, how to make students cross cultural and linguistic borders, and how to make

them validate various cultural and linguistic codes. Instructors explicitly or implicitly reject language minority students' prior academic and cultural experiences. In doing so, instructors still tend to disseminate and maintain a traditional hegemonic pedagogy.

Similarly, I argue that cross-cultural composition should be taught by instructors who are well prepared to work with both native English speaking and language minority students (Matsuda & Silva, 2006; Kubota & Lehner, 2004; Shor, 1996). The instructors also have to be theoretically and practically competent to remap effective curricula, syllabi, and teaching materials so that varied student population will be equally benefitted in the contact zones. First-year composition instructors have to be theoretically, practically, and psychologically prepared to teach varied student populations so that they (instructors) will be able to define what writing meant to the real lives of student writers, what it meant in first-year composition writing classes, and how students have to translate the writing into their real lives. My argument is that first-year composition instructors should create a democratic and representational environment in the class and should be able to understand how students from diverse cultural and disciplinary backgrounds demonstrate their rhetorical approaches in their writing.

I also strongly advocate that since instructors have to create "safer houses" by utilizing Web 2.0 tools and other multimodal technologies in CCC 2.0, they should have ample trainings and experiences on how they have to teach both native English speaking students and language minority students in first-year writing classes. In CCC 2.0, instructors also should know how to create blogs, multimodal texts, and how to use technologies, and they should be able to assist students when they (students) encounter problems to create blogs to produce multimodal texts and to use

technologies. When instructors have such multimodal and Web 2.0 experiences, they will be able to better assist students in other broader ranges of multimodal communicative practices (Shin & Cimasko, 2008; Kress & Leeuwen, 2001). At the same time, we have to always remember that if instructors act/teach as if they know every thing, they more often than not tend to disseminate their monolithic and logocentric ideas to the students. Therefore, pedagogically teachers have to provide environment to students from where they learn to create various texts and generate new meanings. In terms of my teaching approach, I am hesitant to give my single rigid idea to students, so I always want students to produce own texts and blogs in multiple ways. In CCC 2.0, my objective is not to have students follow the single rigid mechanical and monolithic Truth, but to have them create multiple realities and multiple truths.

I also advocate that, in CCC 2.0, instructors should make students compete or challenge each other in a non-threatening environment. In this setting, every student must have equal opportunity and equal space to participate in physical spaces and in blog-spheres. Furthermore, as Delpit (1988) believes, teachers also should directly and explicitly educate students without cultural capital about the "politically charged" styles, codes and values that exist within the culture of power, and these teachers must also reinforce students to value that their own culture holds. According to Delpit, students need to find their own "expertness" and that we "need to help students to establish their own voices" and to coach those voices to produce notes that will be heard clearly in the larger society. So, we ought to pay more attention in creating such instructors who can better help and better fit in the objectives of cross-cultural/disciplinary writing and global communication skills in first-year composition classes.

I like Valdez (1992), argue that for English composition professionals, working effectively with diverse students will require extensive knowledge about this new language minority population. Valdez, for instance, argues that very specifically, teaching non-English background students must be based on a deep understanding of the nature of societal bilingualism and on an examination of existing views about writing and the development of writing for bilingual individuals. It will demand a critical evaluation of the profession's own capacity to work with nonnative English-speaking students, and it will necessitate asking hard questions about the consequences of using approaches that were designed for native speakers with developing bilingual writers. Similarly, Wong (1996) also argues that policies that encourage recruitment of language minority teachers, counselors, and administrators are needed at all levels of education (p. 584) so that they understand the psychology of both native English speaking and language minority students in first-year composition classes. Therefore, to meet globalized societal values and objectives, we also need to educate instructors about other cultural elements, disciplinary literacies, and multimodal literacies.

I argue that CCC 2.0 classrooms should provide a setting in which open multicultural dialogues and complex media literacy should be welcomed. So, teachers must be trained to accept various cultural materials from critical media literacy perspective because critical media literacy not only directs students to learn from media, to resist media manipulation, and to reuse new media materials in constructive ways, but it (media literacy) also develops students' individual technology/multimodal skills. Therefore, media literacy is tied to the project of radical democracy and concerned with developing skills that will enhance democratization and participation. Feenberg (1991)

also states composition classes should prepare students as technological and cross-cultural critical theorists and thinkers. Therefore, instructors should be able to “devise instruction types, and writing activities which consider student variations and which capitalizes on the strengths and address the weaknesses of them all” (Hyland, 2003, p. 45). Moreover, composition instructors should share insights, methods, research, and experiences (Harris & Silva, 1993, p. 536) so that instructors are able to remap first-year composition courses that address the twenty-first century students’ future concerns and choices.

