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University of San Francisco

**Facilitating Adaptive and Dynamic Learning Transfer Using
Genre-based, Translingual, and Multimodal Pedagogies in
L2 Composition Instruction**

A Field Project Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Teaching English To Speakers of Other Languages

By
Raina Levesque
May 2021

Facilitating Adaptive and Dynamic Learning Transfer Using Genre-based, Translingual, and Multimodal Pedagogies in L2 Composition Instruction

In Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

in

TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

by

Raina Levesque

May 2021

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

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May 19, 2021

Date

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ABSTRACT

Ensuring that students can transfer the knowledge and skills they learn in L2 composition classes to future personal, academic, and professional contexts outside of the classroom is perhaps the most important goal of L2 college writing instruction. However, while research shows that pedagogies based in adaptive and dynamic learning transfer, defined as the repurposing or innovation of knowledge to negotiate new and unfamiliar writing contexts, are more successful in preparing students to transfer their knowledge to future contexts than pedagogies based in similarity learning transfer, defined as the matching of knowledge across comparable known contexts, many L2 college composition instructors still either only rely on similarity transfer techniques or assume that learning transfer will automatically take place without specific pedagogical interventions. This project examines how genre-based, translingual, and multimodal pedagogies serve as teaching-for-transfer techniques that actively promote adaptive and dynamic learning transfer in L2 composition classrooms. Rejecting the popular method of teaching L2 composition using modes-based and essay-based writing assignments that are based in the ideology of English monolingualism and prioritize the singular modality of the written text, these innovative pedagogies encourage students to make connections across a variety of different genres, languages, and modes, increasing their rhetorical flexibility and capacity for innovation that is necessary to adapt their knowledge to future unknown writing contexts in the process. Weaving together these novel pedagogies in a sample unit on social media profile genres, this project ultimately shows the value of combining multiple different techniques that promote adaptive and dynamic learning transfer in order to better prepare

students for the increasingly common 21st century multi-genre, multilingual, and multimodal composing environments they will face in their future personal, academic, and professional lives.

CHAPTER I INTRODUCTION

Statement of the Problem

The question of learning transfer, defined as “when learning in one context or with one set of materials impacts performance in another context or with another set of materials” (Perkins & Salomon, 1992), has recently received renewed attention in the field of composition studies. In the Elon Statement on Writing Transfer (2013), a statement developed by 45 writing researchers who participated in the 2011-2013 Elon University Research Seminar “Critical Transitions: Writing and the Question of Transfer,” researchers highlighted the current difficulties that first and second year university composition instructors face in facilitating learning transfer in writing programs whose curricula either neglects or actively resists the transference of learning to contexts outside of the programs. They call for instructors to “teach for transfer” (Perkins & Salomon, 1988), which includes practices such as developing curricula that allow students to use rhetorical concepts (such as genre, purpose, and audience) to analyze expectations for writing in specific contexts and building metacognitive awareness among students that they can then apply in future unknown writing situations. As Ferris & Hayes (2019) argue, this statement represents a departure from the idea of learning transfer as the matching of knowledge across comparable known contexts (also called “similarity transfer”) in favor of a different idea of learning transfer as the repurposing or innovation of knowledge to negotiate new and unfamiliar writing contexts, a type of transfer that DePalma & Ringer’s (2011) identify as “adaptive transfer” and that Martin & Schwartz (2013) identify as “dynamic transfer.”

Although the Elon Statement on Writing Transfer (2013) does not specify the different nuances and scope of this problem for L1 and L2 students, the problem of learning transfer that the researchers describe is particularly acute for L2 writers. In L2 writing classes at community colleges and first-year university writing programs, students are often faced with pedagogy and curricula that either only incorporate teaching-for-transfer techniques that are based in similarity transfer or operate according to the assumption that learning transfer automatically takes place. As James (2018) states, while learning transfer is the implicit goal of L2 writing pedagogy, it is also difficult to both measure and achieve learning transfer in L2 writing contexts, since educators often assume that learning transfer will naturally occur if students simply accomplish the tasks and goals of the course. However, research shows that learning transfer in L2 writing classrooms is far from an inevitable outcome of successful course completion, and that explicit pedagogical interventions (also called “teaching-for-transfer techniques”) need to be adopted in order for learning transfer to take place (James, 2018). Additionally, as DePalma & Ringer (2011) argue, educators must also redefine the concept of learning transfer itself in order to develop these pedagogical interventions, no longer conceiving of learning transfer in the narrow sense of the term as the consistent application of a specific codified writing skill that was learned in a past context to other contexts but as the ability to “reshape and reform learned writing skills to fit new tasks” (p. 137).

One of the most prominent examples of this problem of learning transfer in L2 writing classrooms is the fact that pedagogy and curricula are often centered around the teaching of modes-based and essay-based writing assignments. According to Caplan (2019), modes-based and essay-based writing assignments (such as description, comparison, argumentative, or

narrative paragraphs that then lead to essays composed of four to five paragraphs) in L2 writing classes ignore the context and purpose of writing, or what Caplan calls its “situatedness,” obstructing the transfer of learning to future contexts outside of the classroom (p. 3). Likewise, for Johns (2008, 2011, 2019), the lack of “situatedness” of modes-based and essay-based writing assignments in L2 writing classes is primarily a problem of developing communicative competence among students, as her research attempts to answer the question of how to “authenticate” this competence in the classroom and thus “promote transfer of learning for our classrooms to contexts in which students will be using the language” (p. 237). Moreover, for Tardy (2019), this focus on modes-based and essay-based writing assignments is particularly acute in ESL classrooms at the community college level, where knowledge of alternatives to these kinds of assignments is lacking in comparison to university writing programs. In response to this problem, these researchers advocate instead for the use of genre-based writing instruction (GBWI) in L2 writing classes, because, in emphasizing the audience, context, and purpose of different writing scenarios, GBWI has shown to increase learning transfer among L2 students (Caplan, 2019; Ferris & Hayes, 2019; Johns, 2008, 2011, 2019; Tardy, 2019). Since GBWI defines genres as fluid, socially situated entities that change over time and also contain a considerable amount of internal variation as well, practitioners of GBWI focus on building meta-cognitive knowledge of genres, or genre awareness, among students to help them recognize and adapt their genre-writing practices to future unknown scenarios (Tardy, 2019), resulting in “the rhetorical flexibility necessary for adapting socio-cognitive genre knowledge to ever-evolving contexts” (Johns, 2008, p. 238). However, despite these studies, scholars agree that

more research needs to be done on this question of learning transfer and GBWI (Ferris & Hayes, 2019; Johns, 2019).

Another example of this problem of learning transfer in L2 writing classes is the continued prioritization of English monolingualism in the classrooms. According to Cummins (2017), despite the recent “multilingual turn” in language teaching research, there remains a significant gap between this research and the fact that English monolingualism, defined as “the language ideology that dictates a single, reified language and social identity for all,” still dominates instructional practices in most ESL classrooms, preventing the development of cross-language learning transfer in which language difference serves as a resource for rather than an obstruction to learning (Horner & Tetreault, 2017, p. 4). Horner & Tetreault (2017) echo this point when they argue that English monolingualism remains the dominant paradigm in L2 writing classrooms, despite the many new theories in language teaching research that have recently emerged to undermine this ideology, including “plurilingualism” (Zarate et al., 2008, as cited in Horner & Tetreault, 2017), “postmonolingualism” (Yildiz, 2012, as cited in Horner & Tetreault, 2017), “translanguaging” (Garcia & Li, 2014, as cited in Horner & Tetreault, 2017), and “translingualism” (Horner et al., 2011, Canagarajah, 2013, as cited in Horner & Tetreault, 2017). Across these theories, researchers consistently argue that L2 writing pedagogy based in English monolingualism leads to a lack of learning transfer to the different kinds of multilingual writing situations that students will encounter outside of the classroom. For example, in his discussion of World Englishes and the necessary pluralization of L2 writing classrooms, Canagarajah (2006) argues that English monolingual pedagogies “disable” students in these increasingly pluralistic situations and that students should be taught not to master a single target

language but to develop multiple competencies in a myriad of different codes, ultimately learning to “shuttle” back and forth between different discourse communities (p. 592). Similarly, in their call for a translingual approach to teaching composition, Horner et al. (2011) argue that English monolingual pedagogies teach language users to conform new situations of language use to a rigid set of language practices rather than teaching users to perceive each new situation as an opportunity for the activation of a wide array of different language resources and the development of new language practices (p. 313). Although it is clear that one of the main stakes of these new theories is the fact that English monolingualism impedes the transference of learning to contexts outside of the classroom, researchers agree that the connection between these theories, and translingualism in particular, and learning transfer calls for further study (Leonard & Nowacek, 2016).

A final example of this problem of learning transfer in L2 writing classes is the way in which these classes continue to emphasize the singular modality of the written text. As Sanchez Martin et al. (2019) argue, while the current media landscape requires students to be literate in a variety of different digital and multimodal composing practices that allow them to navigate these new kinds of spaces, there is a notable absence of digital and multimodal composition in pedagogy and curricula for L2 students in particular, who are given less opportunities than L1 students to explore different kinds of composition practices that might allow them to better negotiate these new contexts. Likewise, while Selfe (2007, 2009) argues that 21st century L1 and L2 students require knowledge of multimodal composition practices, defined as “the use of still images, animation, video, and sound to compose text,” in order to effectively navigate and communicate in the digital networks that increasingly constitute their personal, academic, and

professional lives, she also claims that there remains a large gap between the theories that promote multimodal composition and actual instructional practices (p. xi). Shipka (2011) further reflects this idea as well, arguing that, faced with changing communicative landscapes influenced by rapid technological developments, there remains a growing need for multimodal pedagogy and curricula that bridges the gap between the communicative practices that L1 and L2 students engage in inside and outside of the classroom. Nevertheless, as with GBWI and translanguaging, researchers agree that there remains a need for more research on the relationship between learning transfer and multimodal composition as well (DePalma, 2015).

In this context, the question becomes: how can L2 college composition pedagogy and curricula be better adapted to increase student learning transfer to future new and unfamiliar personal, academic, and professional writing contexts outside of the classroom, allowing students to repurpose or innovate their knowledge in order to more easily navigate the myriad of unknown and unpredictable writing situations they will encounter in 21st century multi-genre, multilingual, and multimodal composing environments? While the vast influx of L2 students into the American college and university system over the past 30 years may have led to the assumption that modes-based and essay-based writing assignments that are based in English monolingualism and prioritize the singular modality of the written text constitute the most efficient way to teach students from such a wide array of linguistic and cultural backgrounds (Caplan, 2019), as we have seen these methods not only fall short in increasing learning transfer for students but also actively hinder or obstruct this process as well. In contrast to these more traditional instructional methods, this project aims to show how the application of genre-based, translanguaging, and multimodal pedagogies in L2 composition classrooms might serve as potential

solutions to this problem of learning transfer for students, preparing them not simply to successfully complete the tasks and goals of their college composition courses but also to thrive in a myriad of continually evolving future 21st-century writing scenarios as well.

Purpose of the Project

In the past, I have taught composition courses to L1 and L2 adult, college, and university students in a wide variety of contexts. I started out my teaching career as a Lecturer of English at a public university in France, where, over a two-year period, I had the opportunity to teach intermediate English composition and subject-specific courses to French and international university students. While the composition courses were designed to be lecture-based and textbook-based courses, I soon became frustrated with this approach and began adding in activities that were based in the instruction of common academic and professional genres that my students might encounter in their particular fields. I also applied genre-based instruction in the subject-specific English courses I taught at this university as well, asking my students to analyze different types of genres that they might encounter in their future careers and to produce their own versions of these genres as well, such as field reports in an English for Geography Majors course. Although I did not realize it at the time, I believe that my initial instinct to add genre-based writing instruction to the traditional instruction of essays in these courses stemmed from my awareness that GBWI would allow my students to transfer their knowledge to contexts outside of the classroom in a way that modes-based and essay-based instruction would not.

After returning to the U.S. to start a PhD program in French Literature, I then had the opportunity to teach L1 and L2 composition at a variety of large research universities in the U.S.

In contrast to the previous composition courses I taught in France, these courses were explicitly centered around the instruction of academic genres: in the composition courses I taught in literature departments, I taught undergraduate students from a wide variety of fields how to write literary close reading analyses, argumentative papers, and research papers, and, in the academic writing courses I taught outside of literature departments, I taught multilingual graduate students from the social sciences and STEM fields how to write academic summaries, critiques, literature reviews, and introductions to research papers. While I found it satisfying to teach these genre-based courses knowing that my students would be able to directly apply their knowledge in other courses, at the same time I remained acutely aware of the fact that my instruction of these academic genres was designed to allow my students to transfer their knowledge to similar academic contexts inside of the academy, rather than preparing them for the many different multi-genre, multilingual, and multimodal composing environments they might encounter outside of the academy in their personal and professional lives.

Although I expected to encounter more genre-based pedagogy integrated into the curricula of L2 composition courses once I began teaching at the community college level, I was surprised to discover that most of these courses for novice L2 writers are still centered around modes-based and essay-based writing assignments that emphasize English monolingualism and prioritize the singular modality of the written text. As Caplan (2019), Johns (2019), and Tardy (2019) note, while genre-based instruction has become increasingly popular in more advanced undergraduate and graduate L2 composition classes at the university level, there remains a notable absence of genre-based instruction in community colleges and first-year university writing programs, which applies not just to the curricula but also to the textbooks that are

available for these courses. Likewise, as Horner & Tetreault (2017) and Sanchez Martin et al. (2019) note, while translingual and multimodal instructional methods remain popular areas of research, there remains a notable lack of application of these methods in classrooms at the novice level as well. Since research shows that genre-based, translingual, and multimodal pedagogies increase learning transfer by allowing students to engage in adaptive and dynamic transfer rather than similarity transfer, it is clear that the integration of these pedagogies in L2 college composition classes at the novice level would better prepare students to write in future unpredictable and ever-changing 21st century contexts that often require students to navigate multiple genres, languages, and modalities all at once (Canagarajah, 2006; Caplan, 2019; Ferris & Hayes, 2019; Horner & Tetreault, 2011, 2017; Johns, 2008, 2011, 2019; Sanchez Martin et al., 2019; Selfe, 2007, 2009; Shipka, 2011; Tardy, 2019).

It is for these reasons that I decided to create a resource guide for L2 college composition instructors that provides an example of how to integrate genre-based, translingual, and multimodal pedagogies in order to increase adaptive and dynamic learning transfer for novice L2 writers, defined as college-aged students whose mother tongue is not English and who will be staying in the U.S. to continue their academic and professional careers on a long-term basis. The resource guide, intended to be integrated into the existing curricula of L2 college composition programs, is composed of a sample unit on social media profile genres that contains three lessons total and is designed to be implemented over a five-week period. While the overall goal of the guide is to give instructors ideas for how to increase adaptive and dynamic learning transfer for students, the guide specifically provides instructors with examples of the following: first, how to use genre-based instruction in order to prepare students to negotiate the multiple unknown and

continually evolving genres they will encounter outside of the classroom; second, how to implement translingual techniques in order to prepare students to navigate future multilingual composing environments; and third, how to integrate multimodal techniques in order to prepare students to be able to effectively communicate in future digital and multimodal writing contexts. In sum, the guide ultimately shows the necessity of combining multiple different techniques that promote adaptive and dynamic learning transfer in order to better prepare students for the multi-genre, multilingual, and multimodal writing situations that are increasingly dominating 21st century communication networks.

Theoretical Framework

As the *Elon Statement on Writing Transfer* (2013) shows, over the past decade there has been a renewed interest in learning transfer theory and its applications in both L1 and L2 composition instructional contexts. In the field of composition studies, the origin of this renewed interest can be traced back to Perkins & Salomon (1988), who argued that, while most instructors assume that learning transfer occurs automatically as a result of their pedagogy and curricula, this is often not the case, claiming that instructors should instead apply “teach for transfer” techniques in order to ensure that learning transfer takes place. Perkins & Salomon (1988) distinguish between “low road transfer,” in which students learn habits and routines in the classroom that are then reactivated when they are faced with similar contexts outside of the classroom, and “high road transfer,” in which students must engage in more abstract and reflective thought when seeking connections between contexts that appear to be very different. Arguing for the use of a technique called “hugging” that can increase low road transfer by

highlighting the resemblance between contexts as well as a technique called “bridging” that can increase high road transfer by modeling processes of abstraction and making connections, Perkins & Salomon (1988) conclude that most instructional contexts require the implementation of a combination of these two techniques in order for learning transfer to be successful.

Since their pivotal article, researchers in the field of composition studies have increasingly focused on this question of learning transfer and, more specifically, the way in which student application of knowledge outside of the classroom changes depending on the rhetorical situation of the particular context (Ferris & Hayes, 2019). Extending Perkins & Salomon’s (1988) concepts of low and high road transfer, Barnett & Ceci (2002) distinguish between “near transfer,” in which there are only a small number of differences between the learning and target contexts, and “far transfer,” in which there are a significant number of differences between these contexts. As Barnett & Ceci (2002) argue, in order for far transfer to be successful, students must not only be able to recognize similarities and differences across these contexts, but also engage in a decision-making process in which they decide which elements of their previous knowledge are applicable to the new context and then are subsequently able to apply these elements in the new setting. However, as Ferris & Hayes (2019) note, other researchers have also argued that every kind of learning transfer in composition constitutes far transfer, since writing is always subject to an indefinite amount of cultural, environmental, and social influences that require students to learn to “write again” each time they encounter a new context.

More recently, two theories of learning transfer have emerged that give a more detailed account of how this process might unfold for L2 composition students in particular. First,

working within the field of composition studies, DePalma & Ringer (2011) developed a theory of “adaptive transfer,” defined as the way in which L1 and L2 students do not just reuse past knowledge to fit new contexts but engage in a “conscious or intuitive process of applying or reshaping learned writing knowledge in new and potentially unfamiliar writing situations” (p. 141). Arguing that most research on learning transfer has focused on students’ reuse of prior knowledge that depicts them as passive receptacles who take in and then consistently reapply this knowledge, DePalma & Ringer (2011) claim that their theory of adaptive transfer instead defines students as active agents who possess a variety of linguistic resources to draw upon in new contexts, as they are both users and transformers of the knowledge they learn as well as the new contexts that are in a continual process of change. Similar to DePalma & Ringer (2011) but working within the field of educational psychology, Martin & Schwartz (2013) also recently developed a theory of “dynamic transfer,” defined as a process in which students do not just engage in similarity transfer that involves the recognition of similarities across contexts but, rather, “coordinate multiple conceptual components, often through interaction with the environment, to create an innovation” (p. 450). For Martin & Schwartz (2013), this process involves an extended time of trial and error that requires repeated interactions between students and the environment as well as continued negotiations and renegotiations of potential solutions. In their application of this theory in L2 composition classes, Ferris & Hayes (2019) suggest that genre-based instruction provides an example of how to implement dynamic transfer by, first, framing the problem of a writing assignment (i.e. asking students to define the purpose and audience), second, seeking out examples (i.e. asking students to analyze prior examples of the genre), third, distributing materials that engage students in cognitive work (i.e. asking students to

compose notes, outlines, etc.), and fourth, finding opportunities for students to attempt solutions and receive feedback (i.e. asking students to compose drafts and conduct peer review) (p. 124). Echoing DePalma & Ringer's (2011) theory of adaptive transfer, in this way Martin & Schwartz's (2013) theory of dynamic transfer is another useful theoretical framework with which to solve the problem of learning transfer in L2 college composition classes in particular.

