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Second-Language Writing

Second-language writers, often stylized as L2 writers, are a part of nearly every writing program across institutional contexts (e.g., two-year colleges, four-year universities) and "should be recognized as an integral part of writing courses and programs" (National Council of Teachers of English, 2020b, Part 1, para 4). Some colleges and universities have specific programs and classes informed by linguistic theories and second-language writing pedagogies dedicated to L2 writers. Second-language writing teachers, scholars, and administrators recognize and value students' cultural knowledge and histories, and develop practices that account for the diverse needs of students. One aim is to integrate L2 perspectives into writing programs and courses. Those who teach L2 students are committed to normalizing multilingualism and resisting monolingual assumptions and biases: "Classes based on monolingual pedagogies disable students in contexts of linguistic pluralism . . . valuing students' own languages—in this case, nonprestige varieties of English—helps in the acquisition of other dialects, including the socially valued dominant varieties" (Canagarajah, 2006, p. 592).

Second-language writing is connected to amplifying multilingualism and negotiating language differences. This requires an understanding of the language backgrounds of students within local contexts because L2 writers include "international visa students, refugees, and permanent residents as well as naturalized and native-born citizens of the United States and Canada" (National Council of Teachers of English, 2020b, Part 1, para. 3). Paul Kei Matsuda (2006) writes, "All composition teachers need to reimagine the composition classroom as the multilingual space that it is, where the presence of language difference is the default" (p. 649). This reorientation values multiliteracies. It is the responsibility of

writing program administrators (WPAs) to support language diversity through program outcomes and classroom practices and assignments. This work is interdisciplinary and draws from sociolinguistics, applied linguistics, translingualism, and second-language writing theory and practice.

Establishing a writing program that brings awareness and attention to multilingualism and resists monolingualism, the assumed "norm" of many programs and classes (Horner, Lu, & Matsuda, 2010), requires curriculum that values language differences and problematizes monolingual English ideologies. And it requires creating policies and assignments that meet the needs of diverse students. This kind of shift in thinking and action has a complicated history in United States higher education. The influx of international students in US colleges in the nineteenth and twentieth centuries, for example, brought significant attention to issues around language preparation. In the late nineteenth century, most universities believed it was the responsibility of international students and sponsoring governments to prepare them for the linguistic differences: "US colleges and universities usually provided little or no institutional support for international students' cultural and linguistic adjustments" (Matsuda, 2006, p. 644).

Colleges and universities struggled to identify solutions and build sustainable structures that would help support L2 learners. Meanwhile, second-language programs doubled in size from 1953 to 1969 (Allen, 1973). Traditional approaches to teaching, assessing, and responding to language differences in writing were informed by a deficit model that assumed language differences were "bad" and that "error" in writing needed "to be fixed." Standard Edited American English (SEAE) was considered "right" and "correct." These traditional approaches and attitudes on language and writing are exclusionary. L2 writers were perceived as "outsiders" that needed to adapt to *standardized English*. This came across in classroom practices that focused on grammatical rules, which of course, reinforces privilege and reasserts power, further isolating L2 learners. Likewise, program assessment placement methods kept second-language writers from "mainstream" composition classes. These issues, alongside others like the English-only movement and the myth of linguistic homogeneity, or "the assumption that college

students are by default native speakers of a privileged variety of English," continue to exist in twentieth century writing programs and classes (Matsuda, 2006, p. 641).

Here it should be noted that conversations concerning language differences are debated in second-language writing theory and practice, too. Most prominent now are conversations on the relationship between second-language writing and translingualism. In 2011, Bruce Horner, Min-Zhan Lu, Jacqueline Jones Royster, and John Trimbur suggest taking a translingual approach to language differences. A translingual approach honors all language users, recognizes language difference as a resource, views language differences as fluid, and confronts monolingual English assumptions and language practices more generally. Others have expanded on translingual approaches to writing instruction (Canagarajah, 2013). Meanwhile, some second-language teacher-scholars have urged writing studies not to conflate L2 writing and translingual approaches, and to recognize L2 writing as "its own field while acknowledging that it shares certain common foci with translingual writing" (Atkinson et al., 2015, p. 385). These teacher-scholars have stressed the distinctions between "translingualism and the field of second-language writing" and have noted how second-language writing has taken up the task to help L2 writers "develop and use their multiple language resources to serve their own purposes" (Atkinson et al., 2015, p. 384–385).