3.9 From social networking spaces to real spaces in first-year composition classes

When students are given cultural and individual agencies in the virtual spaces, they learn to debate, argue, comment, and defend them by bringing their own cultural and prior academic knowledge as support. Thus, this pedagogy encourages language minority students and monolingual students to constantly engage in dialogues to create their spaces in first-year composition classes. This space also offers them the opportunity to see how other students from various cultural, disciplinary, and linguistic backgrounds use different rhetorical strategies in their writing.

In CCC 2.0, students also learn cross-disciplinary and cross-rhetorical strategies and academic and professional writing skills in virtual and physical spaces. Thus, when networked spaces are created (in virtual spaces) for first-year composition classes, students tend to feel culturally and linguistically safer to express themselves, for students are not physically visible in virtual spaces. For instance, in the beginning,

students seem to feel safer commenting and critiquing on their peers' papers in virtual spaces than in a physical classroom setting. Thus, "preparing students to communicate in the digital world using a full range of rhetorical skills will enable them to analyze and critique both the technological tools and the multimodal texts produced with those skills" (Handa, 2004, p. 3). Hence, moving the writing process to a virtual space offers students the freedom and psychological strength to bring their cultural and disciplinary experiences. When students are used to using Web 2.0 tools in virtual spaces, they gradually transfer such communication skills to the real world situations such as physical classrooms, conferences, and workplaces.

CHAPTER 4

Reflections, issues, and future directions

4.1 Cultural differences: Cross-cultural/global communication opportunities

In the first chapter, I stated that when language minority students, including native English speaking students from different cultures and geographical locations, work together as cultural ambassadors, historians, and ethnographers in a non-threatening environment in composition classes, they learn to connect their local cultural and academic knowledge/literacies to new academic writing. In this process, I have illustrated how CCC 2.0 has a potential to create safer houses, where native English speaking and language minority students will be able to bring their multiple cultural, prior academic literacies and multiple rhetorical strategies to first-year composition classes. Having stated that, I argued CCC 2.0 is a new pedagogical approach that tends to validate diverse cultural, disciplinary, and individual writing differences. Furthermore, I also argued that CCC 2.0 is an important pedagogy for the twenty-first century globalized world because students who are educated in one corner of the world may be working in other parts of the world in the future.

I also advocated that in this networked global village, students should learn how people in various cultures write, what rhetorical strategies they follow, and how they communicate. They also should learn how people in this digitized world invent, arrange, and publish multimodal texts. When students are exposed to various cultural and individual rhetorical traditions, they also become more analytical, critical, and receptive citizens to the outer world. Students, working in the CCC 2.0 environment, will also not find other cultural rhetorical strategies unfamiliar because they will have already been

exposed to various cross-cultural/global communication skills at the micro level in their first-year composition classes. So, CCC 2.0 has the ability to address previously unseen and unsolved cultural, linguistic, and other literacy issues as this pedagogy has a potential to remix different disciplines, rhetorics, and literacies. Hence, my argument is when instructors introduce CCC 2.0 in first-year composition classes, they will be able to answer what sort of writing should be taught in twenty-first century, why this writing/pedagogy matters to our students' lives, and how we can create this pedagogy and disseminate effectively in the twenty-first century's globalized world.

In the third chapter, I argued that CCC 2.0 empowers language minority students, including native English speaking students, to bring their socio-cultural patterns, beliefs, and prior literacies to create their spaces in the contact zones. This pedagogy not only prepares students to share their prior academic experiences, but it also tends to prepare them to respect other students' various individual and cultural literacies. CCC 2.0, by its pedagogical characteristics, can create cross-cultural/global communications and critical multimodal literacies in first-year composition classes. This pedagogy invariably seems to create a dialogical environment in first-year composition classes where instructors can engage students in critical and analytical writing in the contact zones. I also argued that CCC 2.0 will be theoretically and philosophically practical pedagogy to diverse student populations, for it tends to prepare students and instructors to challenge each other and negotiate their spaces and voices in first-year composition classes.