Significance of the Project

As a resource guide that focuses on the question of how to increase learning transfer for novice L2 composition students, this guide may be of interest to both instructors of L2 composition courses as well as administrators of L2 composition programs in both community colleges and first-year university settings. The project is significant because it addresses the main problem that lies at the heart of the communicative language teaching approach that informs much of ESL pedagogy today: namely, how to ensure that students will be able to transfer the skills that they learn in the classroom to meaningful future academic, professional, and personal contexts outside of the classroom. Hymes (1966) first coined the term "communicative competence" to describe a language user's knowledge not only of the linguistic elements of a language but also of the socio-cultural elements of a language, or the knowledge of when and how to use certain linguistic utterances in the most appropriate contexts. Arguing that in order to become competent users of a language children must learn not only how to construct sentences but also a set of possibilities for how these sentences might be used in specific social situations, Hymes (1972) claims that one cannot separate linguistic knowledge from sociocultural knowledge in the language acquisition process. Influenced by Hymes' (1972) pivotal concept of

communicative competence, the communicative language teaching approach has since become the dominant mode of language instruction today, in which instructors emphasize the instruction of communicative competence by designing classroom activities with specific communicative purposes, emphasizing fluency over accuracy, and highlighting the way in which these social conventions change over time so that students learn how to be flexible in their use of the target language (Brown, 2014). In this sense, the question of how to increase learning transfer for novice L2 composition students is also a question of how to increase their communicative competence as well, ensuring that they acquire knowledge of the various culturally and socially appropriate ways to use the target language in many different contexts, an awareness of the fluid nature of these conventions, and a flexible disposition in their use of the target language that will allow them to negotiate and adapt to new and unfamiliar circumstances. In our current 21st century context in which there is an expanding number of multi-genre, multilingual, and multimodal situations that our students will have to increasingly navigate and evolve with, this question of how to enhance their communicative competence through the use of teaching-for-transfer techniques could not be more urgent.

Definition of Terms

Learning transfer: The impact of learning in one context or with one set of materials on performance in another context or with another set of materials (Perkins & Salomon, 1992).

Teaching-for-transfer techniques: Pedagogical practices that promote learning transfer (Elon Statement on Writing Transfer, 2013).

Similarity transfer: The transfer of knowledge across similar and familiar contexts (Ferris & Hayes, 2019).

Adaptive transfer: The process of applying or reshaping knowledge in new and unfamiliar writing situations (DePalma & Ringer, 2011).

Dynamic transfer: The coordination of multiple components of knowledge via repeated interaction with the environment to create an innovation (Martin & Schwartz, 2013).

Low road transfer: The reactivation of learned habits and routines in similar contexts (Perkins & Salomon, 1988).

High road transfer: The ability to engage in abstract thought and make connections between contexts that appear to be very different (Perkins & Salomon, 1988).

Near transfer: The transfer of knowledge where there are only a small number of differences between the learning and target contexts (Barnett & Ceci, 2002).

Far transfer: The transfer of knowledge where there are a significant number of differences between the learning and target contexts (Barnett & Ceci, 2002).

Genre: A class of communicative events that are designed for a particular purpose and speech community (Swales, 1990).

Genre-based writing instruction (GBWI): A pedagogical approach for L2 writing instruction that aims to foster an understanding of the relationship between genres and their communicative purposes or social functions (Johns, 2011).

Translingual pedagogy: A pedagogical approach for L1 and L2 writing instruction that aims to redefine differences in and between languages not as barriers to overcome but as resources for the production of meaning (Horner et al., 2011).

Multimodal pedagogy: A pedagogical approach for L1 and L2 writing instruction that aims to redefine texts as not just alphabetic but also composed of still and moving images, animations, color, words, music, and sound (Selfe, 2007).

CHAPTER II REVIEW OF THE LITERATURE

Introduction

While modes-based and essay-based writing assignments that are based in English monolingualism and prioritize the singular modality of the written text might prepare students to successfully complete their L2 composition courses and transfer their knowledge to other courses that share similar assignments, research shows that this pedagogical framework is unsuccessful when students attempt to transfer their knowledge to new and unfamiliar academic, professional, and personal writing situations outside of the classroom (Canagarajah, 2006; Caplan, 2019; Ferris & Hayes, 2019; Horner & Tetreault, 2011, 2017; Johns, 2008, 2011, 2019; Sanchez Martin et al., 2019; Selfe, 2007, 2009; Shipka, 2011; Tardy, 2019). In addition, as these unknown future writing contexts are constantly evolving in response to the ever-changing landscape of 21st century media and technology, research also shows that prioritizing these kinds of assignments in L2 composition classrooms further fails to provide students with the knowledge and skills they need to serve as users, transformers, and innovators of these increasingly hybrid multi-genre, multilingual, and multimodal writing contexts as well (DePalma & Ringer, 2011; Martin & Schwartz, 2013). The purpose of the following literature review is to show how genre-based, translingual, and multimodal pedagogies serve as solutions to this problem by increasing adaptive and dynamic learning transfer for L2 composition students. In order to do so, this literature review is divided into the following three sub-categories or themes: first, we

survey research that shows how genre-based L2 composition pedagogies increase adaptive and dynamic learning transfer for students; second, we survey research that shows how translingual L2 composition pedagogies also increase adaptive and dynamic learning transfer for students; and third, we survey research that shows how multimodal L2 composition pedagogies further increase adaptive and dynamic learning transfer for students. Taken together, this literature review ultimately provides evidence for the need for a resource guide that offers instructors a practical framework for how to implement genre-based, translingual, and multimodal pedagogies in L2 composition classrooms and increase learning transfer for L2 students at the community college and first-year university levels.

Learning Transfer in Genre-Based L2 Composition Pedagogies

In L2 composition studies, there has been renewed interest in the question of learning transfer particularly among researchers and practitioners of genre-based writing instruction (GBWI). Defining “genre” as “a class of communicative events” that is designed for a particular purpose and speech community, instructors of GBWI often focus on tasks that increase genre awareness and rhetorical flexibility among students so that they can navigate and apply their knowledge in a myriad of future unknown contexts (Johns, 2008, 2011). In L2 composition classes at the first-year university level, research reveals a current trend to reject modes and essay-based assignments in favor of GBWI in order to make assignments more meaningful and useful for students, allowing them to engage in adaptive and dynamic learning transfer that

allows for the transference of knowledge across different contexts, rather than similarity transfer that only allows for the transference of knowledge across similar contexts (Caplan, 2019; Ferris & Hayes, 2019). While less prominent than at the university level, research reveals a similar emergent trend in L2 composition classes at the community college level as well, where practitioners of GBWI argue that it increases both genre-specific knowledge and metacognitive genre awareness among students in order to increase their rhetorical flexibility outside of the classroom, further emphasizing the advantages of allowing students to innovate and experiment with genres rather than simply reproducing them (Tardy, 2019). As a result of this research, learning transfer has become a primary justification for the implementation of GBWI in both first-year university and community college classrooms.

Researchers of genre-based composition pedagogy who have paid the most attention to the question of learning transfer are those who follow a GBWI approach. In the field of composition studies, the term “genre,” as it is used in GBWI, was first introduced by Swales (1990), who defined it as “a class of communicative events, the members of which share some communicative purposes,” suggesting that genres possess specific social functions and rationales for particular speech communities that determine their style and structure (p. 58). Since then, the following three approaches to teaching genres have become popularized in L1 and L2 composition instructional contexts: the Sydney School approach, also known as the Systemic Functional Linguistics approach, which views genres as defined by social and dynamic processes and uses categories of key genres that are linked to these processes for practical L2 pedagogical

purposes; the New Rhetoric School, which defines genres not as fixed and rigid entities but as unstable, dynamic, and always evolving and focuses on the process of cultivating genre awareness mostly among L1 students of the variable nature of genres; and the English for Specific Purposes (ESP) approach, which emphasizes the different structural components of genres and focuses on the analysis and production of specific academic and professional genres for more advanced L2 writers (Johns, 2008, 2011). While Johns (2008, 2011) argues that all three of these approaches do not adequately prepare students for the future unpredictable situations in which they will need to apply their genre knowledge outside of the classroom, she nevertheless argues that the New Rhetoric approach's emphasis on the cultivation of genre awareness does lead to an increase in learning transfer for novice L2 writers in particular. In her research, she describes her on-going quest to develop a genre-based pedagogy that increases learning transfer and, by extension, communicative competence, for L2 writers by providing students with opportunities to enhance their genre awareness and practice analyzing, adapting, and negotiating genres to fit different kinds of scenarios. Claiming that her ultimate goal is to develop a pedagogy that allows students to develop the "rhetorical flexibility necessary for adapting socio-cognitive genre knowledge to ever-evolving contexts" (p. 238), Johns (2008, 2011) outlines some potential ways to increase genre awareness and rhetorical flexibility among students, such as her own application of an interdisciplinary approach called the "Reading Your Classes" sequence, in which the values and genres of an academic content-based class become the research focus for her novice L2 composition class, as well as the English for Academic

Purposes (EAP) practice of categorizing genres into macro-genres that allows genres to be taught in context according to the values of each discipline while also providing a broader framework to encourage rhetorical flexibility.

More recently, researchers in the field of L2 composition studies have used learning transfer as a justification for the replacement of modes and essay-based writing assignments with GBWI in novice L2 composition classes at the first-year university level. In the introduction to the anthology *Changing Practices for the L2 Writing Classroom: Moving Beyond the Five-Paragraph Essay*, Caplan (2019) argues that modes and essay-based writing assignments focus on the structural and formal aspects of writing at the expense of the context and purpose, tracing the origin of these kinds of assignments back to the post-World War II era when there was an influx of students from more varied backgrounds into universities, foreshadowing the influx of multilingual students a few decades later, that led to a standardization of the writing process. Caplan (2019) advocates instead for a GBWI approach that allows students to transfer their knowledge to different future writing situations by: first, making writing assignments meaningful to students, such as asking students to write letters and emails that compare different experiences rather than asking them to write an essay comparing themselves to their best friend; second, organizing courses around genres instead of modes, such as asking students to write restaurant reviews, online product descriptions, or real estate listings rather than asking students to write descriptive essays; third, drawing attention to the purpose, audience, and context in addition to the structure of the writing assignment through the use of inductive analysis of model

texts and their variations; and fourth, questioning certain rules of writing such as hooks and thesis statements that are not necessary in many kinds of writing. Likewise, in the same anthology, Ferris & Hayes (2019) argue that modes and essay-based writing assignments prepare students for similarity transfer that allows students to transfer their knowledge across similar contexts, but fail to prepare students for other kinds of learning transfer, such as dynamic transfer, in which students must transfer their knowledge across different contexts. In its place, the authors argue that instructors should emphasize transferable principles, such as the idea that successful writing is purpose-driven, focused, contains internal organization, and is economical and well-edited, as well as transferable processes, such as understanding the task, investigating the genre, considering the target audience, generating content, and studying models. According to Ferris & Hayes (2019), by facilitating dynamic rather than similarity transfer, this focus on transferable principles and practices rather than modes and essay-based writing assignments enables students to better adapt to future writing situations.

In addition to first-year university level L2 composition classes, researchers have also recently used learning transfer as a justification for the implementation of GBWI in community college L2 composition classes as well. In her recent guide *Genre-Based Writing Instruction: What Every ESL Teacher Needs to Know*, Tardy (2019) argues that the development of genre awareness among students, which includes metacognitive knowledge of specific genres as well as of how genres work, is central to their ability to transfer their learning to future situations outside of the classroom, stating that genre awareness is important because it helps students

“approach unfamiliar genres or familiar genres in new rhetorical situations” (p. 15). Echoing Johns (2008, 2011) argument, Tardy (2019) claims that building both genre-specific knowledge and metacognitive genre awareness among students increases their rhetorical flexibility when faced with future unknown writing scenarios. She outlines the following principles of GBWI for L2 composition courses in community college settings: first, that writing is flexible, purposeful, and linked to social contexts; second, that students should read, write, and become familiar with genres that are relevant to them; third, that genre awareness can increase knowledge of generic conventions among students; fourth, that genre awareness should be student-driven and often consists of genre analysis tasks; and fifth, that scaffolding can help simplify the complexity of genre tasks for students. Moreover, Tardy (2019) proposes task designs that proceed according to the following six steps: first, selecting the genre(s); second, sequencing and scaffolding tasks; third, choosing model texts; fourth, keeping the tasks student-driven; fifth, contextualizing the tasks; and sixth, asking students produce their own genres in a way that also allows for generic innovation and experimentation. For example, following an analysis of the common rhetorical moves, the linguistic features, the design, and the content or subject matter of a particular genre, she argues that instructors should encourage students to not simply reproduce these specific characteristics of a genre but also provide space for students to innovate and play with genres, notto emphasize difference at the exclusion of conventions but to use difference as a tool to explore and increase awareness of conventions among students who will have to navigate a myriad of unknown future writing scenarios.

As we have seen, there is evidence of a pervasive trend in research towards rejecting modes and essay-based assignments in favor of GBWI in L2 composition classes at both the first-year university and community college levels. Across practitioners and researchers of GBWI, this trend is rooted in the idea that GBWI, through the cultivation of genre awareness, experimentation, and innovation among students, increases their rhetorical flexibility and prepares them to succeed not just inside of the classroom but in the many different kinds of future unknown writing scenarios they might encounter outside of the classroom as well (Johns, 2008, 2011; Caplan, 2019; Ferris & Hayes, 2019; Tardy, 2019). However, despite this recent trend in research, there is still a consensus among researchers that modes and essay-based assignments remain the dominant pedagogy in most programs and institutions today, and that further research on this question of learning transfer and GBWI needs to be done (Caplan, 2019; Ferris & Hayes, 2019; Johns, 2019).

Learning Transfer in Translingual L2 Composition Pedagogies

While less research has been done on the connection between learning transfer and translingualism than on the connection between learning transfer and GBWI, researchers in L2 composition studies have nevertheless also highlighted affinities between translingual pedagogies and adaptive and dynamic learning transfer as well. Defining “translingualism” as an approach to L2 composition instruction that “sees difference in language not as a barrier to overcome or as a problem to manage, but as a resource for producing meaning,” practitioners of

translingualism call for new L1 and L2 writing pedagogies that cultivate a critical awareness of the differences that exist within and across languages among students as well as an active rejection of the idea that students should conform to fixed English monolingual standards, focusing instead on the way in which new situations of language use call for various practices that activate a range language resources among students (Horner et al., 2011, p. 303). Though translingual pedagogies have remained controversial in the field of L2 composition studies due to the belief that they might confuse novice L2 writers who are struggling to master the basic standards of English grammar and writing, research shows that the incorporation of certain translingual pedagogies in the classroom, such as the translanguaging practices of shuttling and codemeshing as well as translingual approaches to error correction, provides evidence of adaptive and dynamic learning transfer for students (Canagarajah, 2006, 2011, 2013; Sanchez-Martin, 2016; Leonard & Nowacek, 2016). Nevertheless, despite this research that reveals a clear connection between learning transfer and translingual pedagogies, there remains a gap between the increasing application of these practices in first-year university writing programs and their lack of application in community college settings, where translingual pedagogies are often rejected in favor of more traditional pedagogies that rely on standardized English instruction (Malcolm, 2017).

The question of learning transfer in relation to translingualism can be traced back to an earlier incarnation of the concept as “translanguaging,” an idea that first emerged in the field of bilingual education and for which learning transfer serves as an implicit but pivotal justification.

Defined as an ability that multilingual students perform in their everyday communicative practices in which they “integrate languages and modalities in their learning to enhance it,” Garcia (2009) describes how translanguaging practices promote adaptive and dynamic learning transfer, since students must continually adjust their multiple ancestral and former language practices to new situations and re-constitute them for different purposes and functions (Canagarajah, 2011, pp. 401-402). Although some researchers argue that translanguaging describes a phenomenon that already occurs automatically for multilingual students, Canagarajah (2011) advocates for the conscious implementation of translanguaging pedagogies that “pluralize” the academic text particularly for students in L2 composition classrooms, while also cautioning that instructors should find ways to bring alternative codes and discourses into the classroom and still teach academic conventions at the same time. Arguing that multilingual students possess a natural ability to actively negotiate between different possibilities within languages that is not present in monolingual students, he argues for an instructional approach that familiarizes L2 students not with a single target language or a specific literacy community but with a vast range of different codes and discourses, allowing them to practice “shuttling” back and forth between different literacy communities and further develop their capacity for negotiation (Canagarajah, 2006, 2013). Since, according to this approach, instruction is based on the promotion of strategies that help students identify and negotiate between the norms of different contexts, errors in student writing are not viewed as mistakes or departures from the

dominant discourse but as attempts by students to explore different rhetorical possibilities (Canagarajah, 2006, 2013).

In addition to this practice of shuttling, researchers have recently argued that the practice of codemeshing, also serves as evidence that translingual pedagogy increases learning transfer for L2 students on the university level. Defining “codemeshing” as the “negotiation of languages and modes of communication in writing,” Sanchez-Martin (2016) argues that the unavoidable influence of the L1 of multilingual students on their L2 writing processes already exemplifies DePalma and Ringer’s (2011) theory of adaptive learning transfer, in which they repurpose their previous knowledge of their L1 to fit new and unfamiliar L2 writing tasks. As a result, rather than attempting to erase the influence of the L1 on L2 student writing, she echoes Canagarajah’s (2006, 2013) argument that instructors should instead use translingual practices in order to further enhance this adaptive learning transfer that is already taking place (Sanchez-Martin, 2016). Citing examples from Canagarajah’s (2011) codemeshing literacy narrative writing assignments that he assigned in a graduate level writing class, she shows how integrating codemeshing practices in the classroom allows students to not only move from writing in one language to writing in “translanguages” (or “codemeshes”), but also how these practices allow students to move beyond writing in a singular modality with the incorporation of visual symbols as well. In addition to the promotion of codemeshing practices in student writing assignments, Sanchez-Martin (2016) suggests other codemeshing strategies that can be implemented in L2 composition classrooms as well, such as asking students to produce a literacy portfolio with

examples of different kinds of writing that contain a wide array of linguistic varieties or asking students to create concept maps that allow them to compare and contrast their previous writing and language experiences with new ones learned in class.

Researchers have further argued that translingual approaches to error correction also show how translingualism promotes learning transfer among L2 students on the university level as well. As we have seen in Canagarajah's (2006, 2011, 2013) pedagogies of shuttling and codemeshing that emphasize negotiation and experimentation over grammatical accuracy, translingual pedagogy involves the cultivation of a critical awareness of differences that exist within and across languages and a rejection of the idea that deviations from standardized conventions are errors, redefining these conventions not as rigid entities but instead as "historical codifications of language that inevitably change through dynamic processes of use" (Horner et al., 2011, p. 305). According to Leonard & Nowacek (2016), this re-conception of linguistic differences in writing not as errors but as potential resources for the production of meaning that lies at the heart of translingual pedagogy has the potential to revolutionize how we understand failures in learning transfer as well. Defining learning transfer as the ability to apply and employ knowledge and skills from a previous experience in subsequent contexts, they argue that learning transfer and translingual pedagogy share a key affinity in that they both consist of communicative practices that are processes of active negotiation and thus have the potential to mutually inform one another. On the one hand, they argue that the application of a translingual approach to transfer pedagogy allows instructors to become more aware of the power dynamics

at play in transfer as well as reconceive of what counts as transfer failure, since a translingual approach suggests that these failures might not be errors but instead evidence of a student's active negotiation between different rhetorical possibilities in their attempt to transfer their knowledge to new contexts. On the other hand, they argue that the application of a transfer approach to translingual pedagogy provides instructors with more practical research methodologies that are often absent in research on translingualism. However, Leonard & Nowacek (2016) conclude that this is just the beginning of more research that needs to be done on the relationship between learning transfer and translingualism.

As we have seen, an increasing amount of research has begun to investigate the relationship between learning transfer and translingual pedagogies in L2 composition classes at the first-year university level. Despite the controversy that translingual approaches might actively impede the progress of students who are attempting to master basic English grammar and writing skills for the first time, research shows that translingual pedagogies such as shuttling, codemeshing, and alternative error correction practices enhance both adaptive and dynamic learning transfer for L2 students (Canagarajah, 2006, 2011, 2013; Sanchez-Martin, 2016; Leonard & Nowacek, 2016). However, in contrast to the research on learning transfer and GBWI, most of the research on learning transfer and translingual pedagogies has focused on L2 students in first-year writing programs, suggesting a lack of research on this topic and subsequent application of these pedagogies in community college settings. Moreover, even

among the researchers of learning transfer and translanguaging at the university level, there is still consensus that more research on this topic needs to be done (Leonard & Nowacek, 2016).