Not to be lost within these debates is a commitment to multilingual students. Second-language writing practice and theory is dedicated to helping writing programs and classes value multilingualism and to tap into the knowledge and experiences of L2 writers. Second-language writing theory and praxis has been influential in helping composition studies at large critically examine pedagogies and reconsider how to best serve students from varying sociocultural contexts and backgrounds.

INTERVIEWS

I had the opportunity to talk to some of the leading second-language writing scholars in the field: Paul Kei Matsuda, Suresh Canagarajah, Todd Ruecker, and Eunjeong Lee. The throughline in these interviews is their commitment to helping program

administrators and instructors serve L2 writers. Matsuda provides a history of the emergence of second-language writing programs in the US, and he talks about mentoring writing teachers and preparing them for teaching L2 students. Canagarajah discusses current issues in second-language writing scholarship, and he shares how he creates a class where "multiple languages and cultures can thrive" and how he uses literacy autobiographies so that students can explore their histories with language and culture. Ruecker describes larger issues that writing programs face, such as budget allocations and placement methods, that often affect their ability to support L2 speakers and writers. He also reflects on meeting the diverse needs of students and negotiating language differences in the writing classroom. Lee concludes by offering her critical approach to language and literacy studies and how her pedagogy helps generate conversations on language differences.

Shane to Paul Kei Matsuda: You're the Director of Second-Language Writing at Arizona State University. How have second-language writing programs developed in the US, and what are some typical configurations and models of second-language writing programs? [Episode 61: 01:25–05:18]

> In the North American higher educational context, second-language writing programs, typically, are attached to or are parallel to first-year composition courses across the country. These days the goals and objectives tend to follow the WPA Outcome statement, which is the foundational document for our program. We have an adapted version of the outcomes statement, so there is an emphasis on writing skills, critical thinking, argument skills, and rhetorical awareness. Historically, L2 writing classes were created as a solution to a few international students who happened to be in first-year composition courses. The teachers of these courses didn't know what to do with this population so they segregated them. Sometimes they held students up to certain standards that were unreasonable.

> Sometimes they just let them pass. It was an administrative solution to the practical problem on the teacher's side.

Later these programs became a little more professional-ized. People who started teaching these students had some background in writing and some background in language teaching. The courses were reconceptualized to focus more on the students' needs and to provide the support that students need in order to cope with the challenges of academic writing, both in the first-year writing courses and beyond. There have been some unique proposals for different course designs and how to integrate or disintegrate "mainstream" writing students and second-language writing students.

The current trend is to mainstream students who want to be mainstreamed. But for students who feel uncomfortable being among native English speakers and who need additional language support to work with other students and instructors who are sympathetic to their unique needs and interests and experiences, separate sections of composition courses are being offered.

They are typically taught by experienced writing teachers who also have some background in language instruction and working with students from diverse backgrounds. A particular configuration where these programs are located is not so much a pedagogical or theoretical decision, but it's more of a logistic decision of where the expertise is. Sometimes, unfortunately, it's where the money is, so pragmatic and financial reasons. For institutions where there are separate and strong language programs outside of the English department or writing department, then you may find second-language writing programs that are located in a completely different department administered separately by a group of specialists. That degree of communication between writing programs and the "mainstream" writing programs and second-language programs also depends highly on . . . where they're located, how they are being administered by different people, and how they get along with each other or don't get along with each other.