I stated that in CCC 2.0, since students work in social networking spaces, they tend to observe how everyone is writing, what rhetorical modes they pursue, and what

rhetorical strategies they follow to invent and compose. So, in this pedagogical setting, “[w]hat students tell us may [also] challenge our expectations and complicate our underlying conceptualizations about teaching and learning” (Zamel, 1997, p. 349). This pedagogical setting also gives students and teachers an opportunity to observe, interact, and share with students in multiple ways both in virtual and physical spaces. More importantly, my point is CCC 2.0 seems to empower students as authentic sources of their writing, for what they write is their own voice that comes from their cultures and prior academic experiences.

4.2 Creating spaces of language minority students in the contact zones

I also mentioned that since CCC 2.0 is a student-centered and technology-centered networking pedagogy, it not only tends to develop students’ cross-rhetorical, cross-disciplinary, and cross-cultural communication skills, but also develops academic writing, professional writing, and other genre writing skills. Moreover, this pedagogy also creates a situation in which traditional definitions of teacher, student, and learning become fluid and discursive. This is one of the reasons, I argued, why instructors should provide students examples of the proper use of Web 2.0 tools to make first-year composition classes more democratic and representational.

I argued that CCC 2.0 creates a circumstance where student-to-student and student-to-teacher power relations are balanced. For instance, teachers tend to become non-authoritarian, and writing activities seem to be more student-centered. So, in this pedagogy, students (peers) become their (student writers’) primary audience, whereas the teacher becomes their secondary audience. In CCC 2.0, as a varied student

population collectively collaborate, cooperate, and individually create, they also tend to cross cultural, disciplinary, and linguistic borders. As a result, both native English speaking students and language minority students learn to respect other peers' cultures, experiences, and rhetorical strategies within and outside the Anglo-American rhetorical tradition. When this pedagogy is practiced in first-year composition classes, language minority students including native English speaking students tend to feel safer in the contact zones because in CCC 2.0, students' peers and instructors seem to validate multilingualism, multicultural materials, and multiple literacies.

I also mentioned that we should teach students to identify the ways in which they have a control over their own lives. Shor (1995), for instance, situates the individual students within social processes. He also believes that students are agents of their cultures and responsible for their social change; so, they are creators of their own democratic culture (p. 48). My argument is, since students work collectively to shape the content of the democratic classroom in CCC 2.0, this pedagogy not only tends to empower students to become agents of social change, but they also learn to undergo a conversion from manipulated objects into active, critical subjects. I also argued that instructors should inform students about cross-cultural and cross-disciplinary venues and representational processes to create safer house in the contact zones.

I stated that CCC 2.0 engages students in theoretical and real practical circumstances where they learn and appreciate new networked global/cross-cultural communication skills. I argued that CCC 2.0 encourages students to contribute their pools of knowledge to writing courses that make student's learning skills more complete, contextual, and competitive in a globalized context. So, my argument is, in

CCC 2.0, students seem to learn how the epistemological and ontological assumptions of language and truth are defined, how the relationship between writer, audience, and truth are created, and how invention and arrangement are culturally and individually treated differently. In this pedagogical setting, students seem to learn that rhetorics of writing strategies differ from each other in the way writer, reality, audience, genre, and rhetoric are culturally and individually conceived. Thus, students seem to learn that language is a key tool that deals with different discourse and epistemological assumptions about constructing our realities. I also stated that in CCC 2.0, students realize that “truth is impossible without language” because language embodies and generates truths (Berlin, 1982, p. 774).

4.3 CCC 2.0: Social networking spaces as safer houses for language minority students

In chapter three, I argued that CCC 2.0 introduces a complex set of students’ socially and individually situated communication practices in which Web 2.0 tends to be a powerful tool to shift the traditional concept of writing to new media literacy in the contact zones. I pointed out that Web 2.0 seems to be a powerful tool to disrupt the dominant class’s discourse to remap language minority students’ spaces in first-year composition classes. In so doing, I argued that students not only get the opportunity to interact and share with their peers, but they also get the opportunity to write in their own languages (such as varieties of English and World Englishes) about their initial experiences in their college writing courses (see Bean et al., 2006). Thus, via CCC 2.0, we can prepare native English speaking students and language minority students to

cross different cultural and linguistic borders so that they become more cross-culturally and technologically critical and analytical writers.