Learning Transfer in Multimodal L2 Composition Pedagogies

In addition to genre-based and translanguaging pedagogies, researchers have also recently used the concepts of adaptive and dynamic learning transfer as a justification for the implementation of multimodal pedagogies in L2 composition classes at the first-year university level as well. Defining multimodal texts as “texts that exceed the alphabetic and may include still and moving images, animations, color, words, music, and sound” (Selfe, 2007), in an interview Selfe argues that the globalized, digital composing environments of the 21st century require multimodal pedagogies that allow students to acquire knowledge in the classroom that transfers across boundaries of different languages, cultures, and modes (Bailie, 2010). Echoing this idea, research shows that multimodal pedagogies are key to bridging the gap between composition practices inside of the classroom and the digital and multimodal environments that students are increasingly communicating in outside of the classroom (Selfe, 2009; Shipka, 2011). Moreover, research further reveals a key affinity between translanguaging and multimodal (or “transmodal”) pedagogies in that both attempt to bridge this gap, allowing students to develop the ability to more easily navigate the diverse communicative contexts outside of the classroom that are increasingly defined by multiple different languages and modes through the use of pedagogies such as Pedagogical History Activity Theory (P-CHAT) and digital remixing assignments

(Horner et al., 2015; Sanchez-Martin et al., 2019). Additionally, other researchers argue that genre-based multimodal pedagogies equip students with the knowledge they need to negotiate and participate in the creation of emerging multimodal genres as well (Bowen & Whithouse, 2013). However, while this research reveals a clear connection between adaptive and dynamic learning transfer and multimodal pedagogies, as with translingual pedagogies there nevertheless remains a significant gap between the implementation of multimodal pedagogies in L2 composition classes at the first-year university and community college levels since, as Sanchez-Martin et al. (2019) argue, instructors often assume that multimodal pedagogies, and digital composition practices in particular, require more advanced composition skills than novice L2 students possess.

The question of the relationship between learning transfer and multimodal pedagogies in L2 composition classrooms can be traced back to scholarship on multimodality in composition studies that became increasingly common in the first decade of the 21st century. Following in the steps of other researchers who were investigating multimodality as a new way of teaching composition on the university level at this time, in a pivotal article Selfe (2009) argues that the privileging of written text over aural (or sound) in traditional composition pedagogy deprives students of a valuable multimodal resource for producing meaning. According to Selfe (2009), placing an equal emphasis on both writing and aural in composition courses allows students to more easily navigate 21st century environments that are increasingly defined by multidimensional forms of communication as well as restore their rhetorical agency and sovereignty in the context

of traditional pedagogy that has implicitly called this agency into question with its focus on the written text. Extending this idea to other multimodal practices, Shipka (2011) argues that, while communication has always been multimodal, the increasing prevalence of newly created multimodal and new media texts that students are encountering and expected to be familiar with in their everyday lives creates an imperative for composition instructors to adapt to this need in the classroom. Claiming that previous research on multimodal pedagogy has focused on teaching students how to produce multimodal texts that are of similar types, she advocates instead for the implementation of a pedagogical framework that focuses on teaching students how to produce and navigate between a broader range of text types using process-based activities that, like those found in GBWI, increase students' metacognitive awareness of their different rhetorical moves and accompanying purposes. However, Shipka (2011) also cautions that, since her students often produce multimodal texts that on the surface appear to be far removed from traditional conceptions of academic texts, it remains crucial for instructors to be able to articulate and be cognizant of the features and moves of more traditional academic texts that are being implemented in multimodal assignments.

More recently, researchers have cited learning transfer as a shared feature of both translingual and multimodal (or “transmodal”) pedagogies in L2 composition classrooms as well. Horner et al. (2015) argue that both translingual and multimodal pedagogies share the common foundation of resisting ideologies that are based on the norm of a single, standardized language or mode, highlighting other features of communication that are left out of these ideologies in the

process. In their research, they claim that the emergence of new digital communication technologies and global communicative networks have forced this re-evaluation of these singular language-based and mode-based ideologies, advocating instead for composition pedagogies that demonstrate the translingual and multimodal resources that students already use in their work both inside and outside of traditional academic settings. Likewise, Sanchez-Martin et al. (2019) highlight the need for new digital composition pedagogies that combine translingual and multimodal practices in order to bridge this gap between students' communicative experiences inside and outside of the classroom as well. Claiming that students must draw upon a variety of digital composing practices in order to effectively navigate and communicate in new media landscapes such as multimodal writing assignments in academic settings and social media platforms in non-academic settings, they advocate for the use of Pedagogical Cultural History Activity Theory (P-CHAT), in which students are asked to investigate their own literacy activities in multiple different settings that include contexts beyond the academy, as well as translingual digital remix assignments, in which students are asked to repurpose and transform already-existing materials into new digital texts for new contexts. Sanchez-Martin et al. (2019) conclude that instructors need to be flexible in their use of these pedagogies due to the shifting and ever-changing nature of current communicative contexts, allowing students to choose which of their own communicative practices they would like to develop while also raising awareness of the multiple different composition practices that are available to them in these new media landscapes.

Researchers have also recently used learning transfer as a justification for the development of multimodal pedagogies that allow students to participate in the creation of emerging multimodal genres in L1 and L2 composition classes as well. According to Bowen & Whithouse (2013), the new 21st century digital communication technologies and global communicative networks that Horner et al. (2015) claim are forcing a re-evaluation of singular language and mode-based ideologies in the classroom have also led to a new ethos of generic experimentation and innovation in the classroom as well, where students are already engaging in multimodal practices and creating new multimodal genres without any guidance from instructors. In this sense, the authors suggest that the multimodal practices and genres that are emerging outside and inside of the classroom are mutually informing one another, constituting a symbiotic relationship in which both are contributing to the emergence of new multidimensional texts. Advocating for pedagogies that increase students' awareness of how readers experience different multimodal texts and how these experiences are formed by their prior expectations and knowledge of other genres, Bowen & Whithouse (2013) argue that it is important to integrate genre-based pedagogies with multimodal pedagogies because identifying a text as a genre provides an interpretive framework for students that allows them to see genres as fluid constructs that are influenced by changing social contexts, increasing their ability to compose across multiple different modes and genres at the same time. Nevertheless, the authors are careful to note the difference between text-tools and new media forms on the one hand and the transformation of these text-tools and new media forms into genres on the other hand, such as

social media websites that began as social networks and then later on led to new ways of writing and new social practices that extended beyond their initial purpose. Arguing that students have already been engaged in the process of breaking rules, testing boundaries, and experimentation that is inherent in multimodal composition practices since the first decade of the 21st century, they conclude that it is not a question of whether composition instructors should or should not incorporate multimodal pedagogies in their classes, but, rather, how instructors can best respond to this shift that is already occurring both inside and outside of the classroom.

As we have seen, research shows a long-standing interest in the question of learning transfer and multimodal pedagogies since the first decade of the 21st century (Selfe, 2009; Shipka, 2011). While some researchers argue that multimodal pedagogies are a necessary response to the new digital communication technologies and global communicative networks that are becoming increasingly prevalent outside of the classroom, other researchers argue that students are already responding to these new communicative practices by experimenting with and creating new multimodal texts and genres inside of the classroom on their own accord (Shipka, 2011; Bowen & Whithouse, 2013). Additionally, recent research has also focused on the connection between translingual and multimodal pedagogies, highlighting the way in which both pedagogies allow students to bridge the gap between what they learn inside of the classroom and their application of this knowledge outside of the classroom through the use of pedagogies such as P-CHAT and digital remixing assignments (Horner et al., 2015; Sanchez-Martin et al., 2019). However, similar to research on learning transfer and translingual pedagogies, most of the research on

learning transfer and multimodal pedagogies has focused on L1 and L2 students in first-year writing programs, suggesting that more research needs to be done on this topic in community college settings (Sanchez-Martin et al., 2019).

Summary

In surveying research that highlights the connection between learning transfer and genre-based, translingual, and multimodal pedagogies, this literature review provides evidence to support the claim that genre-based, translingual, and multimodal pedagogies increase dynamic and adaptive learning transfer for L2 composition students at the first-year university and community college levels. In terms of the connection between learning transfer and genre-based pedagogies, practitioners of GBWI frequently use learning transfer as a justification for the implementation of a GBWI approach to teaching composition, arguing that GBWI not only equips students with the genre awareness and rhetorical flexibility that is necessary to transfer their knowledge to future unknown contexts outside of the classroom, but also that GBWI allows students to innovate and experiment with genres rather than simply reproducing them as well (Johns, 2008, 2011; Caplan, 2019; Ferris & Hayes, 2019; Tardy, 2019). Likewise, in terms of the connection between learning transfer and translingual pedagogies, research shows that the translingual and translanguaging practices of shuttling, codemeshing, and error correction reveal the way in which L2 students are already engaged in practices of adaptive and dynamic learning transfer that can be further enhanced by the implementation of these translingual pedagogies in

the classroom (Canagarajah, 2006, 2011, 2013; Sanchez-Martin, 2016; Leonard & Nowacek, 2016). Finally, in terms of the connection between learning transfer and multimodal pedagogies, research shows that, similar to translingual pedagogies, multimodal pedagogies, such as P-CHAT, digital remixing assignments, and genre-based multimodal assignments, bridge the gap between the new digital technologies and global communicative networks that students are encountering outside of the classroom and their writing practices inside of the classroom, further enhancing a process that some researchers argue students are already performing on their own accord (Selfe, 2009; Shipka, 2011; Horner et al., 2015; Sanchez-Martin et al., 2019; Bowen & Whithouse, 2013). In sum, this literature review not only supports the claim that genre-based, translingual, and multimodal pedagogies facilitate adaptive and dynamic learning transfer for students, but also provides evidence for the need of a resource guide that offers instructors a practical framework for how to implement these pedagogies in L2 composition classrooms at the community college and first-year university levels, increasing student learning transfer and promoting communicative competence for novice L2 students in the process.

CHAPTER III THE PROJECT AND ITS DEVELOPMENT

Brief Description of the Project

The following resource guide consists of a sample unit, entitled “Social Media Profile Genres: The LinkedIn Profile,” that incorporates genre-based, translingual, and multimodal pedagogies into L2 college writing instruction in order to increase adaptive and dynamic learning transfer for students. Designed to be implemented over a five-week period, the unit consists of three lessons that each build on each other with three interrelated assignments that constitute the students’ final portfolio project. In the first lesson, entitled “Literacy & Discourse Communities,” students are provided with a foundation for genre analysis and production by learning about different kinds of literacies and discourse communities in order to identify and write a description of one of their own professional discourse communities. Following this foundation, in the second lesson, entitled “Genre Production & Analysis,” students learn how to analyze the rhetorical situations, the rhetorical moves, and other features of social media profile genres in order to produce their own LinkedIn profile that corresponds to their previously identified professional discourse community. Finally, in the third lesson, entitled “Genre Innovation & Experimentation,” students learn how to innovate and experiment with social media profile genres in order to produce a remixed version of their LinkedIn profile that they created in the previous lesson. While the unit follows a traditional genre-based instructional approach that starts out by building genre awareness and ends with genre production, the unit

also incorporates more novel pedagogies such as genre innovation and experimentation, translingual pedagogies, and multimodal pedagogies that further promote adaptive and dynamic learning transfer as well.

Since the ability to transfer knowledge across different genres, languages, and modes lies at the heart of adaptive and dynamic learning transfer, this unit promotes learning transfer in multiple senses of the term. First, by basing the unit on the genre of social media profiles that many students are already familiar with, beginning each lesson by drawing upon students' prior knowledge of the genre, and using an inductive approach to introduce new concepts and material, this unit encourages what Shepherd (2018) has identified as an important but often overlooked aspect of learning transfer: namely, the transferability of students' prior knowledge from outside of the classroom to classroom settings. Additionally, by ending the unit with a lesson on genre innovation and experimentation that asks students to remix their final assignment, this unit also promotes learning transfer across different genres as well. Furthermore, by highlighting the role of the different languages used in discourse communities and genres, using examples of assignments that contain code-meshing or a hybrid use of more than one language, and incorporating translingual error correction practices, this unit enhances the ability of students to transfer their knowledge and skills across multiple languages. Finally, by exposing students to both print-based and multimodal examples of their assignments and providing lesson extension ideas that ask students to remix their final assignments into audio or video formats, this unit further promotes what DePalma & Alexander (2015) identify as perhaps the most

challenging aspect of multimodal composition, which is the ability of students to transfer their knowledge and skills across different modes. In promoting these multiple aspects of learning transfer across different genres, languages, and modes, this unit ultimately provides instructors with a myriad of tools and techniques in order to facilitate adaptive and dynamic learning transfer for a variety of different pedagogical purposes and audiences.

Development of the Project

While this project was originally based in an interest in exploring the connection between genre-based writing instruction and adaptive and dynamic learning transfer, it quickly grew to include other pedagogies, such as translingual and multimodal pedagogies, that might further enable this kind of learning transfer as well. The resulting complexity of the project is in part due to the nature of the topic itself: since adaptive and dynamic learning transfer involves the ability of students to navigate and apply their knowledge in a myriad of future unknown writing scenarios, it would be a mistake to limit the scope of this project to a single pedagogy or technique. Rather, the best approach to facilitate this kind of open-ended learning transfer is an eclectic one, since combining a variety of different pedagogies not only further enhances the adaptive and dynamic learning transfer that each promote on their own, but also exposes students to more of a variety of writing contexts they might encounter in their future personal, academic, and professional lives. Although the complexity of the topic made it a challenging project to undertake during a single semester-long course, I remained committed to finding a way to

incorporate the different genre-based, translingual, and multimodal pedagogies into the project while also keeping the project limited in scope and realistic for its narrow timeframe. The result of my efforts to combine these pedagogies was to create a unit that centered around the genre-based instruction of a digital, multimodal genre using certain novel techniques, such as the instruction of genre innovation and experimentation in addition to genre analysis and production in order to encourage students to make connections across different genres, the incorporation of hybrid language-use and translingual pedagogies in order to encourage students to make connections across different languages, and the inclusion of multimodal compositions and pedagogies in order to encourage students to make connections across different modes. As a result, the eclectic nature of the following project reflects the similarly multifaceted nature of the world our students will need to apply their knowledge and skills in when they leave our classrooms, preparing them for future contexts whose own conventions are undergoing continual change and evolution as well.

CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

Conclusion

Facilitating student learning transfer to future personal, academic, and professional contexts outside of the classroom is frequently cited as the main objective of L2 college writing instruction. This is also the goal of the communicative language teaching approach that has become the dominant mode of language instruction today, in which pedagogy and curricula are designed to increase students' communicative competence by encouraging the application of language skills in relevant and meaningful contexts. However, despite the stated importance of learning transfer for students, there remains a large gap between the research on this topic and the implementation of this research in L2 composition classes at the community college and first-year university levels. More specifically, while research shows that implementing teaching-for-transfer techniques based in theories of dynamic and adaptive transfer best prepare students to navigate new and unfamiliar writing situations, most L2 college composition instructors either teach techniques that are based in similarity transfer or assume that learning transfer will happen automatically without specific interventions. Moreover, research has further identified three common features of L2 college composition instruction that actively hinder the implementation of adaptive and dynamic transfer in the classroom as well: first, the fact that L2 composition is still mainly taught using a modes-based or essay-based approach that separates writing assignments from their rhetorical situations and audiences; second, the fact that L2 composition instruction remains embedded in English monolingualist ideology that prioritizes the conventions of Standard Written English; and third, the fact that L2 composition instruction

continues to prioritize the singular modality of the written text, despite the increasingly common digital and multimodal composing environments students currently face outside of the classroom.

In response to this problem, this project shows how genre-based, translingual, and multimodal pedagogies can be used to facilitate adaptive and dynamic learning transfer in L2 college composition classrooms by equipping students with the flexible and adaptable skills they need to thrive in a variety of future unknown writing scenarios. First, the project presents genre-based writing instruction techniques, including techniques designed to promote genre innovation and experimentation, that prepare students to write in a variety of different contexts by increasing their genre awareness and rhetorical flexibility. Second, the project also includes translingual writing techniques, such as codemeshing and translingual error correction practices, that prepare students for the many multilingual writing situations they are likely to encounter in future personal, academic, and professional situations. Finally, the project highlights multimodal writing techniques that prepare students for the many different digital and multimodal writing situations that are increasingly dominating 21st century communication networks. While research shows that each of these techniques is capable of promoting adaptive and dynamic learning transfer on their own, this project also reveals the way in which an eclectic approach that combines multiple different pedagogies is perhaps the most effective way to promote this kind of learning transfer due to the equally eclectic nature of the diverse writing situations students encounter outside of the classroom. In this sense, one of the main goals of this project is also to show the value of combining multiple different approaches in L2 composition instruction in order to match our pedagogy with the reality of our increasingly multi-genre, multilingual, and multimodal world.

Recommendations

While this project is a start in addressing this problem of learning transfer in L2 college composition classes, due to the limited scope and time constraints of the project, there remains much more to be done. First, this project could be extended from its current focus on the macro-genre of social media profiles and the micro-genre of the LinkedIn profile to include other examples of the genre and other modes as well, such as other kinds of social media profiles or other digital and multimodal forms of this genre like website or video profiles. This extended focus on different forms and modes of the social media profile genre would give students more practice shifting back and forth between different micro-genres and modes, further promoting adaptive and dynamic learning transfer in the process. Second, since this project includes only a limited number of translingual practices due to the project's time constraints, the translingual pedagogies could also be expanded upon as well, such as incorporating more activities that allow students to practice code-meshing or hybrid language-use in their production and innovation of different genres. Finally, this project could further be extended to include more of an analysis and comparison of social media profile genres with other print-based profile genres, such as traditional autobiographies or memoirs, which would allow students to deepen their understanding of the connections between print-based and digital, multimodal genres and increase their ability to move between these different genres and modes.

Although there is a lot of research that has been done on adaptive and dynamic learning transfer in the field of L2 composition studies, future research could be improved upon as well. Since a central feature that continued to come up in the research for this project was the gap between the research on learning transfer in L2 college composition and the lack of

implementation of this research in classrooms, future research should focus less on theory and more on practice, exploring the various ways that adaptive and dynamic learning transfer can be directly applied in classroom settings rather than focusing on different theoretical frameworks to describe the phenomenon. Likewise, while it is difficult to measure adaptive and dynamic learning transfer due to the fact that its success depends on student application of their knowledge in future unknown scenarios outside of the classroom, researchers should try to find ways to measure these processes using quantitative in addition to qualitative studies. These studies might start with a group of students in an L2 composition class who are exposed to teaching-for-transfer techniques like the ones described in this project and then track these students as they move to future classroom and professional contexts, measuring their ability to repurpose and innovate their previous knowledge and adapt it to different scenarios in the process. Additionally, since most of the research on learning transfer in L2 composition has been done at the university level, future research should also focus more on the question of how to ensure that adaptive and dynamic learning transfer takes place specifically for L2 community college students in particular. Due to the relevance of the topic and the many areas of study that remain to be researched, adaptive and dynamic learning transfer will remain a critical topic for researchers in the field of L2 composition studies to continue to explore for years to come.

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APPENDIX

Facilitating Adaptive and Dynamic Learning Transfer Using Genre-Based, Translingual, and
Multimodal Pedagogies: A Resource Guide for the L2 College Composition Classroom

**Facilitating Adaptive and Dynamic Learning Transfer Using Genre-Based, Translingual, and
Multimodal Pedagogies: A Resource Guide for the L2 College Composition Classroom**

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Social Media Profile Genres: The LinkedIn Profile

Unit Summary: In this unit, students will explore the genre of social media profiles and analyze, produce, and experiment with the conventions of one popular example of the genre, the LinkedIn profile. First, students will learn about literacy and discourse communities in order to identify and write a description of one of their own professional discourse communities. Next, students will learn how to analyze the rhetorical situations, the rhetorical moves, and other features of social media profile genres in order to produce their own LinkedIn profile that corresponds to their previously identified professional discourse community. Finally, students will learn how to innovate and experiment with the LinkedIn profile genre in order to produce a remixed version of their previous professional LinkedIn profile. Throughout the unit, specific pedagogical interventions will be implemented in order to encourage students to make connections between their previous knowledge of genre-based, translingual, and multimodal composing practices that they bring to the classroom, the knowledge of these practices that they learn in the classroom, and their application of this knowledge in future writing scenarios.

Target Audience: Advanced community college or first-year university L2 composition students

Student Learning Outcomes: *By the end of this unit, students will be able to...*

- Apply their knowledge of literacy and discourse communities in order to identify examples of different literacies and discourse communities in their own personal and professional lives and write a description of one of their own professional discourse communities.
- Identify the rhetorical situations, rhetorical moves, and other features of personal and professional social media profile genres in general and the professional LinkedIn profile genre in particular in order to produce their own LinkedIn profile.
- Apply their knowledge of genre flexibility in order to innovate and experiment with the LinkedIn profile genre and produce a remixed version of their own LinkedIn profile.
- Employ genre-based, translingual, and multimodal writing strategies within a process-based writing framework in order to ensure learning transfer to future writing scenarios outside of the classroom.