Shane to Paul Kei Matsuda: What kinds of advice do you give or what assignments and assessments do you suggest instructors take up and implement in their second-language writing classes? [Episode 61: 06:53–10:53]

Most of the teachers I work with come from different disciplinary backgrounds. Some of them are literature specialists. Some of them are creative writers. Some of them are applied linguists and TESOL specialists. Some of them are writing specialists. They all have their own biases and their own experience. I don't assume specialized knowledge of language teaching for first-year composition teachers who work with second-language writers, but I do expect them to have a broad understanding of the rhetorical situation, different genres, and also different contexts in which writing is being used and how it's perceived and how it's received.

Awareness of the student population and a wider range of writing practices is essential. Sensitivity to language learning is also important. One of the things that I've observed over the years is that teachers, both first-language speakers and second-language speakers who tend to do really well in working with students, are not people who have certain types of expertise, but people who actually have experience as language learners. That really helps them put things into perspective as they try to work with second-language writers.

In designing assignments, of course, being aware of cultural biases and some of the dominant assumptions, unspoken assumptions about literacy, about ways of arguing, about citation practices. These are also challenging for many teachers, so kind of breaking things down and explaining and raising the awareness of how little things like double spacing papers or using margins, not fully justified, but left justified, I mean, these little conventions. The idea that these little things that we take for granted are new to some students is an eye-opening experience for a lot of teachers. It's not one thing or a set of knowledge that teachers develop, but

it's repeated encounters with these little differences and new perspectives that are really important.

So expertise does play a role and people who have strong rhetorical backgrounds, they are good at articulating different aspects of rhetoric, persuasive appeals, and audience, and so forth, and people who are coming from language backgrounds are good at articulating and focusing on language issues. But people tend to overdo things and focus on what they're good at and what they're interested in and not have a balanced perspective in terms of what the students need overall. Even as we use the strengths that we bring to the table, I think it's important to take a step back and reassess what we don't know, and then start to feel comfortable addressing them. And also, remain uncomfortable. I think Chuck Schuster used to say this, in order to be a good teacher, you have to be comfortable not being fully comfortable. Paying attention to new things that we experience and trying to do our best in addressing them, knowing that there's always a better way to do the same thing. That kind of sensibility is really important for professional development.

Shane to Paul Kei Matsuda: How do you think writing programs can better prepare future faculty for teaching second-language writers? [Episode 61: 11:06–13:09]

Exposing more teachers to the world of multilingual writing and second-language writing is a good first step. At ASU, I try to do this systematically. So during the first year, everyone teaches the "mainstream" sections of English 101 and 102, the first-year composition sequence. Then after that, they can develop additional expertise in professional writing, second-language writing and other types of writing. I'm in charge of providing professional development and mentoring to people who are interested in developing second-language writing expertise. After they have taught L2 writing classes, they are exposed to a wider range of issues, assumptions, and challenges, as well as strengths that they

may have not seen in "mainstream" writing courses. They are better prepared to work with a wider range of diversity.

Another thing that I've observed over the years of professional teacher education work is that people who have taught L2 writing tend to be much better teachers of "mainstream" writing classes as well. Because they are ready to identify issues and questions and possibilities for learning in ways that are not often visible in more conventionalized stagnated contexts. As a program, my goal is to expose more teachers to this new type of perspective, new experience, and then bring them back to the "mainstream" writing courses, as well as L2 writing courses, so that eventually everyone will be ready to recognize and address specific needs and to tap into the specific strengths that students from multiple linguistic cultural backgrounds bring to the program as a whole.

Shane to Suresh Canagarajah: What are some current issues being addressed in second-language writing scholarship, or what kinds of conversations are ongoing about teaching second-language writers? [Episode 53: 01:19–07:05]

I think all of us in second-language writing initially started with the assumption that second-language writers are "new" to English and therefore we have to focus a lot on grammar and language norms. So actually there are some scholars, we are good friends, Vai Ramanathan and Dwight Atkinson, they wrote a paper in the early '90s titled "Cultures of Writing: An Ethnographic Comparison." They said in L1 classes, teachers focus on voice and critical thinking and identity. All those nice things. But in L2 classes, they were looking at two departments in the same university, they said in the department that teaches L2 writing, they focus only on grammar. Those teachers don't talk about voice and critical thinking because they think students still need to learn the grammar before they can engage with that.