I also mentioned that Web 2.0 tools (social networking spaces) have also become successful writing and collaborating spaces in first-year college writing classes. These spaces not only help language minority students to enhance their academic writing, but they (social networking spaces) also help quiet and shy students (whether they are language minority students or native English speaking students) invent, create, share, arrange, and publish their ideas and thoughts. Moreover, students can share, evaluate, and incorporate other colleagues' ideas in their writing, and they also can challenge traditional pedagogy and power relation in this pedagogical setting. My argument is, in CCC 2.0, since language minority students (including native English speaking students) blog in social networking spaces, they can write for both immediate and wider audiences.

I also argued that CCC 2.0 tends to allow language minority students to bring their cultural and linguistic materials in the contact zones. Additionally, one of my goals in CCC 2.0 is to encourage students to critically engage in dialogues to create their rhetorical, linguistic, disciplinary, and individual identities in the contact zones. This pedagogical process seem to encourage language minority students to constantly collaborate, cooperate, communicate, and create by incorporating their diverse cultural materials. The research also demonstrates that students (both language minority and native English speaking students) also seem to observe, critique, and pose questions on their peers' use of rhetorical strategies, rhetorical situations, rhetorical writing modes, and rhetorical appeals.

The reason I advocated for CCC 2.0 is that the definition of literacy is gradually changing, and we cannot also ignore new multicultural, multimodal literacies. This circumstance, more often than not, challenges our academic institutions in the postmodern digitized world. For instance, Williams (2007) rightly states, “English departments no longer sustain culture behind impenetrable walls of print. Culture, the product of our human relations, now produces text in multiple, often overlapping forms” (“Forward,” p. xii). When students are introduced to multicultural, multimodal, and Web 2.0 literacies, they also enter into the spaces of the twenty-first century digitized world. And this situation tends to offer safer houses in the contact zones.

I pointed out that in an increasingly technological world, students need to be engaged not only in reading texts and writing the traditional type of texts, but they also have to be exposed to composing and publishing in multimodal spaces in first-year composition courses. More important, by affirming language minority students that they are safer in the contact zones, instructors always have to engage them (both native English speaking and language minority students) in critical dialogues in first-year composition classes. In so doing, I argued that students will learn to challenge their peers and dominant discourses to create their spaces in first-year composition classes.

4.4 CCC 2.0 moving from rhetorical, disciplinary communication to cross-cultural/global communication (in first-year composition classes)

I stated that CCC 2.0 remixes various social and cultural norms, values, and rhetorical communication skills. It tends to help students localize global issues and globalize local issues in first-year composition classes in the situation when students

collaborate and create in virtual and physical settings. In this setting, students seem to get familiar with global rhetorical and disciplinary communication strategies. Through this communication process both native English speaking students and language minority students tend to transfer their virtual social networking skills such as sharing, collaborating, creating, commenting, and defending skills to the physical classrooms. I also pointed out that in first-year composition courses, instructors should understand that there is a wide range of Web 2.0 tools available to us, which can help our students address the real world situation by engaging them with diverse audience in virtual spaces. Thus, the fusion of researching and writing in virtual and physical spaces seems to offer several other potential cross-cultural/global communication skills to students in CCC 2.0 pedagogy.

I stated that when instructors introduce students to various multimedia and multicultural literacies, they will be able to address cross-cultural/global communication skills. Thus, CCC 2.0 also seems to make language minority students and native English speaking students proficient to “[analyze] media codes and conventions, ... [to] criticize stereotypes, values, and ideologies” (Kellner, 2002, p. 150). My argument is when students become good at analyzing multimodal texts and other multicultural codes, they will also be competent to interpret cultural codes and cultural texts in multiple ways. Therefore, this pedagogy tends to allow them to create their own realities based on their various prior literacies. In terms of CCC 2.0 and its skill and knowledge transfer, instructors need to remap first-year composition courses from the twenty-first century’s digitized pedagogical perspective, for newer pedagogy (CCC 2.0) is our hope

for building the future of globalized cross-cultural and cross-rhetorical writing courses in the contact zones.

I mentioned that in CCC 2.0, since students participate both in physical and virtual settings, this pedagogy is framed as an open inquiry, which will make both local and global communication research more accessible for both native English speaking students and language minority students. Therefore, we have to be cautious in the twenty-first century networked era because people do network, they collaborate, communicate, and write via technology outside the four walls of academia more than we do inside. Hence, I stated that we should promote global/cross-cultural communication via CCC 2.0, where varied student populations learn to create their spaces in virtual spaces by validating global Englishes and other varieties of English in first-year composition courses.