Assessment: Students will submit a portfolio that showcases their writing process as well as the final products of the unit, which will be a professional discourse community description, a professional LinkedIn profile, and a remixed version of their LinkedIn profile. The grade break down will be as follows:

- Final draft of professional discourse community description: 20%
- Final draft of professional LinkedIn profile: 20%
- Final draft of remixed professional LinkedIn profile: 20%
- Evidence of drafting (at least 1-2 drafts per assignment): 20%
- Reflective overviews: 20%

Unit Timeframe:

I. Lesson 1: Literacy & Discourse Communities (2 weeks, 4-6 classes)

II. Lesson 2: Genre Analysis & Production (2 weeks, 4-6 classes)

III. Lesson 3: Genre Innovation & Experimentation (1 week, 2-3 classes)

<u>Lesson & Aim</u>	<u>Week & Class Session</u>
<i>Lesson 1: Warm-up, Notice</i>	<i>Week 1: Class Session 1 (or 1-2)</i>
<i>Lesson 1: Reading, Presentation</i>	<i>Week 1: Class Session 2 (or 2-3)</i>
<i>Lesson 1: Controlled Practice, Production</i>	<i>Week 2: Class Session 3 (or 4-5)</i>
<i>Lesson 1: Revision, Reflection</i>	<i>Week 2: Class Session 4 (or 5-6)</i>
<i>Lesson 2: Warm-up, Notice</i>	<i>Week 3: Class Session 5 (or 7-8)</i>
<i>Lesson 2: Reading, Presentation</i>	<i>Week 3: Class Session 6 (or 8-9)</i>
<i>Lesson 2: Controlled Practice, Production</i>	<i>Week 4: Class Session 7 (or 10-11)</i>
<i>Lesson 2: Revision, Reflection</i>	<i>Week 4: Class Session 8 (or 11-12)</i>
<i>Lesson 3: Warm-up, Notice, Presentation</i>	<i>Week 5: Class Session 9 (or 13-14)</i>
<i>Lesson 3: Controlled Practice, Production, Revision, Reflection</i>	<i>Week 5: Class Session 10 (or 14-15)</i>

	<p>knowledge in a specific area or field, etc.) on the board as students share their responses.</p> <p>Group Activity: Explain to students that we are now going to look more closely at different kinds of literacies. Placing students in small groups, <u>distribute 4 Facebook & LinkedIn profiles (ex. Christian Ronaldo, Selena Gomez, Bill Gates, Oprah Winfrey, etc.) and 4 strips of paper with different literacies on them (ex. sports literacy, music literacy, digital literacy, media literacy, etc.)</u> (See “Materials” section).</p> <p>Ask each group to <u>read the profiles and use paper clips to match each literacy to each profile</u>. Then, ask each group to <u>brainstorm a list of other literacies each user might have based on their profile and write them down on the strips of paper</u> (Model an example).</p> <p>Post the profiles on the board, and ask each group to <u>come up to the board and post the matching literacies under each profile</u>. Then, ask students to share their matches and the literacies that they added (and why) with the class.</p> <p>Brainstorm: As a whole group, show the Facebook profile from the warm-up on the board (now linked with specific literacies). Ask students:</p> <p>1) <i>Based on this user’s literacies, what are some communities that this person is a part of?</i></p> <p>2) <i>In your opinion, which literacies do members of these communities share?</i></p> <p>Write their answers to #1 (ex. <i>the business community, the tech community, the philanthropic community, etc.</i>) and #2 (ex. <i>business literacy, digital literacy, technology literacy, etc.</i>) on the board as students share their responses.</p> <p>Pair Activity: Placing students in pairs, <u>re-distribute the 4 profiles (now linked with their specific literacies) and 4 strips of paper with fill-in-the-blanks on them</u> (See “Materials” section).</p> <p>Ask students <u>to re-read the profiles and fill-in-the blanks to write 2-3 possible communities (and languages that are used</u></p>	<p>SS-SS</p> <p>T-SS</p> <p>S-S</p>
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	<p>in those communities) for each profile on the separate strips of paper (Model an example).</p> <p>Ask students to <u>mix up the profiles (now linked with their literacies) and the strips of paper with the list of communities & languages.</u> Then, match each pair of students with another pair and ask them to <u>exchange their profiles and lists.</u> Ask each pair to <u>match the other pair's profiles and literacies with their lists of communities & languages,</u> and then verify their matches with the other pair.</p> <p>Ask a few groups to share their responses with the class, <i>noting the different possible communities & languages for each profile and literacy on the board.</i></p>	
Reading	<p>Pre-reading: Write “discourse community” on the board and explain that we are now going to learn more about discourse communities. As a whole group, ask students:</p> <p><i>1) In your opinion, what is a discourse community?</i> <i>2) What do you think are some examples of discourse communities?</i></p> <p>Write their answers to #1 (<i>ex. a community that writes or speaks the same way, a community that shares the same communication practices, a community that shares the same literacies, etc.</i>) and #2 (<i>ex. cultural communities, academic communities, business communities, etc.</i>) on the board as the students share their responses.</p> <p>Ask students: <i>What questions do you still have about discourse communities?</i> Write their questions on the board to come back to after the reading.</p> <p>Vocabulary: Explain that we will now read about discourse communities to find the answers to their remaining questions. Write the following vocabulary words from the reading on the board:</p> <p><i>discourse, field, participatory, lexis, jargon, expertise</i></p> <p>Placing students in pairs, ask students <u>to first look up the definition of the word,</u> and then log on to netspeak.org and</p>	<p>T-SS</p> <p>S-S</p>

	<p><u>identify a collocation (or word phrase) for that word (Model an example).</u></p> <p>Once they have identified a definition and a collocation, ask students <u>to write 6 sentences that each use one of the collocations</u> (Model an example).</p> <p>Ask each pair <u>to write one of their sentences on the board</u>, and review the use of the vocabulary words and collocations in the sentences as a class.</p> <p>Reading: Explain that they will now individually read a text about discourse communities in three steps and <u>distribute Reading #1 “What is a Discourse Community?” and the accompanying handout</u> to students (See “Materials” section).</p> <p>First, ask students <u>to skim the text</u> to find the answer to the gist question.</p> <p>Second, ask students <u>to scan the text</u> to find the answers to the detail questions.</p> <p>Third, ask students <u>to read the text</u> to find the answers to the comprehension questions.</p> <p>When finished, place students in pairs and ask students to compare their answers, then review the answers together as a class.</p> <p>Post-reading: Placing students in small groups, ask students <u>to discuss the group discussion questions</u> based on the reading (See “Materials” section).</p> <p>Once students have shared their own discourse communities and the 6 features of one of their discourse communities with their group, <u>distribute the discourse communities map and accompanying example</u> to students (See “Materials” section).</p> <p>Review the handout and example, and ask students <u>to fill out their own map that describes 4 of their personal and professional discourse communities</u> (Model an example).</p>	<p>S</p> <p>S-S</p> <p>SS-SS</p> <p>S</p>
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	<p>Finally, ask students which example they prefer and why, <i>noting the main similarities and differences between the examples in a Venn diagram on the board.</i></p>	
Controlled practice	<p>Present: Explain to students that they will now <u>choose one of their professional discourse communities</u> from their discourse communities map to write a one-page description about.</p> <p><i>Explain that they will be working on social media profiles based on this discourse community for the rest of the unit, so they should choose a community that will be helpful for them to explore for future academic and professional purposes.</i></p> <p>Solo Activity: Ask students to <u>verify their professional discourse community</u> with the teacher. Then, <u>distribute the professional discourse community outline handout and example</u> (See “Materials” section).</p> <p>Review the outline and example, and then ask students <u>to fill out the outline for the community that they chose</u> (Model an example)</p> <p>When finished, ask <u>students to share their outline with a partner</u>, verifying that they included the requested information. Then, ask a few students to share their outlines with the class.</p> <p>Group Activity: Placing students in small groups, ask students <u>to cover up the name of their discourse community</u> on their outlines with paper and tape.</p> <p>Ask each group <u>to mix up their outlines and exchange their pile of outlines with that of another group.</u></p> <p>Then, ask each group <u>to read the other group’s outlines and try to identify the specific discourse community that each outline refers to.</u> When finished, verify the identities of the different discourse communities with the other group.</p>	<p>T-SS</p> <p>S</p> <p>S-S</p> <p>SS-SS</p>
Production	<p>Present: Explain to students that they will now <u>write a first draft of their professional discourse community description</u> based on their outline.</p>	T-SS

Lesson 1 Extension Ideas:

- Ask students to conduct an interview with a member (or members) of their chosen professional discourse community & incorporate information from the interview into their professional discourse community description
- Ask students to compare and contrast descriptions of personal discourse communities and professional discourse communities, then ask students to write a personal discourse community description
- Ask students to compare and contrast audio or video descriptions of discourse communities with written descriptions of discourse communities, then ask students to produce an audio or video description of their professional discourse community
- Ask students to compare and contrast descriptions of discourse communities that use multiple languages, then ask students to write about one of their own discourse communities that uses multiple languages & identify how these languages are used (for what purposes, by whom, etc.)

Lesson 1 Materials: (See next page)

Sample Profile:



Mark Zuckerberg ✓

Bringing the world closer together.

Posts About Friends Photos Videos More ▾

Follow

Message



Follow Mark to get his public posts in your News Feed.



116,616,291 Followers

Follow

Intro

- Founder and CEO at **Facebook**
- Works at **Chan Zuckerberg Initiative**
- Studied Computer Science and Psychology at **Harvard University**
- Lives in **Palo Alto, California**
- From **Dobbs Ferry, New York**
- Married to **Priscilla Chan**
- Followed by **116,616,291 people**

Posts

Filters



Mark Zuckerberg ✓

April 1 at 1:58 PM · 🌐

If we're going to stop Covid, we need everyone who's eligible to get vaccinated. People are more likely to get vaccinated if they see friends, family and people they trust doing it too. So we're launching new Covid vaccine profile frame that you can add to your profile pic, partnering with the CDC and US Department of Health and Human Services to launch new Covid vaccine profile frames. It lets you easily show your support and tell people that you've been vaccinated. And we'll... **See More**



Visit the COVID-19 Information Center for vaccine resources.

[Get Vaccine Info](#)

👍👎❤️ 91K

44K Comments 4.2K Shares

Like

Comment

Share

Most Relevant ▾



Write a comment...



Mohamed Abubakr ✓
When I started reading I thought FB was gonna donate a massive amount of money to expand access to vaccination. 🙏

Frame is cool too.

Like · Reply · 1w

👍👎❤️ 1.8K


↳ 208 Replies

Photos

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Profile #1:



Cristiano Ronaldo

@Cristiano · Athlete

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Welcome to the OFFICIAL Facebook page of Cristiano Ronaldo.
twitter.com/cristiano
instagram.com/cristiano
youtube.com/user/cristianoronaldo

124,456,660 people like this including 3 of your friends

148,399,968 people follow this

<http://www.cristianoronaldo.com/#playfectionism>

Athlete

Player for Juventus and Portuguese National Team


[cristiano/](https://www.instagram.com/cristiano/)

<https://twitter.com/Cristiano>

<https://www.youtube.com/user/cristianoronaldo>


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Cristiano Ronaldo

April 7 at 3:40 PM

Great guys, 3 very important points!
We need this spirit até ao final! 🇵🇹 🇵🇹 🇵🇹 #finoallafine

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Write a comment...

Josep Pep Guardiola

😊 2.9K

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365 Replies

View more comments 1 of 9,547

Profile #2:



People ▾

Oprah

Winfrey



Oprah Winfrey

OWN: Oprah Winfrey Network

CEO, Producer, Publisher, Actress and Innovator
Los Angeles, California · 1 connection

[Join to Connect](#)

About

Oprah Winfrey is a global media leader, philanthropist, producer and actress.

Experience



Chairman and CEO

OWN: Oprah Winfrey Network

Jan 2011 - Present · 10 years 4 months

OWN has nearly doubled its prime-time viewership since it launched four years ago, and is now available in 82 million homes. On Sunday, October 18 at 8 p.m. ET/PT on OWN will premiere Belief, a seven-part "docuseries" that explores faith and spirituality.



Founder and Publisher

O, The Oprah Magazine

Jan 2000 - Present · 21 years 4 months

Oversees a magazine devoted to helping people better their lives. Average circulation: 2.5 million



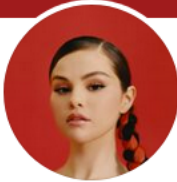
Host

The Oprah Winfrey Show

Jan 1986 - Dec 2011 · 26 years

Hosted a nationally syndicated award-winning talk show that aired for 25 seasons.

Profile #3:



Selena Gomez ✓
@Selena · Musician/Band

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Like 🔍 ⋮

About See All

📄 <https://linktr.ee/SelenaGomez>

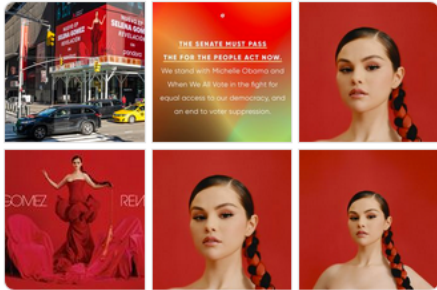
👍 61,328,413 people like this including 4 of your friends

📄 82,470,649 people follow this


🌐 <http://www.selenagomez.com/>

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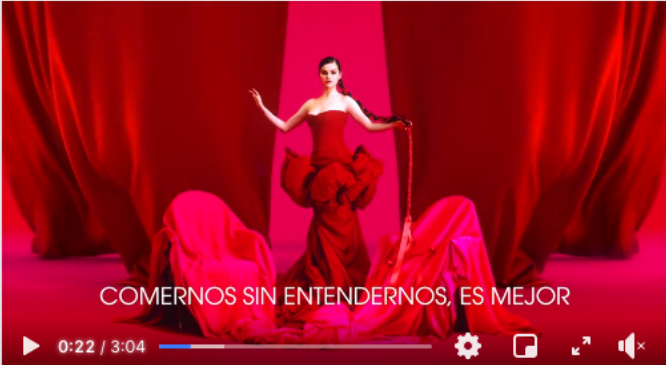
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Selena Gomez ✓
March 24 at 4:00 PM · 🌐

Dance With Me · Selena Gomez, Rauw Alejandro

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Selena Gomez ✓
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Dance With Me · Selena Gomez, Rauw Alejandro

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Profile #4:



People ▾ Bill Gates



Bill Gates

Co-chair, Bill & Melinda Gates Foundation
Seattle, Washington · 8 connections

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[Harvard University](#)

[Personal Website](#)

About

Co-chair of the Bill & Melinda Gates Foundation. Microsoft Co-founder. Voracious reader. Avid traveler. Active blogger.

Experience



Co-chair
Bill & Melinda Gates Foundation
2000 - Present · 21 years



Co-founder
Microsoft
1975 - Present · 46 years

Literacy #1:

Sports Literacy (Other literacies: _____)

Literacy #2:

Music Literacy (Other literacies: _____)

Literacy #3:

Digital Literacy (Other literacies: _____)

Literacy #4:

Media Literacy (Other literacies: _____)

Profile #1:

Community #1: _____ Language(s): _____

Community #2: _____ Language(s): _____

Community #3: _____ Language(s): _____

Profile #2:

Community #1: _____ Language(s): _____

Community #2: _____ Language(s): _____

Community #3: _____ Language(s): _____

Profile #3:

Community #1: _____ Language(s): _____

Community #2: _____ Language(s): _____

Community #3: _____ Language(s): _____

Profile #4:

Community #1: _____ Language(s): _____

Community #2: _____ Language(s): _____

Community #3: _____ Language(s): _____

Reading #1: “What is a Discourse Community?”¹

A discourse community is a group of people who communicate about a particular topic, issue, or field. According to “The Concept of Discourse Community,” by educator and researcher John Swales, a discourse community is defined by six characteristics:

1. A discourse community has a broadly agreed set of common public goals. *This refers to the common goals a community shares. For example, a group of teachers has the goal to teach students and help them move forward in life and a group of pilots has the goal to fly planes safely and get passengers from one destination to another destination.*

2. A discourse community has mechanisms of intercommunication among their members. *This refers to every kind of communication that facilitates interactions between members of the community. For example, members of the community might talk on the phone, text, send and reply to emails, write blogs or papers, or have meetings and gatherings.*

3. A discourse community uses its participatory mechanisms primarily to provide information and feedback. *Most of the things that are listed in “mechanisms” above are also part of this aspect of a discourse community. For example, blogs, emails, and meetings are often used for feedback, and other writings, like a newsletter or FAQs webpage, could also be used to provide information to members.*

4. A discourse community utilizes and possesses one or more genres in the communicative furtherance of its aims. *Discourse communities possess and employ different print and digital genres, defined as groupings of works that share common features, in the communication of their aims, such as websites, magazine articles, journal articles, blogs, etc.*

5. In addition to owning genres, a discourse community has acquired some specific lexis. *This refers to the unique vocabulary (or “jargon”) that is required by the members to communicate. For example, scientists have a specific lexis that refers to scientific theories and mechanisms, while cyclists have a specific lexis that refers to riding techniques, bicycle parts, and equipment.*

6. A discourse community has a threshold level of members with a suitable degree of relevant expertise. *In a discourse community, there has to be a balanced ratio of beginners and experts in order for the community to exist and continue. When there are no longer enough experts to inform novices or not enough novices to learn, the community will cease to exist.*

With these characteristics in mind, it is obvious that all major fields of study are discourse communities. Our class also forms a discourse community. The people at your place of employment, your circle of friends, your family, and many other groups to which you belong constitute discourse communities. What discourse communities do you belong to?

¹ Adapted from “What is a discourse community?”, *Webcourses @UCF*, University of Central Florida, 2013, <https://webcourses.ucf.edu/courses/984277/pages/what-is-a-discourse-community> (accessed 16 April 2021).

Reading #1: "What is a Discourse Community?" Questions

Step 1: Look at the title of the reading "What is a Discourse Community?" Before you start, take some notes about what "discourse community" means to you:

Step 2: Skim the text to find the answer to the gist question:

What are the 6 characteristics that discourse communities share? List them below:

Step 3: Scan the text to find the answers to the detail questions:

- 1) *Who is John Swales?*
- 2) *What is one goal of teachers?*
- 3) *What is one example of genre?*
- 4) *What lexis do scientists have?*

Step 4: Read the text to find the answers to the reading comprehension questions:

- 1) *What are "mechanisms of intercommunication"? What are some examples?*

- 2) *What are "participatory mechanisms" used for in discourse communities?*

3) What is the definition of “genre”? What are some examples?

4) What is another word or word phrase for “lexis”? What are some examples?

5) Why does a discourse community need members who are experts?

Step 5: In small groups, discuss the following questions with your group members and then write your answers in the space below.

1) Based on this definition of a discourse community, which discourse communities are you part of?

2) Choose one discourse community you are part of, and share the 6 characteristics of that community with your group.