I think a lot of changes, now, relate to going beyond just grammar. One of the first shifts that I wanted to mention to

you is treating writing as *rhetorical*, even second-language writing as rhetorical. One of my good friends, Jay Jordan, has been writing a lot about that recently, why don't we teach second-language writing as just rhetoric than just making a grammatically perfect text? That's one of the major shifts—treating second-language writing as rhetorical. This also comes into issues of the voice of a multilingual writer, identity, and even creativity. I guess earlier we were very "norm" driven. We were very concerned about getting the writers to learn the "academic" norms and "grammatical" norms. Second-language writing as rhetorical is kind of thinking more about where can students appropriate the grammar or use English for their own voices and identities in more creative ways.

The second shift, also moving away from language and grammar, is multimodality. We are saying writing involves a lot of other resources. Even in academic writing, we haven't really been sensitive to things like space, paragraph divisions, font. Writing as a practice involves technology, board processing systems, computers, but even more broadly academic writing draws from conversations we have. Students have social media posts. If I use multimodality in a broad sense to include all these practices—communicative practices that lead to the final text—a lot of us are now working on how all these other multimodal resources help writing. That's the second shift.

A third shift deriving from all of that is "translingualism." That is, how do students go beyond the grammar of one language in their writing? This gets people scared because they would say, "Well, English writing is English writing. You'll get punished if you bring a little bit of Chinese or a little bit of Arabic into your writing." That's true, but to begin with in the process of writing as people construct the text, we don't know what's going through their mind. They might be multitasking in multiple languages as they create the text. They might be writing a first draft in Arabic just to get the ideas going. They might try to outline in Arabic

and then write the final draft. I think there's nothing to worry about . . . students are not going to suffer if we allow all the other languages to be part of the writing process.

My funny way of putting it to a lot of my students is to say, translanguaging might actually help your students write a more perfectly grammatical English essay. It's a paradox, but I think it's true in the sense that if somebody is just shuttling between different languages, they also develop a keen awareness of English grammar . . . I'm a secondary speaker, I use Tamil all the time. I'm always thinking to myself, "Why do we say this in English *this* way? When we say that in Tamil in *that* way?" I tell my students I'm always learning because I'm a multilingual. I'm always asking questions about languages and hopefully it's leading to a better appreciation of both grammars.

I think there's a fear from teachers that allowing multiple languages into the writing classroom or writing might affect the proficiency of English writing. I actually like to put it in a very paradoxical way: Students can actually improve the proficiency because moving between languages can create a better metalinguistic awareness to rise above both grammars.

Shane to Suresh Canagarajah: What are some resources that you would recommend teachers consider when teaching second-language writers? What advantages and affordances do they provide teachers and students? [Episode 53: 21:08–26:25]

Let me start with explanation because I guess the resources and affordances won't make sense without some justification. I'm coming from my background in social linguistics and migration studies and things like that. I feel that teaching has become more challenging for us because we are always confronted by new situations, new genres, and new interlocutors and audiences. Our texts travel to so many places. So teaching in a "product-oriented" way, that's a very familiar term for all of us, and also "teacher-fronted" way, that is, me taking the authority and telling the students

these are the norms you need to learn, or this is the genre convention, and if you just learn the genre convention you are going to be fine, is not going to help. Students are always going to be confronted with new situations.

What I like to do in my classes is treat the classroom as a contact zone, like Mary Louise Pratt used in 1991. A class is a safe space where multiple cultures and multiple languages can collide. This is embodied by the students we have. Make all that diversity shine through. I'm kind of smiling to myself because a lot of people sometimes say, "How do you introduce diversity in your writing?" I say, "I just provide a space for it so that it comes out and I invite it rather than just teach it."