I also mentioned that when we introduce first-year composition students to World Englishes and global/cross-cultural communications, not only will they become better global citizens, but they will also become better cross-cultural/disciplinary communicators in the postmodern digitized world. Therefore, my point is the functionality of CCC 2.0 helps students communicate effectively with people of other regions and cultures, it also helps students progress and prosper in the digitized postmodern world. Additionally, CCC 2.0 also offers a sense of belief that language minority students belong to the contact zones, and they believe that they also belong to the center like their native English speaking colleagues.

I stated that CCC 2.0 tends to create an opportunity for a fuller integration of research and other genre writing activities such as digital research on first-year writing

courses. More important, CCC 2.0 has a potential to bridge the gap between students' prior cultural and disciplinary proficiencies and twenty-first century multimodal literacies and other various multimodal genre based academic writing tasks. I advocated that CCC 2.0 is an important pedagogy in the twenty-first century U.S. academia, for media and multicultural literacies are more important than ever in helping students create safer houses in first-year composition classes. When students are taught to create and maintain safer houses in composition classes, they also gradually learn to create their spaces and maintain them in real workplace settings. Therefore, my argument is CCC 2.0 is a probable pedagogy that seems to help students move from their local spaces to the global level in this digitally globalized era.

4.5 Importance of teacher training for cross-cultural composition 2.0

I also argued that instructors who are well prepared to work with both native English speaking and language minority students should teach cross-cultural composition. The instructors, who teach first-year composition courses, also have to be theoretically and practically competent to remap effective curricula, syllabi, and teaching materials so that varied student populations will be equally benefitted in the contact zones. Additionally, since CCC 2.0 instructors can create safer houses, they should have training and expertise on how they have to treat diverse student populations in first-year composition courses. The instructors should have familiarity with new media literacy and multimodal literacy such as how to create blogs, how to create various multimodal texts, and how to use technologies. If instructors are technology literate, they can assist students to create traditional as well as new media texts in first-year

composition classes. I also argued that media literacy is tied to the project of radical democracy; therefore, instructors have to learn and share technological skills with other instructors so that they can help students create safer houses in multiple ways in first-year composition courses.

I pointed out that English composition professionals also require extensive knowledge on how to work effectively with the new language minority population in the contact zones. So, in the third chapter, I advocated that colleges and universities should educate instructors about other multicultural rhetorical traditions outside of the Anglo-American rhetorical tradition. Due to its pedagogical nature, CCC 2.0 demands a critical evaluation of the profession's own capacity to work with language minority students, and it will urge instructors to pose rhetorical questions about the consequences of using pedagogical approaches (in this globalized world) that were designed for native speakers.

Moreover, my argument is students with the help of virtual and real collaboration and cooperation will be able to research and remap their own spaces by bringing their languages, by bringing their discourse community experiences, and their own stylistic learning processes to meet their values in the contact zones. However, I argued that the most important point is instructors and administrators have to keep in mind that multicultural reading materials, inclusive curricula, and new media technologies alone do not automatically help us create safer house for language minority students, including native English speaking students, but it is instructors' pedagogical approaches that assist us to create safer house for both language minority and native English speaking students in the contact zones.

4.6 Some issues of Web 2.0 and multimodal tools in first-year composition

Despite the fact that I advocated for the use of Web 2.0 tools and multimodal tools to create safer houses in first-year composition classes, there are still some noticeable obstacles students and instructors confront in day-to-day teaching and learning environments. For instance, many colleges and universities cannot afford new media technology for all students in first-year composition classrooms. Colleges and universities are also not able to hire experienced and well-trained first-year composition instructors. Those instructors who are inexperienced may not practically and theoretically understand how they should design courses, how they have to meet needs and expectations of students, and how to use technology in first-year composition classes. There are still many instructors and administrators who still resist the uses of new media technologies in writing classes. Moreover, there are instructors who seldom talk about their beliefs about the current pedagogical issues in the field, who also seldom discuss the first-year reading materials and how they address demands of twenty-first century students (Casanave, 2004, p. 20).