My Discourse Communities Map

Discourse Community #1:

Languages:

Goals:

Ways of communicating:

Ways of participating:

Genres:

Vocabulary:

Discourse Community #2:

Languages:

Goals:

Ways of communicating:

Ways of participating:

Genres:

Vocabulary:

My Discourse Communities

Discourse Community #3:

Languages:

Goals:

Ways of communicating:

Ways of participating:

Genres:

Vocabulary:

Discourse Community #4:

Languages:

Goals:

Ways of communicating:

Ways of participating:

Genres:

Vocabulary:

My Discourse Communities Map Example

Discourse Community #1:

My yoga community

Languages: *English*

Goals: *To feel better physically and mentally by doing yoga*

Ways of communicating: *Talking before or after class, posting on online discussion boards, email newsletters*

Ways of participating: *Q&As before/after class & on online discussion boards*

Genres: *Online discussion boards, email newsletters*

Vocabulary: *Yoga-specific terms*

Discourse Community #2:

My teaching community

Languages: *English*

Goals: *To empower students to strengthen their language abilities*

Ways of communicating: *Attending meetings, sending emails*

Ways of participating: *Discussion during meetings & by email*

Genres: *Emails, student progress reports*

Vocabulary: *Teaching-specific terms*

My Discourse Communities

Discourse Community #3:

My family community

Languages: *English, French*

Goals: *To continue the cultural traditions of our French-Canadian ancestry*

Ways of communicating: *Talking in-person or on the phone, sending texts & emails, interacting on social media*

Ways of participating: *Online & in-person conversation*

Genres: *Texts, emails, social media profiles*

Vocabulary: *Culturally-specific terms*

Discourse Community #4:

My school alumni community

Languages: *English, French*

Goals: *To re-connect with old friends & network for future jobs*

Ways of communicating: *Attending reunion meetings, sending emails, interacting on social media*

Ways of participating: *Online & in-person conversation*

Genres: *Emails, social media profiles*

Vocabulary: *School-specific & profession-specific terms*

Professional Discourse Community Description: Example #1

The profession of nursing is a popular discourse community these days. First, nurses share common goals. While the primary goal of nursing as a profession is to promote el bien estado (the well-being) of patients and cure or manage diseases, nurses also attempt for the best and most cost-effective care of every patient they watch. Second, nurses have many shared mechanisms of intercommunication among its members. Nurses use confidential email and online communication networks in order to share information about patients. Nurses also hold in-person meetings with quipos de cuidado (care teams) in order to discuss the status of individual patients as well. While these meetings are often conducted in English, in California they are sometimes conducted in Spanish if the team members are all bilingual. Third, the nursing community has many participatory mechanisms that take information and feedback for the community. Hospitals hold regular staff meetings, do climate-surveys, and provide continuing education and professional development options for nurses so that every member actively participates in the community. Additionally, nurses work using specific genres as well. In nursing school, students learn how to fill and write individual reports del caso (case reports) and patient summaries, and nurses use examples of these genres in their everyday work with patients and doctors. Along with these specific genres, in nursing school students also learn vocabulary that is specific in the medical field, such as medical words for diagnoses and treatment options. Finally, nursing also has a balanced number of members who possess a high level of expertise and new graduates in order for the community to continue and meet its goals. Since it contains these characteristics, nursing constitutes a professional discourse community.

Professional Discourse Community Description: Example #2

Police officers are a discourse community that has received negative attention in the media recently. They share the main goal to serve and protect the community, and they took an oath to a common code of ethics in order to continue this goal. This goal is why many previous members of the military join police forces after they finish their service, since the military is another discourse community that shares a similar goal. Police officers also have their own mechanisms of intercommunication that they use to communicate and participatory mechanisms that allow to exchange information and give feedback. For example, when they are on the field or in duty, police officers communicate with each other using two-way radios, but when they are back at the station they hold meetings or communicate using confidential online communication devices. The staff meetings allow the police officer community to give information and receive feedback, and climate-surveys done by outside agencies also give feedback for the community. While most of this communication is conducted in English, occasionally some members use other languages to communicate if the community is located in a more diverse or urban area for example. Moreover, police officers use specific genres and vocabulary in their daily work too. For example, students in the police academy learn how to write police reports and read case studies and court case documents. Students in the police academy also learn criminal justice vocabulary, such as legal words for different kinds of criminal activities. Furthermore, though it is difficult to be a new police officer, police officers must also contain a certain number of experts as well as apprentices in the field in order to meet their shared goals. For these reasons, police officers are a professional discourse community.

Professional Discourse Community Description Analysis

Step 1: Skim Example #1 and Example #2 with your partner. What are some *possible purposes for writing* these discourse community descriptions? What might these descriptions help the authors do? List some possible purposes for each example below:

Example #1:

Example #2:

Step 2: Read Example #1 with your partner *while annotating the different components (form, content, word choice, sentence structure, grammar, etc.) of the description*. Based on your annotations from the text, write some notes about the different components in the space below.

What is the form of the description? How is it structured?

What is the content of the description? What does it talk about?

What kind of word choice and sentence structures are used in the description?

Are there any deviations from Standard Written English in the language or grammar? If so, what are they?

Step 3: Read Example #2 with your partner *while annotating the different components (form, content, word choice, sentence structure, grammar, etc.) of the description*. Based on your annotations from the text, write some notes about the different components in the space below.

What is the form of the description? How is it structured?

What is the content of the description? What does it talk about?

What kind of word choice and sentence structures are used in the description?

Are there any deviations from Standard Written English in the language or grammar? If so, what are they?

Step 4: With your partner, discuss, which discourse community description you like the best and why. Then, note some similarities and differences between the two examples in the space below.

Similarities:

Differences:

My Professional Discourse Community Outline

Community Name:

Language(s):

Shared Goals:

Examples:

Communication Mechanisms:

Examples:

Participatory Mechanisms:

Examples:

Genres:

Examples:

Vocabulary:

Examples:

Experts & novices? (Yes/No):

My Professional Discourse Community Outline Example

Community Name: *The Nursing Community*
Language(s): *English, Spanish*

Shared Goals: *Promote the well-being of patients*

Examples: *Cure or manage diseases, ensure most cost-effective care*

Communication Mechanisms: *Email, online communication networks, meetings*

Examples: *Meetings with care teams in order to discuss individual patients*

Participatory Mechanisms: *Meetings, surveys, and other opportunities*

Examples: *Daily staff meetings, climate-surveys, and continuing education and professional development opportunities*

Genres: *Individual case reports and patient summaries*

Examples: *Nurses use examples of these genres in their everyday work with patients at hospitals*

Vocabulary: *Vocabulary that is specific to the medical field*

Examples: *Medical words for diagnoses and treatment options*

Experts & novices? (Yes/No): *Yes*

Assignment #1: My Professional Discourse Community Description

Using your outline, you will now write a first-draft of your professional discourse community description. Make sure to include the following:

- A topic sentence that introduces the community
- A description of the six characteristics that make it a discourse community
- At least one example for each characteristic
- A note about the language(s) used in the community
- A concluding sentence that summarizes your description

The format should be as follows: One-page, double-spaced, 12pt Times New Roman Font

After you submit your first draft, you will receive teacher and peer feedback that you will use to rewrite your draft and submit a final draft.

You will receive feedback on both of your drafts using the following rubric: (See next page)

Assignment #1 Rubric: Professional Discourse Community Description

Scoring Guide:
 Not yet = NY
 Developing = D
 Effective = E
 Very Effective = V

Category	Category Description	Self-Score (add score & comments)	Peer Score (add score & comments)	Teacher Score (add score & comments)
Overall Structure	<i>The document includes a topic sentence that introduces the discourse community, transition words that clarify the order of ideas, and a concluding sentence that summarizes the description.</i>			
Content	<i>The document describes six characteristics of the discourse community and includes one example for each characteristic. The document also includes a note about the language(s) used in the community.</i>			
Sentence Structure & Word Choice	<i>The sentences are structured in a variety of ways with varied word choice that is relevant to the context.</i>			
Conventions	<i>The document contains minimal deviations from Standard Written English in terms of spelling, grammar, and punctuation.</i>			

Reflective Overview: Lesson 1

1. What is one thing you learned about literacy in this lesson that you didn't know beforehand?

2. What is one thing you learned about discourse communities in this lesson that you didn't know beforehand?

3. What is one thing you learned about your own professional discourse community in writing your professional discourse community description?

4. What challenges did you encounter in writing your professional discourse community description?

5. What further questions do you have about literacy or discourse communities?

	<p>Write their answers on the board (<i>ex. Twitter: to share opinions, Instagram: to share photos, Tinder or Bumble: to find a romantic partner, Academia.edu: to share research, etc.</i>) on the board as students share their responses.</p> <p>Group Activity: Placing students in small groups, <u>distribute 4 examples of social media profiles</u> (<i>ex. 2 Facebook profiles and 2 LinkedIn profiles</i>) and <u>4 strips of paper with different rhetorical situations</u> on them (<i>ex. to advertise their sports team, music, brand, or organization, to interact with fans, to find media opportunities, to network with philanthropic organizations, etc.</i>) (See “Materials” section).</p> <p>Ask each group to <u>read the profiles and use paper clips to match each rhetorical situation to each profile</u>. Then, ask each group to <u>brainstorm a list of target audiences</u> for each profile and <u>write them down on the strips of paper</u> (Model an example).</p> <p>Post the profiles on the board, and ask each group to <u>come up to the board and post the matching rhetorical situations under each profile</u>. Then, ask students to share their matches and the target audiences that they added (and why) with the class.</p> <p>Pair Activity: Placing students in pairs, <u>re-distribute one Facebook and one LinkedIn profile (now linked with their specific rhetorical situations)</u>, and ask students to re-read the profiles and discuss the following questions:</p> <p>1) <i>What are 2-3 ways these examples are similar?</i> 2) <i>What are 2-3 ways these examples are different?</i></p> <p>Ask students to share the similarities and differences using a <u>graphic organizer</u> (<i>ex. Venn diagram, T-chart, etc.</i>) on the board with the class, <i>noting the shared conventions and possibilities for difference for the social media profile genre on the board.</i></p> <p>Pair Activity: Keeping students in pairs, <u>re-distribute the two LinkedIn profiles (now linked with their specific rhetorical situations)</u>. Ask students to re-read the profiles and discuss the following questions:</p>	<p>SS-SS</p> <p>S-S</p> <p>S-S</p>
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	<p>1) <i>What are the main conventions or features (rhetorical, linguistic, grammatical, etc.) of these profiles?</i></p> <p>2) <i>How do these profiles differ? Which one do you prefer and why?</i></p> <p>Match each pair of students with another pair and ask them to share their responses with each other, and then ask a few groups to share their responses with the class, <i>noting the shared conventions and possibilities for difference for the LinkedIn profile genre on the board.</i></p>	
Reading	<p>Pre-reading: Write “genre” on the board and explain that we are now going to learn more about genres. As a whole group, ask students:</p> <p>1) <i>In your opinion, what are genres? What are some examples of genres?</i></p> <p>2) <i>What are some examples of digital genres?</i></p> <p>Write their answers to #1 (<i>ex. a group of works that share common features or conventions, such as novels, newspaper articles, etc.</i>) and #2 (<i>ex. social media profiles, emails, blogs, websites, etc.</i>) on the board as the students share their responses.</p> <p>Circle “social media profiles” and ask students: <i>In your opinion, is a Facebook profile or a LinkedIn profile a genre? Why or why not?</i> Discuss their answers together as a class.</p> <p>Group Activity: Placing students in small groups, <u>distribute the macro-genres & micro-genres map</u> <u>handout</u> to students. Review the handout together and ask students: <i>Based on this map, what are “macro-genres” and what are “micro-genres”?</i> Write their answers on the board as they share their responses (See “Materials” section”).</p> <p><u>(*Note: It may be helpful at this point to discuss the difference between the purpose of social media platforms versus the purpose of the social media profile genres that are linked to each platform. For example, while the purpose of the Facebook platform might be to connect with others and share information, the purpose of the Facebook profile might be to present yourself and/or give others an update on your current life situation).</u></p>	<p>T-SS</p> <p>SS-SS</p>

	<p>In their small groups, ask students to now <u>brainstorm two other micro-genres that are part of the larger macro-genre of social media profiles and write them down on the handout.</u> Then, once they have identified their micro-genres, ask students <u>to fill out the rest of the circle, identifying the platform, purpose, & audience for each micro-genre.</u></p> <p>Ask a few groups to share their responses with the class, <i>noting the different possible social media profile micro-genres communities & their different platforms, purposes, and audiences on the board.</i></p> <p>Ask students: <i>What questions do you still have about genres or social media profile genres?</i> Write their questions on the board to come back to after the reading.</p> <p>Vocabulary: Explain that we will now read about the LinkedIn profile genre to find the answers to their remaining questions. Write the following vocabulary collocations from the reading on the board:</p> <p><i>Digital platform, prospective employers, elevator speech, rhetorical moves, professional credentials, creative expression</i></p> <p>Placing students in pairs, ask students to first <u>look up the meaning of each collocation,</u> and then <u>write 6 sentences that each use one of the collocations</u> (Model an example).</p> <p>Ask each pair to <u>write one of their sentences on the board,</u> and review the use of the vocabulary collocations in the sentences as a class.</p> <p>Reading: Explain that they will now individually read a text about the LinkedIn profile genre in three steps and <u>distribute Reading #1 “What is a Discourse Community?” and the accompanying handout</u> to students (See “Materials” section).</p> <p>First, ask students to <u>skim the text</u> to find the answer to the gist question.</p> <p>Second, ask students to <u>scan the text</u> to find the answers to the detail questions.</p>	<p>S-S</p> <p>S</p>
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	<p>Third, ask students to <u>read the text</u> to find the answers to the comprehension questions.</p> <p>When finished, place students in pairs and ask students to compare their answers, then review the answers together as a class.</p> <p>Post-reading: Placing students in small groups, ask students to <u>discuss the group discussion questions</u> based on the reading (See “Materials” section).</p> <p>Once students have shared their own social media profile genres and why they use one of those genres (i.e. for what purpose & audience) with their group, <u>distribute the social media profile genres map and accompanying example</u> to students (See “Materials” section).</p> <p>Review the handout and example, and ask students to <u>fill out their own map that describes 4 social media profile genres that they currently use</u> (Model an example).</p> <p>When finished, ask students to <u>share their social media profile genres maps with their group members</u>, and then ask a few students to share their maps with the whole class.</p> <p>Ask students to <u>return to their previous questions about genres</u> from the beginning of the reading lesson to verify whether the questions were answered or not, and discuss possible answers if not.</p>	<p>S-S</p> <p>SS-SS</p> <p>S</p> <p>SS-SS</p>
<p>Presentation</p>	<p>Brainstorm: As a whole group, explain to students that they are now going to prepare to <u>produce their own professional LinkedIn profile</u>. Ask students:</p> <p><i>1) In your opinion, what might be the purpose of producing your own LinkedIn Profile? What might it help you to do?</i></p> <p><i>2) What is included in a LinkedIn Profile? What does it need to contain?</i></p> <p>Write their answers to #1 (<i>ex. to network with other professionals in my field, to get a job, etc.</i>) and #2 (<i>ex. banner, profile photo, headline, summary, experience, video, etc.</i>) on the board as students share their responses.</p>	<p>T-SS</p>

	<p>Pair Activity: Placing students in pairs, <u>distribute two examples of LinkedIn profiles and the accompanying handout</u> (See “Materials” section).</p> <p>Ask students <u>to read and annotate the two examples with their partner and then fill out the handout, identifying possible purposes and different moves of each profile.</u></p> <p>When finished, project the examples on the board and ask students <u>to come up to the board and label the different moves of each example,</u> then discuss the annotations they made and why as a class.</p> <p>Finally, ask students which example they prefer and why, <i>noting the main similarities and differences between the examples in a Venn diagram on the board.</i></p>	S-S
Controlled practice	<p>Present: Explain to students that they will now <u>produce their own LinkedIn profile</u> based on their professional discourse community they wrote a description of in Lesson 1.</p> <p><i>Explain that they will be producing a LinkedIn profile for a specific rhetorical situation and target audience in their professional discourse community, so they should choose a rhetorical situation and target audience that they might encounter in their future academic and professional lives.</i></p> <p>Solo Activity: Ask students to <u>verify their rhetorical situation and target audience</u> for their LinkedIn profile with the teacher. Then, <u>distribute the professional LinkedIn profile outline handout and example</u> (see “Materials” section).</p> <p>Review the outline and example, and then ask students <u>to fill out the outline for the rhetorical situation and target audience that they identified</u> (Model an example).</p> <p>When finished, ask <u>students to share their outline with a partner,</u> verifying that they included the requested information. Then, ask a few students to share their outlines with the class.</p> <p>Group Activity: Placing students in small groups, ask students <u>to cover up the rhetorical situation and target audience</u> at the top of their outlines with paper and tape.</p>	<p>T-SS</p> <p>S</p> <p>S-S</p> <p>SS-SS</p>


	<p><u>Solo Activity:</u> After students have received teacher and peer feedback on their first draft, ask students <u>to revise and re-submit their LinkedIn profile</u>, either in-class or as homework.</p>	S
Reflection	<p><u>Present:</u> After students have submitted their final draft, explain that they will now take some time <u>to reflect on what they have learned in this lesson</u>.</p> <p><u>Distribute the reflective overview handout to students</u>, and review the handout together, discussing any questions they have (See “Materials” section).</p> <p><u>Solo activity:</u> Ask students <u>to fill out the reflective overview handout</u>, <i>reflecting on what they have learned and their process of producing a LinkedIn profile</i>.</p> <p>When finished, ask students to share some of their reflections with the class.</p>	T-SS S

Lesson 2 Extension Ideas:

- Ask students to analyze and produce other examples of social media profile genres (such as Facebook, Tinder or Bumble, Academia.edu, etc.), comparing the similarities and differences between personal and professional social media profile genres
- Ask students to analyze and produce other examples of digital self-presentation genres (such as blogs, websites, digital stories, etc.), comparing the similarities and differences between these genres across personal, professional, and academic registers
- Ask students to analyze and produce other examples of social media profile genres or digital self-presentation genres that use multiple languages, reflecting on how hybrid language-use impacts genre analysis and production

Lesson 2 Materials: (See next page)

Profile #1:



Cristiano Ronaldo

@Cristiano · Athlete

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About

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instagram.com/cristiano
youtube.com/user/cristianoronaldo

124,456,660 people like this including 3 of your friends

148,399,968 people follow this

<http://www.cristianoronaldo.com/#playfectionism>

Athlete

Player for Juventus and Portuguese National Team


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Cristiano Ronaldo April 7 at 3:40 PM · 🌐

Great guys, 3 very important points! 🏆
We need this spirit até ao final! 🇵🇹 🏆 #finoallafine

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Profile #2:



People ▾

Oprah

Winfrey



Oprah Winfrey

OWN: Oprah Winfrey Network

CEO, Producer, Publisher, Actress and Innovator
Los Angeles, California · 1 connection

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About

Oprah Winfrey is a global media leader, philanthropist, producer and actress.

Experience



Chairman and CEO

OWN: Oprah Winfrey Network

Jan 2011 - Present · 10 years 4 months

OWN has nearly doubled its prime-time viewership since it launched four years ago, and is now available in 82 million homes. On Sunday, October 18 at 8 p.m. ET/PT on OWN will premiere Belief, a seven-part "docuseries" that explores faith and spirituality.



Founder and Publisher

O, The Oprah Magazine

Jan 2000 - Present · 21 years 4 months

Oversees a magazine devoted to helping people better their lives. Average circulation: 2.5 million



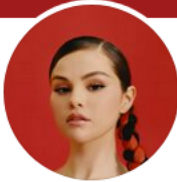
Host

The Oprah Winfrey Show

Jan 1986 - Dec 2011 · 26 years

Hosted a nationally syndicated award-winning talk show that aired for 25 seasons.

Profile #3:



Selena Gomez

@Selena · Musician/Band

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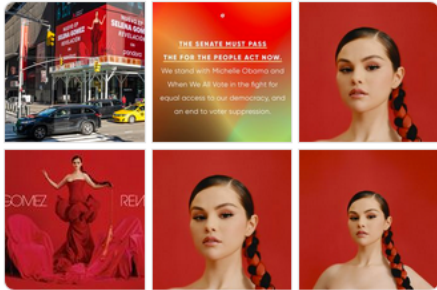
61,328,413 people like this including 4 of your friends

82,470,649 people follow this


<http://www.selenagomez.com/>

Musician/Band · Artist

Photos



Videos



Post 1

Selena Gomez · March 24 at 4:00 PM ·

Dance With Me · Selena Gomez, Rauw Alejandro

COMERNOS SIN ENTENDERNOS, ES MEJOR

0:22 / 3:04

13K 1.3K Comments 820 Shares

Like Comment Share

Most Relevant

Write a comment...

Noa Lindberg · Follow · Stunning dress! · 4

Like · Reply · 2w

View more comments 1 of 1,337

Post 2

Selena Gomez · March 24 at 4:00 PM ·

Dance With Me · Selena Gomez, Rauw Alejandro

Profile #4:



People ▾

Bill

Gates



Bill Gates

Co-chair, Bill & Melinda Gates Foundation
Seattle, Washington · 8 connections

[Join to Connect](#)

[Bill & Melinda Gates Foundation](#)

[Harvard University](#)

[Personal Website](#)

About

Co-chair of the Bill & Melinda Gates Foundation. Microsoft Co-founder. Voracious reader. Avid traveler. Active blogger.

