

II. Andante

In typical symphonic form, the second movement—Andante—slows the rapid tempos of the first movement down to a walking pace. This portfolio is no different. While Allegro con moto was designed to provide various snapshots of the echo chambers I found myself in and the schools of thought associated with them, I find myself slowing my train of thought to reflect on the first echo chamber I felt a clear attunement to during my time at FSU: Dr. Yancey’s “WAC-Transfer” course. Up until this point, I had found myself frustrated with much of the scholarship and pedagogy I was encountering in my classes, not necessarily in the sense that I disagreed with what was being said, but in the sense that I was struggling to unpack *what* was being said. And, as I noted in my first movement, it led to me utilizing Yancey et al.’s assemblage as I fell back to my “familiarity” with multiculturalism when developing my first philosophy. However, when Dr. Yancey first introduced the concept of “transfer” through Perkins and Salomon’s “Transfer of Learning” (1992), I was surprised to find how much the class discussions made sense to me. It was a rare moment of academic clarity. And, with a strong foundation and understanding, I was able to nourish and develop a strong attunement to ideas of transfer that reverberate throughout the remaining movements of this portfolio.

I initially entered Dr. Yancey’s class with no prior notion of *what* transfer or Writing Across the Curriculum (WAC) was. In fact, I’ll confess that it took me the better part of the semester to realize that, while linked, studies of transfer and WAC were two entirely separate things. Nevertheless, transfer became fundamental to how I understood another space I was occupying at the time: ENC 2135. By happenstance, the semester I took Dr. Yancey’s class was *also* the beginning of my tenure as an instructor of record for ENC 2135. These circumstances inevitably led me to intersect the spaces of WAC-Transfer and ENC 2135, with the latter becoming a space for me to experiment and observe the theories and case studies presented by various transfer scholars. Furthermore, Yancey et al.’s *Writing Across Contexts* (2015) offered a certain degree of insight into the history of the College Composition Program (CCP) at FSU and its relationship with the Teaching for Transfer (TFT) curriculum they propose in it. While TFT was never formally implemented into the first-year composition courses (FYC) at FSU, I could not help but notice echoes of Yancey et al.’s study—which was conducted at FSU among ENC 1101 and 1102 courses—in the current curriculum I taught, offering me reassurance in the viability of *writing transfer* as a goal of ENC 2135.

My final project from Dr. Yancey’s “WAC-Transfer,” then, serves as the centerpiece for this movement. It is the culmination of my explorations in a new discourse community (for me) that quickly became a profound part of my own echo chamber, balancing ideas of writing transfer, genre theory, and FYC pedagogy. The premise of this project was to unpack Christine Tardy’s model of genre knowledge that transfer scholars Dana Lynn Driscoll, Joseph Paszek, Gwen Gorzelsky, Carol L. Hayes, and Edmund Jones (2020) build upon and examine how *nuanced* genre knowledge positively impacts writing development for ENC 2135. To start observing this, I began to directly inquire about genre knowledge to my ENC 2135 class in two ways: through a twenty-

five question mid-semester Qualtrics survey and through an open-ended writing journal focused on genre, both of which can be found under the Appendices tab in this movement. The paper concludes by proposing revisions the ENC 2135 curriculum that include a theory of genre, research proposal, and an e-Portfolio. And although these components are not explicitly present in my OWI teaching philosophy that envisions transfer as the primary goal of ENC 2135, all three elements are present in the online renditions of the ENC 2135 courses I teach. A strong *resonance* with writing transfer, then, is essential to the shaping and (re)shaping of my composition pedagogies at FSU.

Works Cited

- Driscoll, Dana Lynn, Joseph Paszek, Gwen Gorzelsky, Carol L. Hayes, and Edmund Jones. "Genre Knowledge and Writing Development: Results from the Writing Transfer Project." *Written Communication*, vol. 37, no. 1, Jan. 2020, pp. 69–103.
- Perkins, David and Gavriel Salomon. "Transfer of Learning." *International Encyclopedia of Education, Second Edition*. Oxford: Pergamon Press. 2 Sep. 1992.
- Yancey, Kathleen Blake, Liane Robertson, and Kara Taczak. *Writing Across Contexts: Transfer, Composition, and Sites of Writing*. Logan: Utah State University Press, 2015.