More importantly, according to my own experience, many language minority students as well as native English speaking students, do not come to first-year composition classes well prepared to use multimodal technologies and Web 2.0 tools. Therefore, students' technological skills should be assessed, and they should be provided with training based on their needs and our expectations. If universities and colleges do not provide training for the proper use of new media technology, at that point, technology (multimodal tools/Web 2.0 tools) hinders students writing and learning processes more than it helps. Moreover, a huge number of student populations may not

be able to afford laptops, computers, other small notebook devices, and Internet services. As a result, objectives of CCC 2.0 also may not be met to create safer houses in the contact zones even in this postmodern webbed world.

4.7 CCC 2.0 and future direction

I became interested in CCC 2.0 because the world is globalized and digitized, and cross-cultural/global communication has become a dominant means of communication in the socially networked world. On the other hand, I observed that U.S. first-year composition courses are still traditional; they still tend to be much more monolingual and monocultural. As a result, they do not seem to validate other cultural rhetorical traditions outside of Anglo-American tradition. Additionally, first-year composition courses do not meet students' and globalized world's needs, values, and expectations. Therefore, I have proposed CCC 2.0, which helps develop rhetorical, disciplinary, and cross-cultural communication skills by inviting different student populations in the contact zones.

As I already mentioned CCC 2.0 seeks ways of creating safer spaces for linguistic minority students, including native English speaking students. In CCC 2.0, or in safer spaces, one group of students is not privileged over the other groups, rather all students' prior cultural and academic experiences are equally validated in the contact zones. Furthermore, in CCC 2.0, students' peers and instructors validate students' cultural rhetorics, rhetorical modes, and rhetorical strategies outside of the U.S. Anglo-American rhetorical tradition. Therefore, colleges and universities need to train first-year composition instructors and students on how to create safer houses in the contact

zones so that language minority students, including native English speaking students will be able to build cross-cultural, intercultural, and multicultural communication skills to meet the social and cultural values and other objectives of students.

I stated that in order to create such student-centered and technology centered democratic pedagogy, first-year composition administrators and first-year composition instructors have to equally redefine and remap first-year composition curricula, texts, and course materials for twenty-first century audience and students. So, I advocated that first-year composition administrators and composition instructors should be able to remap what first-year writing instruction, technological theory, literacy instruction, and resources should look like, and how they should meet the needs, values, and expectations of the twenty-first century's globalized world.

However, despite my advocacy, CCC 2.0 is a newer pedagogical approach, and it still has a long way to reach to its destination. Therefore, CCC 2.0 needs to be more thoroughly researched and practiced in the field. Based on research, theories, and philosophies, we have to seek ways of creating safer student spaces in the contact zones. In so doing, we have to focus on what makes cross-cultural composition effective, what teaching materials better fit this pedagogy, what kind of training and support it needs.

Finally, I hope that this research on CCC 2.0 opens up a new corridor through which administrators, scholars, instructors, and graduate students will be able to enter different pedagogical spaces for further research. I also hope that since CCC 2.0 tends to create democratic, inclusive, and representational first-year composition courses, research on CCC 2.0 may add a milestone in the history of first-year composition

pedagogy. As CCC 2.0 tends to be a more democratic student-centered and technology-centered pedagogy, it will also seek ways of creating cross-cultural/global communication skills in the contact zones. Therefore, I hope that CCC 2.0 will positively impact first-year composition courses and the lives of our future students in the U.S. universities and colleges in the twenty-first century's globalized world.

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Marohang Limbu was born on 6 April 1965 in Chitretar, Sunnam 1, Tehrathum, Nepal to Chandrawati Limbu and Ganga Lal Limbu. Marohang graduated from Ratna Secondary High School, Tehrathum. He earned his undergraduate studies in Education and British literature from Tribhuvan University, Nepal. As an undergraduate student, he taught at various schools including Pakhribas Agricultural Center, Dhankuta.

In 1996, Marohang moved to Kathmandu to pursue M. A. in English. While pursuing his the degree, he worked as Vice Principal at Jagat Mandir Boarding High School, Lampokhari. Later he established his own private high school—National Orchid Boarding High School where he was the Principal until he made his final move to the U.S. to further his education.

Marohang earned his M.A. in Rhetoric and professional communication at New Mexico State University, NM and PhD at University of Texas at El Paso, TX. As a graduate teaching assistant, Marohang got an opportunity to connect the eastern pedagogical theories and practices to the western ones or vice versa. After completing the doctorate, he is teaching at Michigan State University, East Lansing, MI as an assistant professor.

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