Experience

Co-chair
Bill & Melinda Gates Foundation
2000 - Present · 21 years

Co-founder
Microsoft
1975 - Present · 46 years

Rhetorical Situation #1:

This person uses this profile to advertise their sports team and interact with fans.

Target Audience: _____

Rhetorical Situation #2:

This person uses this profile to advertise their music and interact with fans.

Target Audience: _____

Rhetorical Situation #3:

This person uses this profile to advertise their brand and network to find media opportunities.

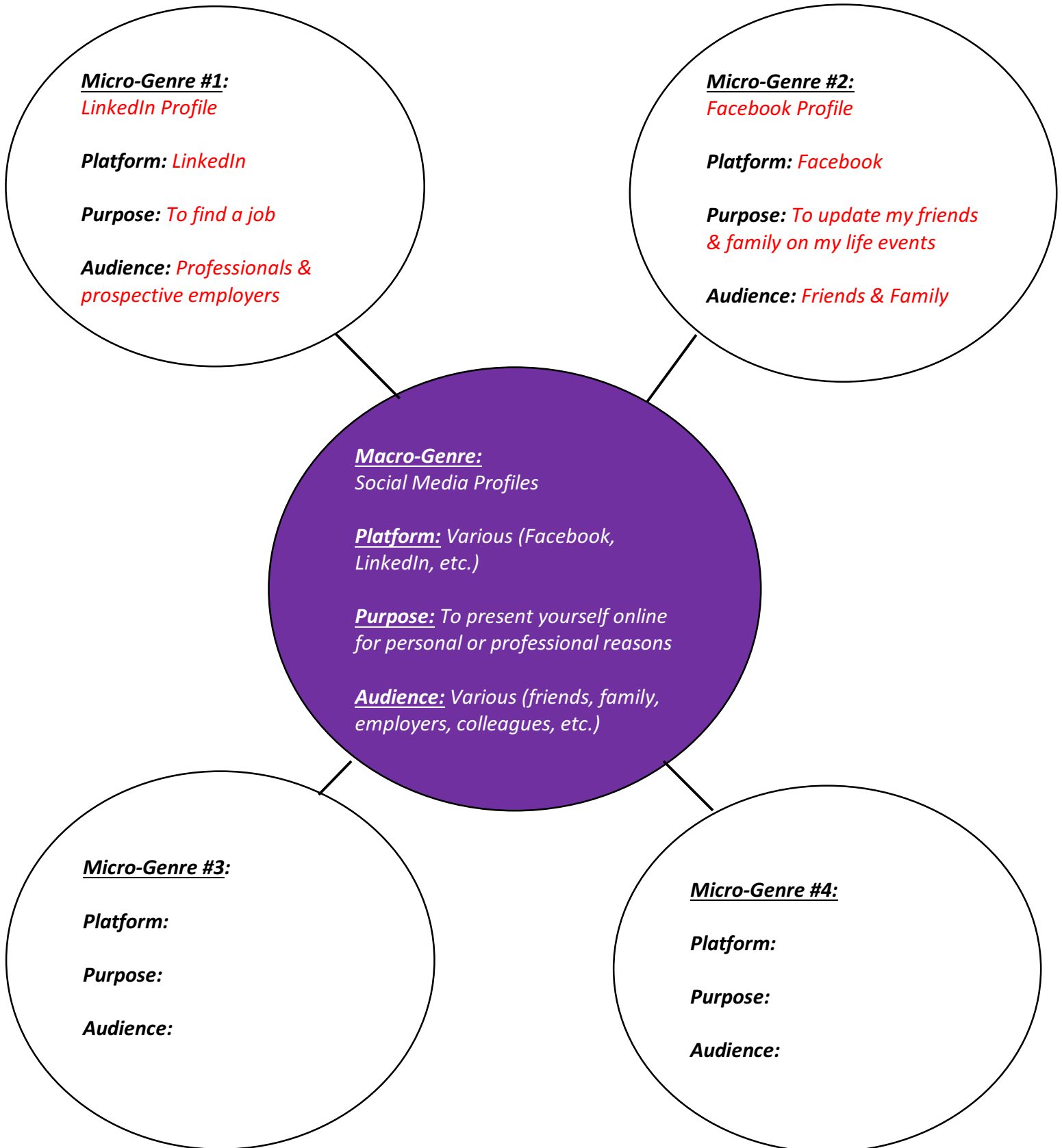
Target Audience: _____

Rhetorical Situation #4:

This person uses their profile to advertise their humanitarian foundation and network to find philanthropic opportunities.

Target Audience: _____

Macro-Genres & Micro-Genres Map



Reading #2: “The Genre of the LinkedIn Profile”²

1. The Rhetorical Situation of LinkedIn Profiles

Producers of digital genres must consider the rhetorical situation, or the purpose and potential audience of the genre, as well as the conventions and constraints of the accompanying digital platform. While LinkedIn is a digital platform that combines job application materials with networking and self-promotion activities, the LinkedIn Profile is a digital genre that is a modern form of the old paper resume, in which job seekers present themselves to other professionals and prospective employers in their field in order to network and get a job.

2. Digital Literacies of LinkedIn Profiles

LinkedIn Profiles require users to be literate in certain digital literacies. In addition to knowing the basics of how to navigate social media websites, users must know how to customize their LinkedIn page, how to link to personal blogs or websites, and how to upload content for readers to download. Users must also know how to upload photos and create a banner image with the right resolution, as well as how to record and upload videos of themselves giving a one-minute elevator speech to prospective employers if they choose to do so.

3. Components of LinkedIn Profiles

LinkedIn Profiles are mainly composed of a banner photo, a profile picture, a headline, a summary, and an experience section, and some users also choose to include a video of themselves on their profile as well. The banner photo and profile pictures should reflect the user’s professional identity, such as a picture of their workspace or the people they serve for their banner or a serious or friendly facial expression for their profile picture. The headline should also describe the user’s current role and showcase their value in 1-2 sentences (120 characters or less), and the summary should give an overview of the user’s professional life in a maximum of 2000 characters. Finally, the experience section should include a list of the user’s previous roles, employers, and dates of employment, along with a brief list of the required tasks for each role.

4. Rhetorical Moves in the Summary Section

Like a paper cover letter, the first few lines of the summary should grab the reader’s attention and inspire them to continue reading. After this, the summary section should include the following four rhetorical moves (not necessarily in this order): 1) Establish the user’s professional credentials 2) Identify the potential client’s or employer’s needs 3) Detail the user’s previous service 4) Indicate the value of the user’s previous service in relation to these needs.

Like all genres, the genre of the LinkedIn Profile is constantly changing and evolving with continued use and changing platforms, so it is important to see this advice as recommendations rather than as rigid rules. Because of this, there is also room for creative expression! Who knows what the LinkedIn profile might look like 10 years from now?

² Adapted from “LinkedIn as a Phronetic Approach to Digital Literacy,” by T. Evans, 2018, *The Proceedings of the Annual Computers and Writing Conference*, pp. 87-97.

Reading #2: “The Genre of the LinkedIn Profile” Questions

Step 1: Look at the title of the reading “The Genre of the LinkedIn Profile” Before you start, take some notes about what “genre” means to you:

Step 2: Skim the text to find the answer to the gist question:

What are the 4 features of LinkedIn Profiles that the article discusses? List them below:

Step 3: Scan the text to find the answers to the detail questions:

1) What is LinkedIn?

2) What is a LinkedIn Profile?

3) How many characters should the headline be?

4) How many characters should the summary be?

Step 4: Read the text to find the answers to the reading comprehension questions:

1) What is the rhetorical situation of a LinkedIn Profile?

2) What are 3-4 digital literacies that LinkedIn Profile users need to know?

3) What are 4-5 components of LinkedIn Profiles?

4) *What are 4 rhetorical moves in the LinkedIn Profile summary section?*

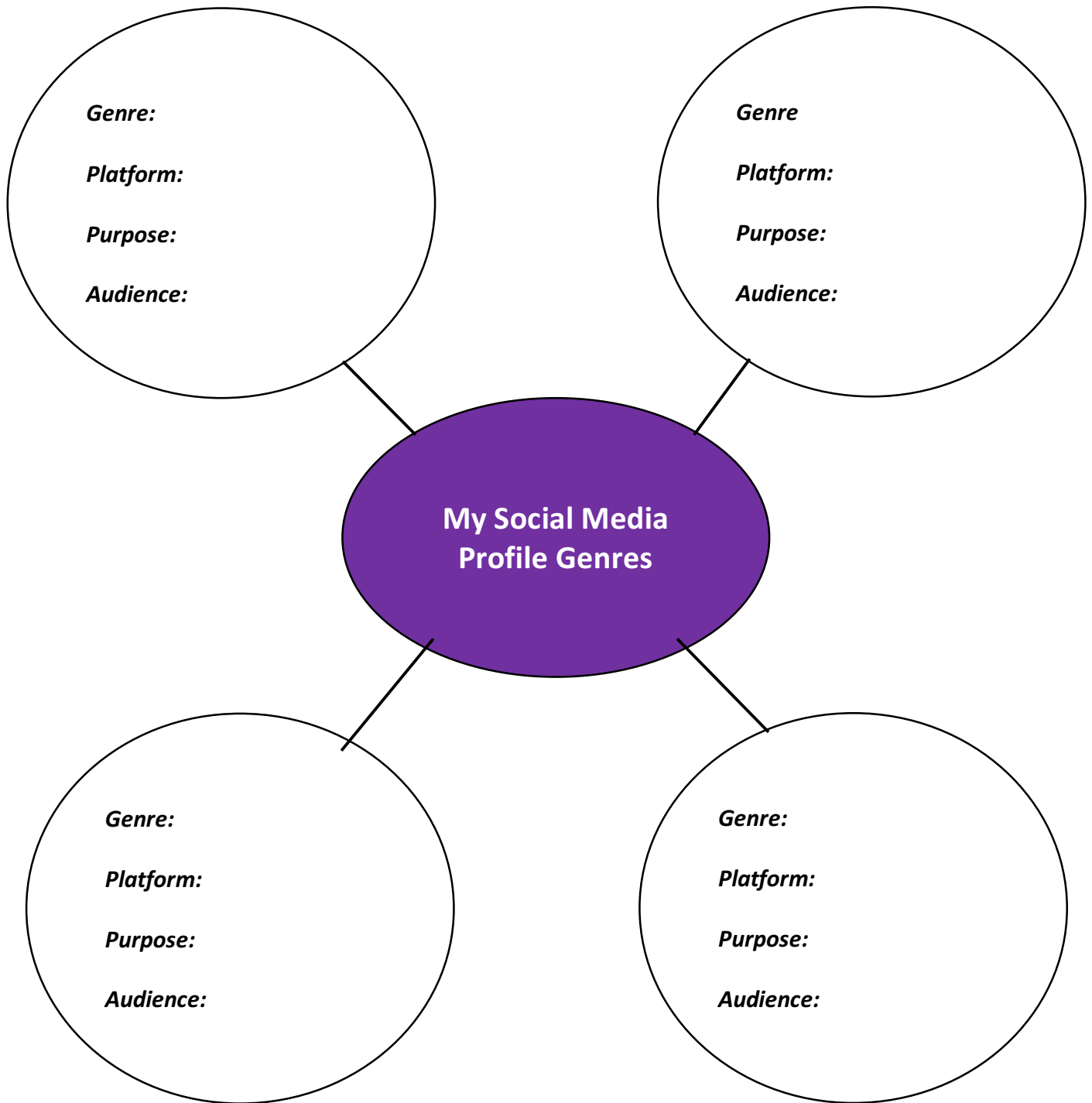
5) *Does the LinkedIn Profile allow for creative expression? Why or why not?*

Step 5: In small groups, discuss the following questions with your group members and then write your answers in the space below.

1) *Based on this understanding of genre, which social media profile genres (and accompanying platforms) do you currently use?*

2) *Choose one social media profile genre you use, and share why you use that genre (i.e. for what purpose & audience):*

My Social Media Profile Genres Map




My Social Media Profile Genres Map Example



Professional LinkedIn Profile: Example #1



Allison Zia, MBA
Empowering Innovative Solutions through Customer-Focused Strategy
Greater Los Angeles Area · 500+ connections

 [Allison Bakes Cookies](#)

 [University of Southern California - Marshall School of Business](#)

About

I like to solve problems. Throughout my career, I have been driven by my intellectual curiosity to find answers to the most pressing questions. Whether it's finding a perfect song for a film or finding a rare product for a rocket, I've been able to quickly uncover a customer's pain point and identify a strategic solution.

With my refined skill set, I bring customer-centric mindfulness that enables firms to innovate and thrive. This is what I've done for my clients at Universal Music Group as I licensed music to media giants like Fox, Sony, and Netflix, and it's what I've also done at McMaster-Carr as I provided technical expertise on industrial products to visionaries like SpaceX, Boeing, and Tesla.

My intellectual curiosity also drives me to be a lifelong learner. I recently earned my MBA from USC's Marshall School of Business, with a graduate certificate in strategy and management consulting.

My specialties:

- + Management Strategy
- + Customer, Partner, and Client Relations
- + Sales Management
- + Organizational Design
- + Process Improvements
- + Statistical Analysis and Data Mining
- + Marketing and Brand Strategy
- + Growing Start-Up Organizations
- + Leading Acquisitions and Nurturing

I have since taken everything I've learned and started my own business in the cottage food industry, selling decorated sugar cookies. There, I continue to solving problems - whether it's operational, regulatory, strategic, or growth issues - and wholeheartedly enjoy every moment of it.

Experience



Small Business Owner

Allison Bakes Cookies

May 2018 - Present · 3 years

Montebello, California

Owner and Operator of Allison Bakes Cookies, specializing in custom sugar cookies for any occasion

- + Originate business development in accordance to cottage food laws, acquiring "Class A" CFO license from County of Los Angeles Public Health and complying with food safety guidelines, labeling requirements, and kitchen inspections
 - + Promote custom-decorated sugar cookies on social media platforms via content creation, giveaways, and partnerships, resulting in 16,000 Instagram followers...
-



Sales and Operations Specialist

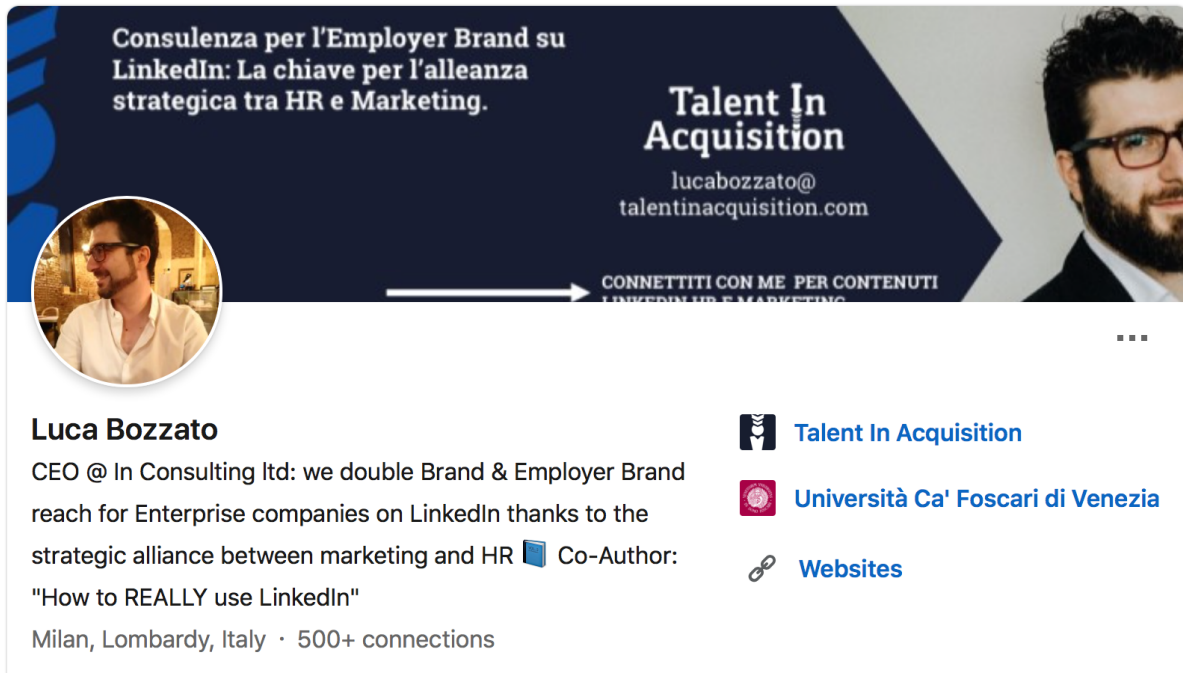
McMaster-Carr

Jan 2016 - Apr 2018 · 2 years 4 months

Greater Los Angeles Area

McMaster-Carr Supply Company is one of the top B2B vendors in the United States, supplying Maintenance, Repair and Operations (MRO) materials and products to customers worldwide. McMaster-Carr sells over 550,000 SKUs and maintains 98% in stock, which allows us to specialize in same-day or next-day delivery. As a Sales and Operations specialist, I am responsible for providing technical expertise on industrial products, processing complex RFQs, managing urgent orders, and escalating reoccurring...

Professional LinkedIn Profile: Example #2:



The screenshot shows the top portion of a LinkedIn profile. The banner features a dark blue background with white text: "Consulenza per l'Employer Brand su LinkedIn: La chiave per l'alleanza strategica tra HR e Marketing." and "Talent In Acquisition" with the email "lucabozzato@talentinacquisition.com". A circular profile picture of Luca Bozzato is on the left. Below the banner, the name "Luca Bozzato" is displayed, followed by his title "CEO @ In Consulting ltd: we double Brand & Employer Brand reach for Enterprise companies on LinkedIn thanks to the strategic alliance between marketing and HR" and "Co-Author: 'How to REALLY use LinkedIn'". His location "Milan, Lombardy, Italy" and "500+ connections" are also visible. On the right, there are three links: "Talent In Acquisition", "Università Ca' Foscari di Venezia", and "Websites".

About

10x: the sum of contacts in your employees' networks on LinkedIn is 10 times bigger than your company page following.

That's where we come in: Talent In Acquisition helps marketing & HR departments of medium and enterprise sized companies to leverage this vastly untapped potential doubling reach, presence and engagement of their Brand & Employer Brand messages on LinkedIn.

We operate as a business partner both on the strategic level with laser focused consultancy and on the delivery side with proprietary models, in house custom training and coaching.

We believe that aligning HR & Marketing is the real key to success where markets demand more and more trust, values and activism from brands.

We also believe that LinkedIn is the only social platform where telling the stories of the people who work with you boosts your brand reputation towards 750 million professionals and decision makers in 200 countries worldwide.

This in turn attracts the best candidates, and the cycle repeats itself.

With this philosophy we helped one of our biggest clients to reach >230'000 followers on LinkedIn in 2 yrs (starting from 35'000) in a single country, raising awareness in HQ and other countries that results in a combined LinkedIn presence of >1'000'000 followers.

We give our best to two kinds of companies: industry leaders who want to keep being leaders and make the competition eat dust, and second best who want to dethrone the industry leaders.

We help marketing and HR departments:

- ✓ double their LinkedIn page performance
- ✓ align employees to LinkedIn policies
- ✓ activate your CEO on LinkedIn
- ✓ reach qualified audiences with LinkedIn Ads
- ✓ engage colleagues on LinkedIn and transform them into brand ambassadors

Send me a message or 📞 BOOK A CALL 📞 to discuss how we can help you become industry thought leaders on LinkedIn.

Experience



Founder & CEO | LinkedIn per Employer Branding, Brand Positioning, Employee Advocacy, Social CEO

Talent In Acquisition

Jan 2018 - Present · 3 years 4 months

Milan Area, Italy

We're the first Italian team focused on LinkedIn Employer Branding and Employee Advocacy Consultancy and Services.

We help HR Managers, Employer Branding / Talent Acquisition Managers to attract the best talent thanks to a unique 3 elements framework:

- the skill to find what truly differentiates your Employer Brand from your talent competitors;
 - the passion to transform employees in Advocates;
 - our specialization on the biggest professional social platform...
-

Professional LinkedIn Profile Genre Analysis

Step 1: Skim Example #1 and Example #2 with your partner. In your opinion, what is the *rhetorical situation (purpose), target audience, and discourse community* for each profile? List your answers below.