I create a classroom where, as a contact zone, multiple languages and cultures can thrive. Or another term that I've used in some places is the learning environment as "ecological." Ecological meaning all the resources in the classroom setting would become functional and influential and generative because every classroom has a lot of resources . . . I don't give texts that are only translingual. Sometimes I use my readings, but I also pair it with other second-language writers who would make a case for "norms" in writing. I want students to kind of work between these positions to see how would you formulate your own texts in the context of these persons? An ecological learning environment would be to draw from the affordances, try different kinds of texts, different kinds of technologies.

Shane to Suresh Canagarajah: Your pedagogy features the writing of literacy autobiographies. What value do you see in this genre for multilingual students? [Episode 53: 13:34–16:33]

So this comes from Vygotsky's idea that engaging with an activity by using certain tools helps you develop your identity, internalize your learning. Learning always is in the context of activity and tools. We think of writing a narrative as a tool, as an activity that mediates your development or identity in your learning of language . . . I've

been teaching a class called "Teaching Second-Language Writing." It's for training future teachers who are becoming teachers of writing. It's a mix of undergraduates and early graduate students. I told them we are going to do a lot of the readings . . . and I use a lot of scholars from second-language writing like Dana Ferris who has a wonderful handbook for composition and for teaching composition. I use that. Also, Christine Pearson Casanave who is a second-language scholar. On top of the readings, I said, you will write your own literacy autobiography throughout the 15 weeks starting from a basic outline. You'll *negotiate*, that is, as you post your drafts, we will talk about it as a class to see how to improve it.

A lot of different things are happening. One is, they are engaging with their reading from the point of view of their own identities and their own backgrounds. Secondly, because it's kind of developed through the whole semester, they are also practicing what they should be teaching, which is draft several drafts and outlines and get feedback, including my feedback. I'm sure you could do it with any genre, all these things, even with expository writing, but with the literacy autobiography what I saw was that it's personal. It gives you a space to think about your own learning and your own background, all the languages that you speak, or the learning that you did. I tell my students, you are also assessing your own learning of writing so when you are future teachers, you can learn what didn't work and what did work. It's an important lesson for you also to kind of think critically about your own learning of writing. Maybe if I put it in one word, it's a very *performative* genre.

Shane to Todd Ruecker: What are some challenges that writing programs face in serving second-language writers, and what are some policies, practices, or procedures that can help overcome those challenges? [Episode 57: 01:14–04:40]

One of the first things that comes up is placing students and identifying students. There's been a fair amount of

work on . . . the labels students use to identify themselves is pretty complex. I think back to Ortmeier-Hooper's piece in 2008 that's been pretty influential in the field. I've done some work on that. There's been some additional work in the *Journal of Second Language Writing*. Some students identify with the "ESL" label or the "non-native speaker" label, but then other students find that pretty problematic. Like we have a lot of students who grew up in the US speaking multiple languages and don't fit neatly in any one category but might be served well by a teacher who has training to better support their language needs along with their writing needs. So kind of figuring out how to get those students in the best classes for their needs. That kind of trickles into how we label the classes themselves, then what kind of placement mechanisms we use.

Another challenge that comes up is just finding qualified instructors and teachers to work with second-language writers. At the University of Nevada, Reno, it's been traditionally run and taught out of that intensive English program and they always haven't had the funding they've needed to support and pay full-time instructors. It's often taught by part-time, adjunct labor. By the nature of the exploitation of those positions, [teachers might be] distracted teaching other classes, they might not have the second-language writing expertise that we need to better serve these students.

Just in general, ideally, and various people have written about this, instructors of second-language writers should have experience and training in TESOL and applied linguistics and writing studies. Often we find that people have one or the other expertise.