Example #1:

Rhetorical situation (Purpose): _____

Target audience: _____

Discourse community: _____

Example #2:

Rhetorical situation (Purpose): _____

Target audience: _____

Discourse community: _____

Step 2: Read the summary section of Example #1 with your partner *while annotating the different rhetorical moves they make*. Based on your annotations from the text, write some notes about the different components in the space below.

Opening statement: _____

Move #1: (Establish your credentials) _____

Move #2: (Identify the client's or employer's needs) _____

Move #3: (Detail your previous experience) _____

Move #4: (Indicate the value of your experience) _____

Closing statement: _____

Are there any deviations from Standard Written English in the language or grammar? If so, what are they?

Step 3: Read the summary section of Example #3 with your partner *while annotating the different rhetorical moves they make (see Reading #2 for list of rhetorical moves)*. Based on your annotations from the text, write some notes about the different components in the space below.

Opening statement: _____

Move #1: (Establish your credentials) _____

Move #2: (Identify the client's or employer's needs) _____

Move #3: (Detail your previous experience) _____

Move #4: (Indicate the value of your experience) _____

Closing statement: _____

Are there any deviations from Standard Written English in the language or grammar? If so, what are they?

Step 4: With your partner, discuss which LinkedIn profile you like the best and why. Then, note some similarities and differences between the two examples in the space below.

Similarities:

Differences:

Professional LinkedIn Profile Template Outline

Rhetorical Situation (Purpose) #1: _____

Target Audience #1: _____



Name:

Headline:

About:

Opening statement:

Move #1 (Establish your credentials):

Move #2 (Identify the client's or employer's needs):

Move #3 (Detail your previous experience):

Move #4 (Indicate the value of your experience):

Closing statement:

Experience:

Job Title:

Employer:

Start date:

End date:

Description:

Job Title:

Employer:

Start date:

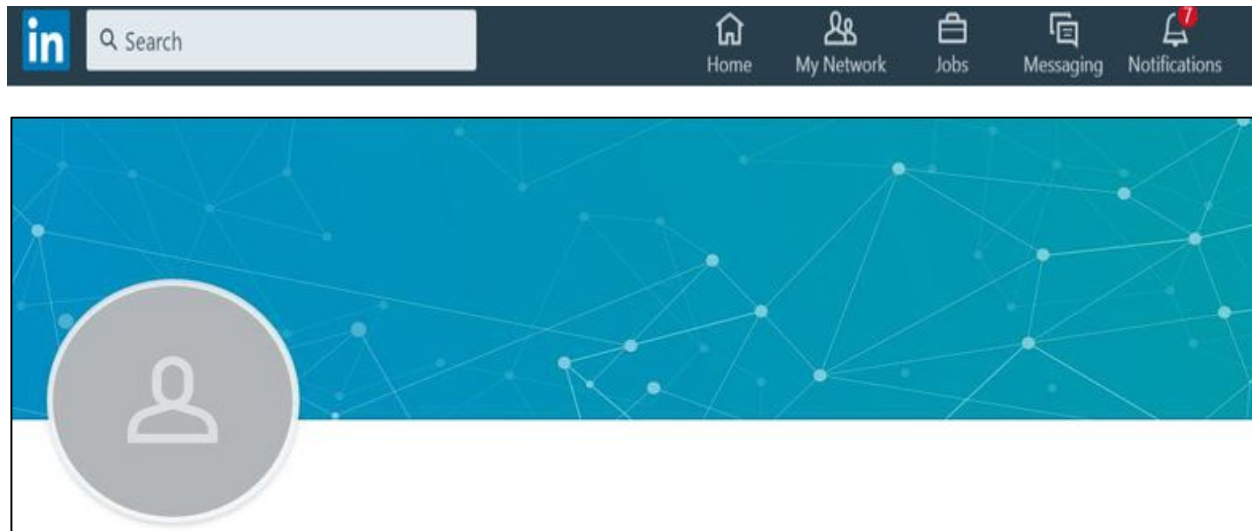
End date:

Description:

Professional LinkedIn Profile Template Outline Example

Rhetorical Situation (Purpose) #1: *To obtain a sales job or network with prospective investors for her current cookie business*

Target Audience #1: *Prospective employers for sales jobs or prospective investors for her current cookie business*



Name: *Allison Zia, MBA*

Headline: *Empowering Innovative Solutions through Customer-Focused Strategy*

About:

Opening statement: *I like solving problems and have an intellectual curiosity to find solutions for customers.*

Move #1 (Establish your credentials): *I have an MBA from USC's Marshall School of Business, and a graduate certificate in strategy and consulting.*

Move #2 (Identify the client's or employer's needs): *Companies need customer-centric mindfulness in order to innovate and thrive.*

Move #3 (Detail your previous experience): *I have licensed music to large media companies at Universal Music Group and provided sales expertise on industrial products at McMaster-Carr.*

Move #4 (Indicate the value of your experience): *I can identify customer needs and come up with strategic solutions for the problems that companies face.*

Closing statement: *In my current cookie company, I continue to work on similar customer-related issues.*

Experience:

Job Title: *Small Business Owner*

Employer: *Allison Bakes Cookies*

Start date: *May 2018*

End date: *Present*

Description:

Owner and operator of Allison Bakes Cookies, specializing in custom sugar cookies for any occasion.

- *Originate business development in accordance with state & federal laws*
- *Promote sugar cookies on various social media platforms*

~~**Job Title:** *Sales and Operations Specialist*~~

~~**Employer:** *McMaster-Carr*~~

~~**Start date:** *January 2016*~~

~~**End date:** *April 2018*~~

~~**Description:**~~

~~*Mc-Master-Carr Supply Company supplies maintenance, repair, and operations (MRO) materials and products to customers worldwide.*~~

- ~~• *Provided technical expertise on industrial products*~~
- ~~• *Managed requests for pricing and payment and urgent orders*~~

Assignment #2: My Professional LinkedIn Profile

Using your outline, you will now produce a first-draft of your professional LinkedIn profile. Make sure to include the following:

- A banner, profile picture, headline, summary section, & experience section that reflect your personal brand, rhetorical situation, target audience, and professional discourse community
- A summary that includes an opening statement, the four rhetorical moves of LinkedIn profile summaries, and a closing statement
- An experience section that details at least two of your previous job positions

After you submit your first draft, you will receive teacher and peer feedback that you will use to rewrite your draft and submit a final draft.

You will receive feedback on both of your drafts using the following rubric (see next page):

Assignment #2 Rubric: Professional LinkedIn Profile

<p>Scoring Guide: Not yet = NY Developing = D Effective = E Very Effective = V</p>

Category	Category Description	Self-Score (add score & comments)	Peer Score (add score & comments)	Teacher Score (add score & comments)
Overall Structure	<i>The profile contains a banner, profile picture, headline, summary section, & experience section that all reflect your personal brand, rhetorical situation, target audience, and professional discourse community.</i>			
Content	<i>The headline summarizes your personal brand, the summary section includes an opening statement, the four rhetorical moves of LinkedIn profile summaries, and a closing statement, and the experience section details two of your previous positions.</i>			
Sentence Structure & Word Choice	<i>The sentences are structured in a variety of ways with varied word choice that is relevant to the context.</i>			
Conventions	<i>The document contains minimal deviations from Standard Written English in terms of spelling, grammar, and punctuation.</i>			

Reflective Overview: Lesson 2

1. What is one thing you learned about genre in this lesson that you didn't know beforehand?

2. What is one thing you learned about social media profile genres in this lesson that you didn't know beforehand?

3. What is one thing you learned about the LinkedIn profile genre in this lesson that you didn't know beforehand?

4. What challenges did you encounter in producing your professional LinkedIn profile?

5. What further questions do you have about genre or social media profile genres?

III. Lesson 3: Genre Innovation & Experimentation

Suggested Timeline: 1 week (2-3 classes)

Required Materials: Sample Profiles, Handouts, Laptops with internet access

Aim	Procedure	Interaction
<p>Warm-up/ Activate Prior Knowledge</p>	<p>Brainstorm: Re-distribute the two LinkedIn profiles from Lesson 2 to students. As a whole group, ask students:</p> <p><i>1) Which genre conventions does each example follow and which conventions do they break?</i></p> <p><i>2) In your opinion, which profile is a better example of the LinkedIn profile genre? Why?</i></p> <p>Write their answers to #1 (ex. <i>Example #1 uses one language, Example #2 uses two languages, etc.</i>) and #2 (<i>Example #1 is better because it only uses one language, etc.</i>) on the board as students share their responses.</p> <p>Pair Activity: Show an example of a different kind of LinkedIn profile on the board (See “Materials” section). Placing students in pairs, ask students to read the profile and discuss the following questions:</p> <p><i>1) Which genre conventions does this LinkedIn profile follow, and which conventions does it break?</i></p> <p><i>2) In your opinion, why might the author of this profile want to break these conventions?</i></p> <p>Ask students to share their responses with the class, and write their responses to #1 (ex. <i>the summary identifies the client’s needs but tells a story instead of stating facts, etc.</i>) and #2 (ex. <i>to come across as friendly and approachable, to appeal to people who want a small-town lifestyle, etc.</i>) on the board as they share.</p>	<p>T-SS</p> <p>S-S</p>
<p>Notice</p>	<p>Brainstorm: As a whole group, ask students:</p> <p><i>1) If this is one example of how a LinkedIn profile breaks the conventions of the genre, how else might users break the conventions?</i></p> <p><i>2) In your opinion, why might someone want to break or change the conventions of the genre?</i></p>	<p>T-SS</p>

	<p>Write their answers as they share on the board (<i>ex. users can tell a personal story in order to be more relatable and appeal directly to individual clients, users can be funny and introduce humor in order to appeal to a more creative or younger audience, etc.</i>).</p> <p>As a whole group, ask students: <i>In your opinion, is there a limit to how much a user can break or change the conventions of a genre? If so, what determines this limit?</i></p> <p>Write their answers as they share on the board (<i>ex. there is a limit because it still needs to be recognized by the target audience as part of that genre, etc.</i>).</p> <p>Group Activity: Placing students in small groups, <u>distribute 4 LinkedIn profiles</u> that change or break the genre conventions as well as the <u>remixed professional LinkedIn profile matrix chart</u> (See “Materials” section).</p> <p>Ask students to <u>read the profiles and fill out the chart</u> with their group, <i>identifying which conventions each profile follows, which conventions they break, their rhetorical situations, their target audiences, and whether or not you think the changes are effective and why</i> (Model an example).</p> <p>Project the matrix chart on the board and <u>ask each group to fill out information about one of the profiles, discussing the different ways the profiles follow & break conventions, their different rhetorical situations & target audiences, and each group’s opinion on the effectiveness of the changes as a class.</u></p> <p>When finished, post sheets of paper that say “Profile #1,” “Profile #2,” “Profile #3,” and “Profile #4” around the classroom and ask each group to <u>stand under the profile number that they think is the most effective profile</u> for its rhetorical situation and target audience. Then, ask each group to share their reasons for why they think that profile is the most effective with the class.</p>	SS-SS
Presentation	<p>Brainstorm: As a whole group, explain to students that they are now going to prepare to <u>“remix” their professional LinkedIn profile</u> that they produced in Lesson 2. Ask students:</p>	T-SS

- 1) *What does the term “remix” refer to? What are some examples of “remixes” that you know of?*
- 2) *What do you think it means to “remix” a genre? In your opinion, why might someone want to “remix” a genre?*

Write their answers to #1 (*ex. the term is used to describe when someone adds to, takes away from, or changes elements of an item, such as remixed songs or music, etc.*) and #2 (*ex. remixing a genre might refer to changing or breaking conventions of that genre in order to align with different purposes and appeal to different audiences, etc.*) on the board as students share their responses.

Pair Activity: Explain that we are now going to look more closely at how certain LinkedIn profiles use stories (or “narratives”) to change or break conventions of the LinkedIn profile genre.

S-S

Placing students in pairs, distribute two examples of narrative professional LinkedIn profiles (See “Materials” section). Ask students to read the profiles and discuss the following questions:

- 1) *In your opinion, what are the rhetorical situations and target audiences for these profiles?*
- 2) *What are the different components of the summaries? What rhetorical moves do they make?*

Ask students to share their responses with the class, and write their answers to #1 (*ex. to attract like-minded clients who share their personal values, etc.*) and #2 (*ex. they tell a personal story, share related professional experience, etc.*) on the board as they share.

Distribute the accompanying handout to students, and ask students to fill out the handout based on the profiles, identifying possible purposes and different moves of each profile (See “Materials” section).

When finished, project the example profiles on the board and ask students to come up to the board and label the different components and rhetorical moves for each example, then discuss the annotations they made and why as a class.

	<p>Finally, ask students which profile they prefer and why, <i>noting the main similarities and differences between the examples in a Venn diagram on the board.</i></p>	
<p>Controlled practice</p>	<p>Present: Explain to students that they will now use storytelling (narrative writing) to <u>remix their professional LinkedIn profile</u> from Lesson 2.</p> <p><i>Explain that they will be remixing their LinkedIn profile for a <u>different rhetorical situation and target audience</u> than the ones they previously chose, and that they should choose another rhetorical situation and target audience from their professional discourse community that might be more attracted to storytelling (or narrative writing).</i></p> <p>Solo Activity: Ask students to verify their new rhetorical situation and target audience for their remixed LinkedIn profile with the teacher. Then, <u>distribute the remixed professional LinkedIn profile outline handout and example</u> (See “Materials” section).</p> <p>Review the outline and example, and then ask students <u>to fill out the outline according to their new rhetorical purpose & target audience</u> (Model an example).</p> <p>When finished, ask <u>students to share their outline with a partner</u>, verifying that they included the requested information. Then, ask a few students to share their outlines with the class.</p> <p>Group Activity: Placing students in small groups, ask students <u>to cover up the rhetorical situation and target audience</u> at the top of their outlines with paper and tape.</p> <p>Ask each group <u>to mix up their outlines and exchange their pile of outlines with that of another group.</u></p> <p>Then, ask each group <u>to read the other group’s outlines and try to identify the rhetorical situation and target audience that each outline refers to.</u> When finished, verify the information with the other group.</p>	<p>T-SS</p> <p>S</p> <p>S-S</p> <p>SS-SS</p>

Production	<p><u>Present:</u> As a whole group, explain to students that they will now <u>write a first draft of their remixed LinkedIn profile</u> based on their outline.</p> <p><u>Distribute the remixed LinkedIn profile assignment handout and rubric</u>, and review the assignment requirements together as a class, discussing any questions they have (See “Materials” section).</p> <p><u>Solo Activity:</u> Ask students to use their outline to <u>produce a first draft of their remixed LinkedIn profile</u>, either in-class or as homework.</p>	T-SS S
Revision	<p><u>Present:</u> When students are finished with their first drafts, explain they will now do a peer review activity.</p> <p><u>Distribute the assignment rubric to students</u>, and review the rubric together, discussing any questions they have (See “Materials” section).</p> <p><u>Pair activity:</u> Placing students in pairs, ask them to <u>read and annotate their partner’s remixed LinkedIn profile based on the rubric and then fill out the rubric, identifying the presence or absence of different components and adding suggestions for revision</u>. When finished, ask students to review their handouts with their partner.</p> <p><u>Solo Activity:</u> After students have received teacher and peer feedback on their first draft, ask students <u>to revise and re-submit their remixed LinkedIn profile</u>, either in-class or as homework.</p>	T-SS S-S S
Reflection	<p><u>Present:</u> After students have submitted their final draft, explain that they will now take some time <u>to reflect on what they have learned in this lesson</u>.</p> <p><u>Distribute the reflective overview handout to students</u>, and review the handout together, discussing any questions they have (See “Materials” section).</p> <p><u>Solo activity:</u> Ask students <u>to fill out the reflective overview handout, reflecting on what they have learned and their process of producing a remixed LinkedIn profile</u>.</p>	T-SS S

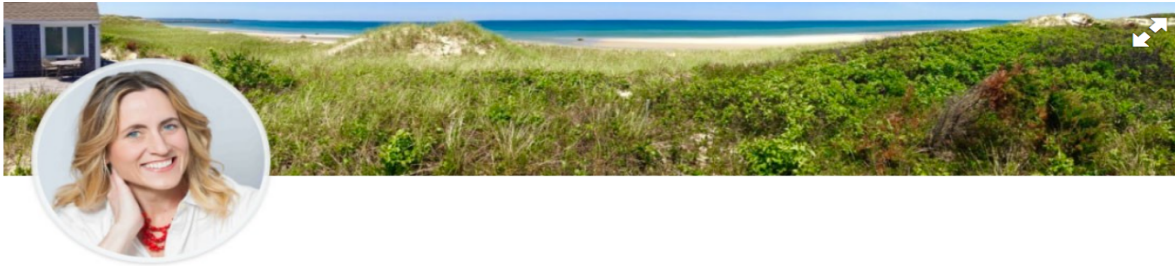
	When finished, ask students to share some of their reflections with the class.	
--	--	--

Lesson 3 Extension Ideas:

- Show examples of professional LinkedIn profile videos and ask students to remix their LinkedIn profile into a one-minute elevator speech video to post on their profile
- Ask students to conduct a survey to see which version of their LinkedIn profile (the original version or the remixed version) is more effective for different kinds of audiences
- Ask students to remix other examples of social media profile genres or digital self-presentation genres that they might have produced as part of an extension activity for Lesson 2
- Ask students to remix their LinkedIn profile using multiple languages, reflecting on how hybrid language-use impacts genre innovation and experimentation

Lesson 3 Materials: (See next page)

Profile #1:



Katie Clancy • 3rd
The Happiest Person in Real Estate
Yarmouth Port, Massachusetts

[Message](#)

[View in Recruiter](#)

...



William Raveis Real Estate, Mortgage &...



UMASS Amherst



See contact info



500+ connections

When I want the freshest oysters, I don't go to the fish counter at the grocery store; I go to John, the East Dennis oyster guy. When my husband wants a perfectly tailored suit, we don't go to the mall; we go to Puritan Clothing in Hyannis. When I want the best chocolate this side of the Alps I don't go to the candy store, I go to The Hot Chocolate Sparrow in Orleans.

When you want a home on Cape Cod entrust your dream to me, Katie Clancy. In my previous life as a teacher I helped found the Cape Cod Lighthouse Charter School in Orleans and later taught at The Laurel School in Brewster. Peak life experiences include singing Orff's Carmina Burana with the Chatham Chorale and the Cape Symphony Orchestra, completing my first Hyannis Sprint Triathlon, and giving birth to my fourth daughter at Falmouth Hospital. A Cape Codder since I was a kid, I can find you the right house, bank, builder, school, auto mechanic, and yes, even the right oyster guy.

Experience



Sales Vice President

William Raveis Real Estate, Mortgage & Insurance

Jan 2021 - Present · 4 months



Team Lead

The Cape House

Dec 2012 - Present · 8 years 5 months



Yarmouth Port, MA

At The Cape House we believe that people are good, and our job is to leave them even better. Led by veteran REALTOR(R) Katie Clancy, we enthusiastically serve our clients for a lifetime.

Core Commitments:


- See the best in every person.
- Work hard for the benefit of others.
- Know your gifts and leverage them.
- Constantly commit to grow and get better.
- Live in such a way that people say, "I'll have what she's having!"


Profile #2:




Raphael Parker
Chief Growth Officer at Newfront Insurance
San Francisco, California · 500+ connections

[Join to Connect](#)

 **Newfront Insurance**

 **New York University School of Law**



 **Blog** [↗](#)

About



Ex-corporate lawyer, ex-non-profit founder, ex-round-the-world cyclist, ex-SaaS sales leader, ex-Nigerian federal gov't employee.

What I'm doing these days: working with an insanely gifted group of people in an incredible culture to seize an astronomical market opportunity.

Experience

-  **Newfront Insurance**
2 years 7 months
 - Chief Growth Officer**
Oct 2020 - Present · 7 months
 - Head Of Sales**
Oct 2018 - Oct 2020 · 2 years 1 month
San Francisco Bay Area
-  **Campaign Relations Volunteer**
Tech for Campaigns
Aug 2018 - Oct 2018 · 3 months
San Francisco Bay Area

Profile #3:





Fernando Moura-Silva

Helping companies implement custom high volume video solutions @ Vimeo

Boston, Massachusetts, United States · 500+ connections

[Join to Connect](#)

 **Vimeo**

 **Suffolk University**

About

A city dweller who loves to travel and find new adventures along the way. I have experience working in SaaS and Start-Ups. I have found that nothing satisfies me more than meeting new people, developing new relationships, solving problems, and contributing to the growth of businesses.

Experience



Vimeo


2 years 1 month



- **Senior Enterprise Account Executive, Custom High Volume Solutions**


Jan 2021 - Present · 4 months

As a Senior Account Executive at Vimeo, I help companies create custom video solutions built on Vimeo's reliable OVP and CDN for high volume users. I work closely with talented team that will onboard, support, and share the latest video trends and best practices to our new clients.

Profile #4:



Genevieve McKelly, MS-HRM, PHR · 2nd   LinkedIn
Human Resources Professional | Optimist | Passionately Curious | Driven to Deliver Excellence
New York, New York, United States · 391 connections · [Contact info](#)

 LIU Brooklyn

About

Oh hello there!

I'm a HR Professional that thrives on helping others, paying it forward and going above and beyond with each and every task. I'm enthusiastic about growing and gaining new skills on my HR journey. I value learning from others, genuine connections and hearing about other people's passions and how I can possibly help. I also believe in getting shit done but smiling, laughing and even twirling along the way!

I am a big believer in the Law of Attraction and love to read self-development books and listen to inspirational podcasts. Two of my favorite books are The Noticer by Andy Andrews and The Secret by Rhonda Byrne. Two of my favorite podcasts are Resist Average Academy with Tommy Baker and Oprah's SuperSoul Conversations.

What books and podcasts are you reading and listening to? What are you doing to develop your HR career? Feel free to connect and let me know!

Experience



Director of Human Resources

New York City Bar Association

2018 - Present · 3 years

Greater New York City Area

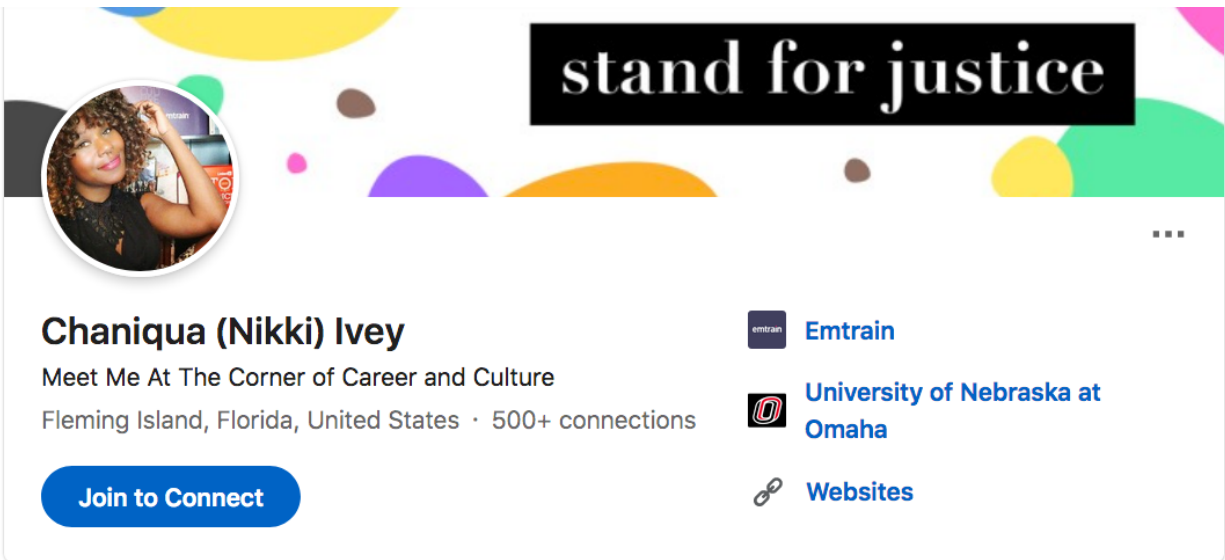
Lead and manage all Human Resources needs for the New York City Bar Association and the City Bar Fund including the City Bar Justice Center, Legal Referral Service, Office of Diversity and Inclusion, Vance Center for International Justice, Lawyer Assistance Program, Continuing Legal Education, Communications, Customer Relations, Marketing & Membership areas.

Develop and implement policies and programs, leadership and employee development, process improvement/automation, manage employee...

Remixed Professional LinkedIn Profiles Matrix Chart

	<i>Which conventions does the profile follow?</i>	<i>Which conventions does the profile break?</i>	<i>What is the rhetorical situation (or purpose) of this profile?</i>	<i>Who is the target audience for this profile?</i>	<i>In your opinion, are these changes effective? Why or why not?</i>
Profile #1	<i>-Contains a banner, profile picture, headline, summary, & experience sections -Identifies client's needs in the summary section</i>	<i>-Tells an anecdote or story instead of stating facts -Does not give much detail about her previous work</i>	<i>-To attract non-local clients who want to transition to a small -town lifestyle</i>	<i>-Clients in cities who are looking for retirement or vacation homes in a small town</i>	<i>-Yes, these changes are effective because they show her as a friendly local who can give them inside advice about the town</i>
Profile #2					
Profile #3					
Profile #4					

Narrative Professional LinkedIn Profile: Example #1



Chaniqua (Nikki) Ivey
Meet Me At The Corner of Career and Culture
Fleming Island, Florida, United States · 500+ connections

[Emtrain](#)
[University of Nebraska at Omaha](#)
[Websites](#)

[Join to Connect](#)

About

In a sales career that spans more than a decade, I've been the only Black woman on the team 99% of the time.

I never challenged that reality in any meaningful way while in those roles because I was afraid it would jeopardize my job or the camaraderie I wanted to have with my teammates. So I accepted the status quo that caused me to shrink myself, swallow pain, and laugh awkwardly at jokes that were not funny-jokes in which simply being black was the punchline. I did it because seeing so few people who looked like me or shared any measure of commonality with my frame of reference reinforced the feelings of not belonging that had always characterized my life in white spaces. I was coping, having accepted that this was just the best we could do as an industry and as a country. I felt lucky to be there and not really there at all.

But as my accomplishments and influence grew, so too did my confidence to take action. I'd started publishing content and building communities around the deeply held belief that attracting, supporting and retaining diverse talent is a professional and personal imperative.

That got me here... and I guess it's what brought you here too. So let's work together on creating the inclusive, diverse respectful future that naysayers never believed in...and let's invite them along for the journey.

Experience



Emtrain

10 months

- **Marketing Communications Manager**

Mar 2021 - Present · 2 months

Workplace culture is broken.

DEI training just doesn't work...not in isolation, that is.

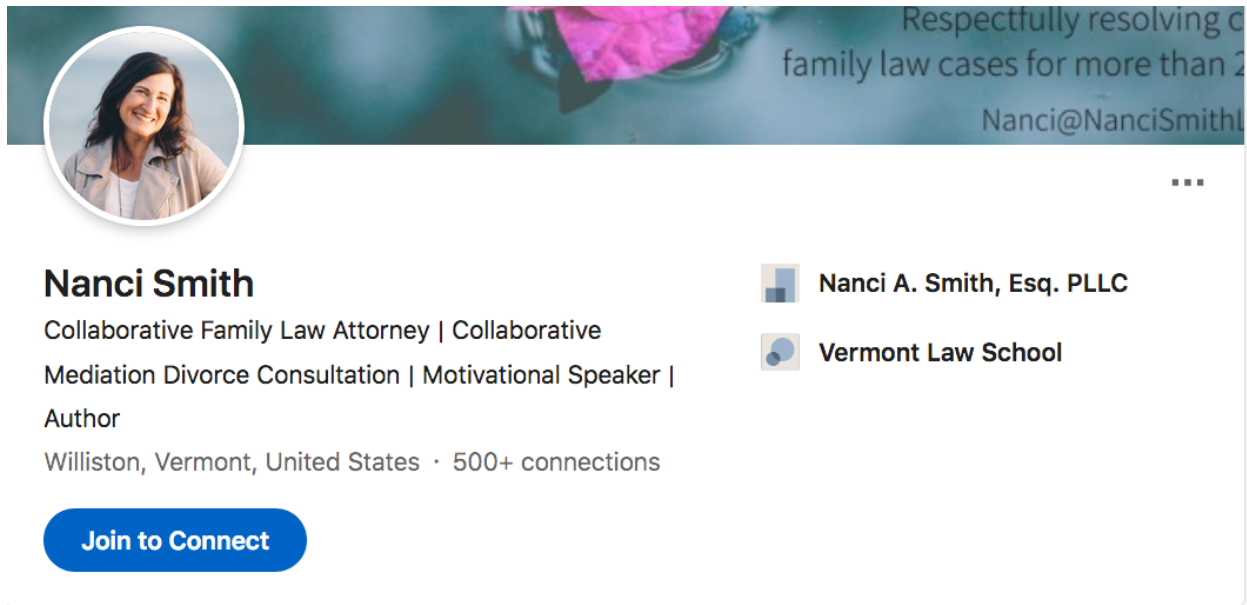
Here's what many people are missing:

Educating a workforce on respect, inclusion and ethics **must** be continuous

C-Suite stakeholders want data driven outcomes that impact the bottom line.

People leaders in compliance, inclusion and learning & development want to build healthy cultures that retain and engage the workforce.

Narrative Professional LinkedIn Profile: Example #2



The header features a circular profile picture of Nanci Smith on the left. To the right, a banner image shows a hand holding a pink flower. Text on the banner reads: "Respectfully resolving d family law cases for more than 2 Nanci@NanciSmithl". Below the profile picture is the name "Nanci Smith" and a blue "Join to Connect" button. To the right of the name are two organization icons: "Nanci A. Smith, Esq. PLLC" and "Vermont Law School". Below the name and button, the text reads: "Collaborative Family Law Attorney | Collaborative Mediation Divorce Consultation | Motivational Speaker | Author" and "Williston, Vermont, United States · 500+ connections".

About

Growing up on the playgrounds of Detroit, I advocated against child abuse in 4th grade when I discovered my friend's mother would extinguish her cigarettes on her daughter's fingers. By 6th grade, I made an amazing Minestrone for a soup kitchen, only to learn my mom didn't actually know how to get it there.

I developed a thick skin, a quick wit, and a disciplined approach to problem solving by discerning people's interests and motives. I studied Philosophy because the Big Questions matter, and attended law school to fight bullies and injustice.

After litigating many custody cases, it gnawed at me that I was contributing to a lifetime of bitterness and resentment for my clients. They were losing so much (time with their children, money, lifestyle, identity) through an aggressive, public and adversarial forum full of shame and blame. I then discovered Collaborative Law (CL).

Clients explore their options, including CL, which is an interdisciplinary and non-adversarial process that empowers clients to make healthy decisions about their post-divorce life.

They put their children's needs ahead of their negative feelings toward their spouse, and choose to act with integrity and decency, despite their pain. Lawyers choose to use collaborative negotiation skills to create a supportive environment to resolve their dispute. It's private, educational, inspirational, and it works.

Experience



Collaborative Family Law Attorney | Advocate for #PeacefulDivorce | Author

Nanci A. Smith, Esq. PLLC

Jun 2005 - Present · 15 years 11 months

Central Vermont

My boutique law firm is truly client-centered and dedicated to respectfully resolving complex family law issues. We are firmly grounded in educating our clients about various ways to resolve their family law challenges via mediation, litigation or Collaborative Law. We help clients achieve their goals by providing thoughtful, ethical and efficient counsel.

Narrative Professional LinkedIn Profile Genre Analysis

Step 1: Skim Example #1 and Example #2 with your partner. In your opinion, what is the *rhetorical situation (purpose), target audience, and discourse community* for each profile? List your answers below.

Example #1:

Rhetorical situation (Purpose): _____

Target audience: _____

Discourse community: _____

Example #2:

Rhetorical situation (Purpose): _____

Target audience: _____

Discourse community: _____

Step 2: Read the summary section of Example #1 with your partner *while annotating the different rhetorical moves they make*. Based on your annotations from the text, write some notes about the different components in the space below.

Opening statement: _____

Move #1: (Tell a personal story) _____

Move #2: (Identify the lesson learned or skills gained from story) _____

Move #3: (Describe related professional experience) _____

Move #4: (Identify client's or employer's needs) _____

Closing statement: _____

Are there any deviations from Standard Written English in the language or grammar? If so, what are they?

Step 3: Read the summary section of Example #3 with your partner *while annotating the different rhetorical moves they make*. Based on your annotations from the text, write some notes about the different components in the space below.

Opening statement: _____

Move #1: (Tell a personal story) _____

Move #2: (Identify the lesson learned or skills gained from story) _____

Move #3: (Describe related professional experience) _____

Move #4: (Identify client's or employer's needs) _____

Closing statement: _____

Are there any deviations from Standard Written English in the language or grammar? If so, what are they?

Step 4: With your partner, discuss which LinkedIn profile you like the best and why. Then, note some similarities and differences between the two examples in the space below.

Similarities:

Differences:

Narrative Professional LinkedIn Profile Template Outline

Rhetorical Situation (Purpose) #2: _____

Target Audience #2: _____



Name:

Headline:

About:

Opening statement:

Move #1 (Tell a personal story):

Move #2 (Identify the lesson learned or skills gained from story):

Move #3 (Describe related professional experience):

Move #4 (Identify client's or employer's needs):

Closing statement:

Experience:

Job Title:

Employer:

Start date:

End date:

Description:

Job Title:

Employer:

Start date:

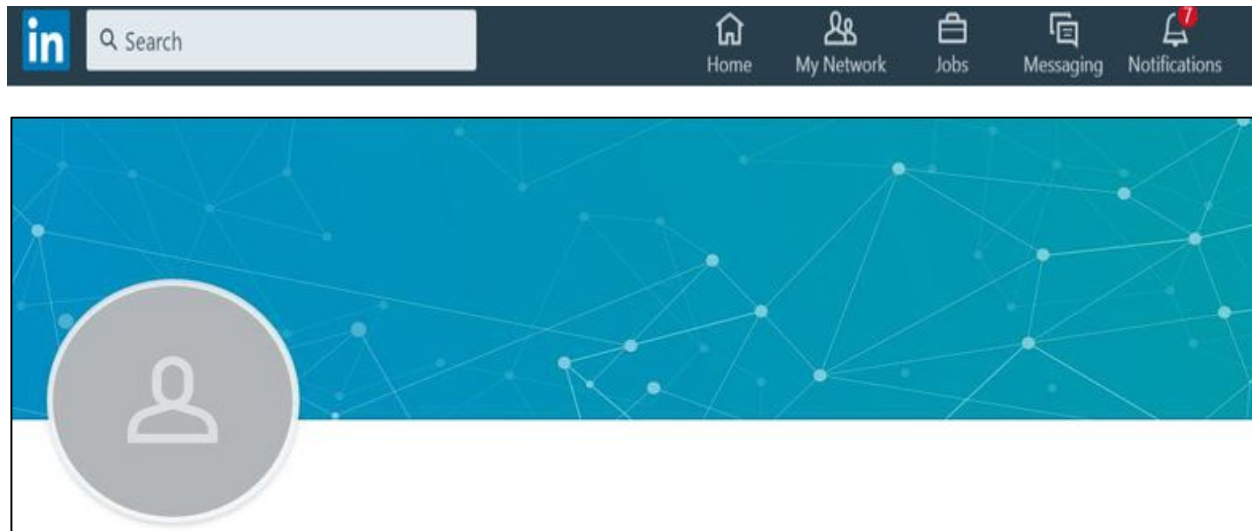
End date:

Description:

Narrative Professional LinkedIn Profile Template Outline Example

Rhetorical Situation (Purpose): To obtain a diversity & inclusion job or attract clients for her current company

Target Audience: Prospective employers for diversity & inclusion jobs or prospective clients for her current company



Name: *Chaniqua (Nikki) Ivey*

Headline: *Meet Me at the Corner of Career and Culture*

About:

Opening statement: *I've been the only black woman during most of my sales career.*

Move #1 (Tell a personal story): *I was afraid to challenge this fact because I didn't want to jeopardize my job or relationships. I never spoke up and continued to laugh at my colleagues' racist jokes because I didn't have colleagues who shared my experience.*

Move #2 (Highlight the lesson learned or skills gained from story): *As my accomplishments grew, I built up the confidence to do something and started to take action.*

Move #3 (Describe related professional experience): *I started publishing content and building communities based on the benefits of diverse employment.*

Move #4 (Identify client's or employer's needs): *Companies are also interested in the benefits of diverse employment as well.*

Closing statement: *Let's work together to increase diversity and inclusion in the workplace.*

Experience:

Job Title: *Marketing Communications Manager*

Employer: *Emtrain*

Start date: *March 2021*

End date: *Present*

Description:

I work on diversity and inclusion in the workplace, using the following techniques:

- *Educate workforces on respect, inclusion, and ethics*
- *Promote data driven outcomes for C-Suite stakeholders*
- *Help leaders comply with diversity & inclusion guidelines to retain & engage workforce*

Job Title:

Employer:

Start date:

End date:

Description:

Assignment #3: My Remixed Professional LinkedIn Profile

Using your outline, you will now produce a first-draft of your remixed professional LinkedIn profile. Make sure to include the following:

- A banner, profile picture, headline, summary section, & experience section that reflect your personal brand, rhetorical situation, target audience, and professional discourse community
- A summary that includes an opening statement, the four rhetorical moves of *narrative* LinkedIn profile summaries, and a closing statement
- An experience section that details at least two of your previous job positions

After you submit your first draft, you will receive teacher and peer feedback that you will use to rewrite your draft and submit a final draft.

You will receive feedback on both of your drafts using the following rubric (see next page):

Assignment #3 Rubric: Remixed Professional LinkedIn Profile

<p>Scoring Guide: Not yet = NY Developing = D Effective = E Very Effective = V</p>

Category	Category Description	Self-Score (add score & comments)	Peer Score (add score & comments)	Teacher Score (add score & comments)
Overall Structure	<i>The profile contains a banner, profile picture, headline, summary section, & experience section that reflect your personal brand, rhetorical situation, target audience, and professional discourse community.</i>			
Content	<i>The headline summarizes your personal brand, the summary section includes an opening statement, the four rhetorical moves of *narrative* LinkedIn profile summaries, and a closing statement, and the experience section details two of your previous positions.</i>			
Sentence Structure & Word Choice	<i>The sentences are structured in a variety of ways with varied word choice that is relevant to the context.</i>			
Conventions	<i>The document contains minimal deviations from Standard Written English in terms of spelling, grammar, and punctuation.</i>			

Reflective Overview: Lesson 3

1. What is one thing you learned about breaking or changing genre conventions in this lesson that you didn't know beforehand?

2. What is one thing you learned about remixing genres in this lesson that you didn't know beforehand?

3. What is one thing you learned about remixing the LinkedIn profile genre in this lesson that you didn't know beforehand?

4. What challenges did you encounter in producing your remixed professional LinkedIn profile?

5. What further questions do you have about breaking or changing genre conventions or remixing genres?

Additional Resources for Instructors

The following list of works provides additional resources and examples of how to incorporate genre-based, translingual, and multimodal pedagogies into L2 college writing instruction:

a) Resource Guides for Genre-based Writing Instruction:

Christine Tardy, *Genre-based Writing: What Every ESL Teacher Needs to Know* (2019)

Christine Tardy, *Beyond Convention: Genre Innovation in Academic Writing* (2016)

Nigel Caplan & Ann Johns, *Changing Practices for the L2 Writing Classroom: Moving Beyond the Five-Paragraph Essay* (2019)

b) Resource Guides for Translingual Pedagogy:

Bruce Horner & Laura Tetreault, *Crossing Divides: Exploring Translingual Writing Pedagogies and Programs* (2017)

Purdue Online Writing Lab, *Translingual Writing & the Translingual Approach in the Classroom:*

https://owl.purdue.edu/owl/teacher_and_tutor_resources/translingual_writing/the_translingual_approach_in_the_classroom.html

b) Resources Guides for Multimodal Pedagogy:

Santosh Khadka & J.C. Lee, *Bridging the Multimodal Gap: From Theory to Practice* (2019)

Tracey Bowen & Carl Whithaus, *Multimodal Literacies and Emerging Genres* (2013)

Cynthia Selfe, *Multimodal Composition: Resources for Teachers* (2007)

Purdue Online Writing Lab, *Technology in the Writing Classroom:*

https://owl.purdue.edu/owl/teacher_and_tutor_resources/teaching_resources/remote_teaching_resources/technology_in_the_writing_classroom.html