So if they're just within TESOL, they don't necessarily know how to teach a writing class and provide students with that metaknowledge about writing and the writing process in order to transfer that knowledge into other classes that we find so common and prevalent in terms of

writing instruction today. Or an understanding of genre theories as well, for instance. On the other hand, within "mainstream" composition programs, there's just not adequate training. I know there's been a lot of work on translingualism and everything, and there's a lot there about recognizing and valuing language diversity, but then sometimes it feels very theoretically focused and idealistic to some extent. So people aren't getting training and helping them progress in terms of their linguistic needs.

There's few programs who can prepare people within that. Like ASU is one, obviously with people like Paul and the established second-language writing program. They have dedicated second-language writing graduate seminars there. A lot of places don't have that. So people are kind of left to get that expertise through conferences, through reading and other means, or maybe the occasional faculty member they can work with on their thesis or dissertation.

Shane to Todd Ruecker: So you're talking about meeting the linguistic needs of students. I was hoping maybe you could talk more about what those linguistic needs are? [Episode 57: 04:41–07:27]

Our students end up being really diverse . . . you might have international students who've gotten a lot of formal training in the linguistic aspects of English so they can articulate grammar rules and things like that, while you have students growing up in the US who just kind of grew up in an underfunded school system and haven't had necessarily adequate support in any of the languages that they speak. They just kind of have an intuitive knowledge of the language and might be very fluent in spoken English, but then haven't had the training and support in written English, for instance. I think having people who understand the differences between the students and how to scaffold assignments to make sure people feel like they have the support and the time needed to succeed alongside all the other students.

Then, also providing language feedback. People like Dana Ferris have written a lot about how to provide feedback in

a way that's useful and meaningful for students. Like I've seen instructors on different extremes. Some mark every error on a paper, and we know that that's not helpful or accurate for students. It just kind of overwhelms and demoralizes and they don't learn much from that. On the other hand, we have people who resist any kind of correction and teaching of this "standardized," privileged variety of English. I think that does students a disservice. They just don't have the knowledge to help the students see what's wrong with the sentence. They'll give advice like, "Oh, just read your paper out loud. You'll notice awkward spots." Some students don't necessarily have that intuitive knowledge where they can read their paper out loud and notice those spots.

Being able to identify things like . . . again, this is what Ferris has talked about, like those rule-governed errors and non-rule-governed. Like treatable and non-treatable, I think she called it, where some of it just take a long time. Like articles, they're going to take a long time. Don't spend a ton of time trying to focus a student learning articles unless they're really advanced. But things like verb tenses and the way sentences are structured, things like that can be pretty rule driven. If someone has the knowledge to explain that to students, then students can pick that up more easily.

Shane to Todd Ruecker: How do you negotiate language differences? What practices do you use as a teacher to help you negotiate linguistic varieties and differences in writing classrooms? [Episode 57: 18:46–24:02]

I'm proud to be trilingual, having learned different languages. I try to make that clear with my students and recognize that that's valuable. I also acknowledge that me being bilingual or trilingual has different connotations in the larger society than an immigrant, because for an immigrant it's often portrayed as a deficit. I think it's important that writing teachers take the time to learn other languages

so they know . . . I guess teachers who have second-language writers, so they know kind of what their students are going through and how hard it is. Like even though I speak these other languages, I'm hard pressed to write in Spanish at a college level. Definitely not in Czech . . . I think it's important that we have that firsthand experience of learning other languages and especially writing in other languages so we can kind of understand what our students themselves go through.

I'm also conscious of positioning different languages and language diversity as an *asset* in the language I use in the classroom and assignment design. I'll use the term "second-language writer" in scholarship. I coedit the *Journal of Second Language Writing*. I use it in context like that, but in my classroom I talk about bilingual, multilingual and kind of lean towards that kind of labeling in classes. So any kind of student-facing language, making sure we're using as asset-based language as possible. When we're doing the research paper, I'll add a line in my assignment or say in class, "For those of you who are bilingual or trilingual, you're welcome to bring in texts in other languages. Like you have an asset. You have access to more information because of that." I'll work in language like that in my assignments as well.

One question that comes up then, like, if I invite students to analyze other texts, bring in other texts, "What do I do if I don't speak those languages?" The biggest thing, to some extent I try to just trust students and then also kind of draw on, where needed, maybe translation tools to help them. Like, even though it's not perfect, things like Google Translate have come a long way. Kind of alongside that, we talk about footnoting and the politics of footnoting. Like I always push for them to have the original language in the text rather than just give me a translation. And then, footnote the English translation. Like I do want the translation, for me and for the other students peer reviewing, but I always try to relegate that more to a footnote or at least

below the original language in texts, if they want to do that. That's something I try to carry through in my scholarship as well . . .

I have some reservations about the fully translingual approach. I think a lot of students coming out of writing graduate programs, composition graduate programs don't necessarily have the expertise to work and serve second-language writers fully. So just reading translingual scholarship, which I think is important and I think it does a lot of good, isn't providing the level of expertise needed. I think you need to also draw on some of the scholarship by people like Dana Ferris and Paul Kei Matsuda, for instance. I co-authored a chapter with Shawna Shapiro on this recently, and it's in a collection edited by Tony Silva and Zhaozhe Wang. It brought in a number of second-language writing and translingual scholars to kind of explore the divides and try to look for some reconciliation.

. . . I'll always be positioning language diversity as an asset. I'm also still teaching and prioritizing to some extent the acquisition of this kind of privileged variety of English because I think that's what students are coming to us wanting. When they get beyond our classroom, they're going to be judged based on that in their math classes and their engineering classes, their science classes, and when they're applying for jobs as well. I do provide that . . . I don't fully subscribe to the approach that we can't teach some standards. Alongside that, I have discussions with students about how standards have come into play and how language variety of some are privileged over others.

Shane to Eunjeong Lee: Your teaching and research embraces a critical approach to language and literacy studies. Do you mind talking more about what this critical approach to language looks like and how this approach applies to teaching second-language writing? [Episode 42: 01:32–04:39]

I think for me, a critical approach to language and literacy studies is centering the issue of power and ideology and

how that's intersected and more specifically going to repro-
duce through structure. So these are also tied to the social
ecologies and inequalities and inequity, right? And kind of
the role that language specifically plays in them. The basic
idea to me is always to reveal that our language and literacy
use or practice or evaluation is not neutral and it reflects
and reproduces the power difference in differential social
categories, whatever that may be.

Particularly for teaching second-language writing, broadly
speaking, my understanding of second-language writing
and who is often discussed . . . it is many writers who have
different relationships or form different relationships with
English in different ways. I'm specifically talking about Eng-
lish because that's my focus in terms of second-language
writing. These writers often are positioned under different
oppressive systems that focus on monolingual ideology and
operates along other ideologies like standard language ideol-
ogy, racial linguistic ideology, and . . . you know, Asao Inoue
most recently has termed this as "White language suprem-
acy." This works in many different ways, including how we
think about what "good" writing is and who can be a "good"
writer and who is considered as a "legitimate" writer.

Taking this approach in teaching second-language writing
is thinking along with our students—to be more sensitive
to this aspect of language use and be more mindful in their
performance or in their positionality as a writer in writing.

Shane to Eunjeong Lee: So you emphasize how language is con-
nected to social systems and structures. In short, how language is
linked to power. You talk about how ideologies inform how lan-
guage is perceived, and you value linguistic justice and language
equality. How do you frame these conversations in class? What
practices do you use to invite students to think through inequali-
ties and inequities attached or associated with language? [Episode
42: 04:40–10:05]

I think the key thing is opening up a space or creat-
ing a space with students to talk about this. How these

ideologies work in different ways in real life and what experience and practices are out there. We ourselves actually go through that . . . one thing that critical approach has taught me is over the years, along with different frameworks, I think taking this approach meant foremost what experience and practice I am able to provide or rebuild together as a class, rather than focusing on what kind of form or final "product" they will be producing . . . I prioritize more experience and practice. How do I produce that? How do I provide that? Or how do we create that together? As a result, what will that byproduct or particular form of writing be, right?

That kind of connection between experience and embodiment and product has been core to me. More specifically, this allowed me to kind of think about the core principle of language and literacy learning. Which is, any good language or literacy learning has to be contextualized and embodied, right? It's not just learning skills. You are experiencing it. You have your form of sincere and genuine embodied relationship with the thing that you're learning.

. . . I focus on multilingualism and navigating multilingual realities in a context here in Queens. My students talk about different language ideologies that shaped the way we think about writing and how we understand and value different language and literacy in certain ways. A lot of my students . . . are transnationals in different ways and immigrants in different ways. They bring a lot of firsthand experience of inequalities and inequities they experienced through school or outside school. I try to get them to reflect on their experiences and be able to kind of articulate what it is that influenced their experiences and why they had to experience those moments both individually, but also kind of tied to the structure that thrust into their whole life experience, both here and also other parts of the world that they have ties to because these ideologies are not just in the US. Right? These ideologies are not unique to English only.

They first begin this conversation by looking inward, kind of telling the moments where they noticed these ideologies, how they impacted them. The first assignment, often times, is a literacy narrative. Then they continue this conversation by extending this with other community members. They interview them and they collect literacy artifacts from them. They do this empirical inquiry borrowing from ethnography methods. They look at the firsthand primary data and analyze them in class and write a report. So if I talk in terms of the genre, they write this kind of research paper, right? Then that evolving reflection oftentimes culminates in the form of multimodal remix project, where they kind of frame it as a response to everything that they have learned and share it with the public.

I think that's the sequence that I have built over the last two or three years. To start from within and really engage in reflective practice throughout the semester, but kind of expanding out so that they kind of start this conversation not just with themselves, but with others and ultimately . . . share something that they would like to say about that in a context bigger than the classroom, engaging in different languages and modalities.

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Second-language writing theory is designed to help administrators and teachers support the needs of multilingual students. There are several approaches to teaching L2 students that are informed by applied linguistics and rhetoric and composition. Writing program administrators ought to provide instructors with training and resources for best serving second-language learners. Teachers need to be aware of the linguistic and cultural backgrounds of students in order to ethically and responsibly teach writing effectively. This also means teachers need to listen to students and their histories with languages and literacies. Multilingual students have resources that native English language (L1) writers don't have. Teachers and program administrators, therefore, should promote the multilingual resources of L2 students and encourage them to see their

backgrounds as an asset to composing. This also means, at least to me, that teachers and administrators need to confront larger systemic issues, such as the history of admission as an exclusive gate-keeping practice in colleges and the harm caused by policies and initiatives like the English-only movement.

I suggest the following resources for teachers and program administrators to consider as they develop practices and policies around multilingualism and cultural diversity: *Second-Language Writing in the Composition Classroom: A Critical Sourcebook* (Matsuda et al., 2006), *Practicing Theory in Second Language Writing* (Silva & Matsuda, 2010), *Teaching L2 Composition* (3rd ed.) (Ferris & Hedgcock, 2013), *Literacy as Translingual Practice* (Canagarajah, 2013), *Composition Forum's* special issue "Promoting Social Justice for Multilingual Writers on College Campuses" (Vol. 44, 2020), and the *Journal of Second Language Writing*. Likewise, I offer the following questions for additional conversations on second-language writing theory and practice:

- How are writing programs and classes valuing linguistic differences? How are they utilizing the unique resources that second-language writers have?
- How are writing programs supporting teachers of L2 students? Through what kinds of professional development and resources (e.g., scholarship, conferences)?
- How are programs and classes drawing on students' rich cultural and linguistic identities? How are they positioning multilingualism as an asset to the writing classroom?
- In what ways are writing classes confronting monolingual biases through policies and practices? How are programs working towards more inclusive strategies that help support second-language writers?
- How are assignments and assessments equitable for second-language learners? How are teachers negotiating language differences? How are teachers responding to L2 writing?